

AN ANALYSIS OF VLADIMIR PROPP'S NARRATIVE FUNCTIONS ON THE NORTHMAN MOVIE

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Abstract:

This research aims to identify and analyze the narrative functions and Proppian archetypes that are contained in "The Northman" movie, then find out how many narrative functions and Proppian archetypes contained in the movie. This research used descriptive qualitative method. In analyzing the research data, the writer uses Vladimir Propp's narrative theory. The result shows There are 26 data in total, which are combined from 20 data of narrative functions with 19 unique functions, and 6 data of Proppian archetypes with 5 unique archetypes. The 20 data of narrative functions are 1 Absentation, 1 Reconnaissance, 1 Delivery, 1 Trickery, 1 Villainy, 1 Mediation, 1 Beginning of Counteraction, 1 Departure, 1 First Function of The Donor, 1 Receipt of a Magical Agent, 1 Guidance, 2 Struggle, 1 Victory, 1 Pursuit, 1 Rescue, 1 Difficult Task, 1 Solution, 1 Exposure, and 1 Transfiguration. Additionally, the 6 data of Proppian archetypes are 1 Hero, 2 Villain, 1 Donor, 1 Helper, and 1 Dispatcher.

Keywords:

Narrative Function,
Proppian Archetypes,
Vladimir Propp,
Movie



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INTRODUCTION

In this modern time, movie has become popular entertainment for humans. Solely not entirely for entertainment, movie is often used as media to convey new perspective and knowledge. (Severny, 2013) states that movie is the art of simulating an experience to convey an idea, story, perception, emotion, beauty, or atmosphere using video capture or animation along with other sensory stimuli. As a mass media, movies can be a great medium for effectively conveying information or messages to its audience, aside from entertainment. According to Rabinger (2009), "the understanding of a movie is interesting and entertaining, thus making the audience think more deeply about the story". A method to obtain an understanding of a movie is by analyzing the narrative aspects contained in the movie.

Every story in literary work has several stages, beginning from the introductory stage, rising the tension, conflict, the tension lowers, then ending with its ending. In those stages of the story, some characters initiate and drive the stage to go to the next one, which is called Spheres of Action (Vladimir Propp, 1968). The narrative structure is the reflection of how the writer wants to present the story. This narrative structure can be used to further

understand the plot of a story, its problem, and the solution to the problem, that is by knowing how the structure of the narrative is functioning.

A famous Russian structuralist and narratologist, Vladimir Propp, studied hundreds of Russian folktales and explored the main plot elements in order to categorize their simplest irreducible narrative components (Bartens, 2008). He introduced his theory in 1965 in the book titled *Morphology of the Folktale*. Propp separates narrative into thirty-one of narrative functions. The thirty-one narrative functions are Absentation, Interdiction, Violation, Reconnaissance, Delivery, Trickery, Complicity, Villainy or Lack, Mediation, Beginning of Counteraction, Departure, First Function of The Donor, The Hero's Reaction, Provision or Receipt of a Magical Agent, Guidance, Struggle, Branding, Marking, Victory, Liquidation of Lack, Returns, Pursuit, Rescue, Unrecognized Arrival, Unfounded Claims, Difficult Task, Solution, Recognition, Exposure, Transfiguration, Punishment, and Wedding. All thirty-one functions do not always appear in every narrative, the absence of functions will not impact the main framework of a story negatively.

Table 1 Thirty-one Narrative Functions (Propp, 1968)

| Narrative Functions | Description |
|---|---|
| Initial Situation | The early part of the story which gives the introduction of the story, such as the background, the hero, and the family members. This is not considered as part of the thirty-one narrative functions but is still a notable part of the narrative structure. |
| Absentation | A family member or a character in the hero's environment goes missing or leaving from resulting absent from other family member or the hero. The hero themselves can take part in absentation, commonly with the intention to save them later. The form of absentation can be going to war, going for trade, or even death. |
| Interdiction | The hero is restrained by a rule that is addressed to the hero that prohibits him to start his adventure. |
| Violation | The hero violates the interdiction by ignoring or neglecting the rules. |
| Reconnaissance | The villain makes an attempt of gathering for information or knowledge for his own plot or to create a plan against the hero, it can be a location, a belonging, the weakness or the identity of the hero. |
| Delivery | The villain receives information about the hero gathered from the reconnaissance stage. |
| Trickery | The villain attempts to cheat or deceive his victim or the hero in order to take possession of him or of his belongings. |
| Complicity | The victim or the hero submits to the deception and may lead unwittingly aid his enemy. |
| Villainy | The villain becomes violent thus causes harm or injury to a family member. |
| Lack | A member of a family lacks something or desires to have something. |
| Mediation | The hero experiences an event of misfortune or lack; the hero becomes aware of the negative situation, this may come from a request, commands, reminder that motivate or allow him to go for an adventure. |
| Beginning of Counteraction | The hero devises a plan or acts against the villain; such as tackling the negative situation. This can be in a form of following the dispatcher's instructions or command or liberating captured ally. |
| Departure | The hero departs away from home with a quest to stop the villain. |
| First Function of The Donor | The hero is tested in a form of interrogation, combat, or trivia to prove the hero's worth for the help of the donor. This leads to receiving some sort of help from a magical agent, a helper, useful information or an advice. |
| The Hero's Reaction | The hero gives a response or reaction to the actions of his future donor. |
| Provision or Receipt of a Magical Agent | The hero acquires the use of a magical agent. This can be a magical object, power, or information that will greatly help the hero. |
| Guidance | The hero is moved, delivered, or led to the location of an object in search. |
| Struggle | The hero and the villain join in direct combat, this can be a life and death situation. |
| Branding, Marking | The hero is given branding for his victory or heroism in the battle against the villain by other people. |
| Victory | The villain is successfully defeated, or negatively the villain manages to flee away and go into hiding. |
| Liquidation of Lack | The hero manages to solve and put an end to all the problems from the previous stages |
| Returns | The hero returns from the battle to his home. |
| Pursuit | The hero is pursued or captured by the villain. |
| Rescue | The hero is rescued from the pursuit or captivity. |
| Unrecognized Arrival | The hero returns home or arrives in another country unnoticed. |
| Unfounded Claims | A false hero presents unfounded claims. |
| Difficult Task | The hero receives a difficult task. |

| | |
|-----------------|---|
| Solution | The hero manages to conquer the difficult task. |
| Recognition | The hero is recognized by the marking or branding and starting to get respect. |
| Exposure | The false hero or villain is exposed. |
| Transfiguration | The hero is given a new appearance. This may be a cause of aging or the branding stage. |
| Punishment | The villain is punished for all of his misdeeds. |
| Wedding | The hero is married to a princess. This can be in a form of a greater victory such as ascended to the kingdom throne. |

Vladimir Propp also divides the characters in a narrative into seven archetypes. Propp does not take characters in a story from the psychological aspect, but rather from its action as a function in the narrative. The seven archetypes are Hero, Villain, Donor, Princess and Father, Dispatcher, and False Hero.

Table 2 Seven Proppian Archetypes (Propp, 1968)

| Proppian Archetypes | Description |
|-------------------------|--|
| Hero (seeker or victim) | The character departs for a quest and attempts difficult tasks, the one who defeats the villain. |
| Villain | The character that does the villainy actions; starts the conflict, creates chaos, or brings evil. |
| Donor | The character that gives a magical agent or information, guidance, or other supernatural help to the hero. |
| Helper | The character that gives direct help to the hero; rescues from pursuit, or supports the hero's battle with the villain. |
| Princess and Father | The character that receives mistreatments from the villain. Princess is usually the kidnapped and sought-for person. Meanwhile, Father is usually a king who grieves upon the fate of his kidnapped or mistreated daughter by the villain. |
| Dispatcher | The character that sends the hero to complete the quest or mission. |

Propp's theory has been examined from hundreds of Russian folktales and myths and is suitable for fixed structure media examination, such as literature, play, movie, prose, comics, scripts, and more. With his theory, one may be able to obtain a better understanding of a movie. Propp's experience and expertise as a structuralist and narratologist persuaded the writer to use his narrative theory for this research. The writer chooses this topic with the purpose to show the readers how the narrative of the movie is structured. The writer uses *The Northman* movie because the movie is inspired by Old-Norse folklore that was released on April 2022 and due to its recent release, makes this movie has yet been conducted in any research.

METHOD

This research uses qualitative method to obtain and analyze its data. Creswell (2014) states that qualitative research is a loosely defined category of research design of models, all of which elicit verbal, visual, tactile, olfactory, and gustatory data in the form of descriptive narrative like field notes, recording, or other transcriptions from audio and videotapes and other written records and pictures or movie. It can be concluded from that statement that qualitative research produces descriptive data contained in texts, pictures, videos, and audio, and does not process numerical data. This makes the qualitative method suitable because this research aims to identify and analyze the narrative functions and Proppian archetypes in "The Northman" movie by using its scenes and subtitles as the data.

The data collection procedure of this research is started by watching the movie to recognize the movie scientifically based on Propp's theory. Firstly, watch the movie repeatedly to prepare for data collection, secondly, identify the scenes in the movie that related to Propp's theory by using the audio, and subtitles, then make a list and count the identified scenes in the movie that related to Propp's theory.

Furthermore, the analysis procedure of this research is started by classifying the identified data based on Vladimir Propp's narrative and character function theory, analyzing and describing the data using Propp's theory, then drawing the conclusion from the research finding.

RESULTS AND DISCUSSION

Results

The writer analyzed *The Northman* movie using Vladimir Propp's thirty-one narrative functions and seven Proppian Archetypes. The analysis results show that there are 26 data, which are combined from 20 data of narrative functions consisting of 19 unique functions, and 6 data of Proppian archetypes consisting of 5 unique archetypes.

Table 3 Narrative Function Data

| No. | Narrative Functions | Data Amount |
|-------|-----------------------------|-------------|
| 1 | Absentation | 1 |
| 2 | Reconnaissance | 1 |
| 3 | Delivery | 1 |
| 4 | Trickery | 1 |
| 5 | Villainy | 1 |
| 6 | Mediation | 1 |
| 7 | Beginning of Counteraction | 1 |
| 8 | Departure | 1 |
| 9 | First Function of The Donor | 1 |
| 10 | Receipt of a Magical Agent | 1 |
| 11 | Guidance | 1 |
| 12 | Struggle | 2 |
| 13 | Victory | 1 |
| 14 | Pursuit | 1 |
| 15 | Rescue | 1 |
| 16 | Difficult Task | 1 |
| 17 | Solution | 1 |
| 18 | Exposure | 1 |
| 19 | Transfiguration | 1 |
| Total | | 20 |

Table 4 Proppian Archetypes Data

| No. | Proppian Archetypes | Data Amount |
|-------|---------------------|-------------|
| 1 | Hero | 1 |
| 2 | Villain | 2 |
| 3 | Donor | 1 |
| 4 | Helper | 1 |
| 5 | Dispatcher | 1 |
| Total | | 6 |

Discussion

Narrative Functions

1. Absentation

In the scene 21:31 – 22:03, Prince Amleth flees away from the kingdom through the ocean using a boat after, Fjoölnir, his uncle, commands his troops to bring the prince's head. Amleth flees away for his safety leaving his mother. As he flees away, prince Amleth says "I will kill you Fjoölnir, I will avenge you father, I will save you mother!" repeatedly.

The scene is absentationn, Amleth pushes a boat to the ocean and as he paddles away, makes the hero away from his home environment leaving a family member, his mother. Then, Amleth repeatedly says "I will kill you Fjoölnir, I will avenge you father, I will save you, mother!". This signifies that Amleth will be back to save his mother and avenge his father's death by killing Fjoölnir his uncle.

2. Reconnaissance

In the scene 1:37:38 – 1:38:37, Gudrún tells Fjoölnir that Amleth is responsible for the death of his son, Thórir, and he cannot do it alone. Gudrún orders Fjoölnir to find Amleth and his partner and give him a knife. Fjoölnir then goes to his slaves and randomly kills them while asking them to tell him who is Amleth's partner.

This is a reconnaissance because Fjoölnir tries to get information about the identity of Amleth's partner so he may also use this information to lure Amleth out. Fjoölnir tries to get the information by randomly killing some of his slaves while also giving a sense of threat to other slaves.

3. Delivery

In the scene 1:38:37 – 1:38:47, Fjoölnir reaches Olga, he then puts his knife to her neck, but Olga does not seem to be threatened and even taunts Fjoölnir. He recognizes her, but before being able to make a plan for her Amleth comes to distract Fjoölnir's attention.

This is delivery because the villain, Fjoölnir, has gotten the information he seeks. Olga's response to his threat must make Fjoölnir recognize her. In the previous scene, Amleth and Olga are often found together thus making Fjoölnir think that Olga must be the partner.

4. Trickery

In the scene 1:32:26 – 1:34:04, Gudrun tries to manipulate Amleth's mind, by making him trust her and lose his guard with the aim to take his sword and attack him. Ultimately, she wants to stop his revenge that would kill all that dear to her, so she tries to kill Amleth herself by tricking or manipulating his mind.

This scene is trickery as it can be seen from Gudrun's dialogue "you would be my new king, Amleth, and together we will rule" after Amleth threatens to kill all that dear to her, moreover the act that she kisses her own son so she can break down Amleth's guard and tries to steal his sword from his hands.

5. Villainy

In the scene 16:24 – 20:18, King Aurvandil and young Amleth just left a ritual place, then Aurvandil suddenly got shot by arrows. Realizing the dangerous situation, he orders the young prince Amleth to run. Aurvandil is quickly surrounded by troops with their horses. A person goes down from his horse and opens his metallic helmet, exposing the identity of the person. It is Fjoölnir, his own brother. Aurvandil dares Fjoölnir to strike him to his death while also warning him that his reign as king will not be for long and he will be haunted to his death for action. Without giving any words, Fjoölnir swings his sword and decapitated his brother's head. He soon orders his troops to bring the prince's head as Amleth watched the death of his father from the woods. Hearing that order, Amleth ran back to the kingdom. In the scene 20:19 – 21:30, Amleth arrived in the kingdom but witnesses that it has been destroyed. He saw his mother get carried by Fjoölnir screaming, and numbers of people and soldiers, presumably the guards were dead. Unable to do anything, Amleth escapes from his kingdom stealthily and promised to avenge his father, kill Fjoölnir, and save his mother.

This is villainy because the villain, Fjoölnir is responsible for the death of Amleth's father as it can be seen from the picture, and intends to harm the hero as this can be known from Fjoölnir's line "bring me the boy's head!". In the second scene, Fjoölnir and his troops also seem to cause harm to the hero's mother, murder the innocents, and damage the hero's house environment.

6. Mediation

In the scene 32:07 – 34:27, Amleth goes to a burned building and sees a female figure. There, he meets a seeress that tells him that he has turned from his fate. The seeress wants Amleth to remember his oath and the Raven King. The seeress also guides Amleth to go to the island in the north where there is a volcano and tells him to him a sword that will help him for his mission. She then again, reminds Amleth that he cannot escape from his fate and told him to start his journey.

This is mediation. The scene took place years after his leave from his kingdom, Amleth has grown to become a different person and seemed to have forgotten his oath. The seeress makes Amleth remember what he has forgotten, his oath, and his father, as it is said in the dialogue “remember the oath to right the wrong. Remember the Raven King. Remember”. She also warns Amleth that he cannot escape his fate, and orders him to start his journey.

7. Beginning of Counteraction

In the scene 34:31 – 36:07, Amleth hears the name of his uncle mentioned as a group of slaves is about to be sent to his location. Amleth then found out that Fjoölnir has lost his kingdom after King Haraldr of Norway took over. Fjoölnir fled to Iceland and is now a mere sheep farmer. Knowing the information, Amleth plans to go to Fjoölnir’s location by camouflaging himself as a slave and joins the group that is about to be sent to Fjoölnir.

This is the beginning of counteraction because Amleth is started to take action against the villain. After receiving the information that Fjoölnir has lost his kingdom, as it is known from the dialogue line “he fled to the backwater frontier with his wife and son after King Haraldr of Norway took his kingdom. Fjoölnir killed his brother for nothing. Now he’s a sheep farmer”. He starts his plan by camouflaging himself as a slave, it can be seen in the act and joins the group of slaves that are about to be sent to Fjoölnir. This action also means that he follows one of the dispatcher’s instructions to go to the island in the north.

8. Departure

In the scene 36:08 – 42:17, Amleth swims to the departing ship that carries the group of slaves that is about to be sent to Fjoölnir. He manages to climb and snuck in the ship. In this stage, Amleth found someone who wish not to stay long on the island and she proposed to help each other escape. In this scene, the hero meets his future helper.

This is a departure because the hero departs away to start his journey. Camouflaged Amleth utilizes the ship that carries slaves as transportation for his journey to meet the villain. From the dialogue line from data 7, “Worry not. When I meet your owner, I will thank him for the warmth you gave me” this shows that Amleth goes with the purpose of revenging his father and killing Fjoölnir.

9. First Function of The Donor

In the scene 52:56 – 58:19, Amleth finds a cave after following a fox, there he meets a male witch. Amleth asks He-Witch to give him information about a weapon that the Norns of Fate chose for his revenge. The witch summons another witch to give the information, now it is known that the weapon is called Draugr, the undead. Soon after the ritual is finished, the He-Witch tells Amleth about the sword’s difficult natures, and a hint on how to obtain it.

This is the first function of the donor because He-Witch gives the hero valuable information about a legendary sword of which Amleth is fated to use it for this revenge. Not only about the information, but also how to obtain it, as is shown in the dialogue “you must make a visitation to Draugr’s owner, the mound dweller”. He-Witch also gives Amleth a hint for him to obtain the weapon, that is “Mark well the full moon’s light. For shadows are not hospitable hosts”. Because of the information, He-Witch becomes the donor of the hero.

10. Receipt of a Magical Agent

In the scene 58:23 – 1:02:11, Amleth makes a visit to the Draugr’s owner. It is located under a mound. Amleth enters using the rope He-Witch gave him. There he sees a sitting giant skeleton with a sword in his arms. Amleth tries to grab the sword but the giant skeleton resists it and now is awoken from his slumber. The giant skeleton stands and attacks Amleth. Amleth cannot fight back since he came without a weapon, all he can do is just dodge the attacks and use the surroundings. In the fight, he found out that the giant skeleton does not like the light which came from the opening where Amleth entered. He then uses all his power to push the giant skeleton to the light and as he did it the giant skeleton is stunned. Amleth quickly uses the moment for his advantage, he drops the giant skeleton on his feet then grabs the sword and decapitates him. Amleth finally has Draugr at this possession.

This is receipt of the magical agent because the hero Amleth manages to obtain the magical agent, which is the object that will be useful for his mission. Draugr is the magical agent as it is stated in the dialogue in data 9, “forged by the deadliest war-smiths ever to crawl from under the great worm’s belly. A sword of the most secretive rare iron, bound with the bone of the Joöttnar. Weightless in its owner’s hand, yet like a dragon’s fang, its bite can never be dulled, never broken nor bent. Its blade could only be quenched in human blood. It is a battle-flame like none other. Its name: Draugr. The Undead. It is fated.”. With Draugr in Amleth’s hands, he will be unstoppable and have the advantage in every fight he encounters.

11. Guidance

In the scene 51:48 – 52:54, Amleth hears a fox noise and decides to follow it in the middle of the night. The fox leads Amleth to a cave where he will meet his future donor.

This is a guidance because a fox leads Amleth the hero to the location of his future donor where he will obtain more useful information about his magical agent, the Draugr. This is previously instructed in data 6 by the Seeress, in the dialogue line “follow the vixen’s tail to the dwelling of the ancient one to seek the fated sword that matches your brutal rage”.

12. Struggle

Data 1

In the scene 1:58:10 – 1:58:51, Amleth went to his mother’s room to kill her, and his uncle’s family. There Amleth was ambushed by Gudrún, she attacks Amleth with her sword but Amleth parries most of her attacks, he then counters back and stabs Gudrún in the heart.

This is a struggle because Gudrún is one of the villains although she is not directly involved in the villainy but is still responsible for the event. It can be seen from the picture that Gudrún and Amleth involve in direct combat.

Data 2

In the scene 2:04:20 – 2:06:41, Amleth finally fights for a duel with Fjoölnir at the Gates of Hel to put an end to all the violence. They fight fiercely and struggle in a life-and-death situation.

This scene is a struggle because the hero, Amleth, and the villain, Fjoölnir, engage in direct combat. This scene is entirely a combat scene; thus, the struggle can be seen from the act as they equally deal damage to each other.

13. Victory

In the scene 2:06:42 – 2:08:38, Amleth is on his knees and almost losing the fight. But he manages to overcome his pain and rises back to fight. Amleth and Fjoölnir are trading and parrying their sword at each other. Shortly after, Amleth finds the opening and wins the fight by decapitating Fjoölnir's head but he also dropped to the ground and slowly loses his breath. As he slowly loses his breath, he sees a vision of Olga with his twin children being safe.

This scene is a victory because Amleth, the hero, defeats the Fjoölnir, the villain by killing him. This can be seen in the act where Amleth decapitates Fjoölnir's head. Unfortunately, Amleth cannot survive due to all the injuries from the fight and he slowly loses his breath as the movie ends. Although he cannot live to meet his family, he managed to be free from his fate and grant security to his family.

14. Pursuit

In the scene 1:38:48 – 1:42:29, Amleth distracts attention from Olga to him, so she can flee away by using Thórir's heart for exchange, and he introduces himself to Fjoölnir as he is the son of Aurvandil and he comes for revenge. Fjoölnir orders their troops to chase and bring Amleth to him. As Amleth witnessed Olga flee, he broke his guard and the troops managed to overpower and capture him.

This is a pursuit because Fjoölnir orders his troops to bring Amleth to him, and so the troops chase Amleth and they successfully captured him.

15. Rescue

In the part 1:42:33 – 1:48:05, ravens come into the room where Amleth is captured and they peck the rope that ties Amleth. Amleth fell down and prays for a Valkyrie to carry him to the shining gate of Valhöll. A couple of scenes later, Amleth awoke in what seemed to be a geothermal spring.

This is a rescue because Olga helped Amleth. It is not shown in the act but it is shown in the dialogue, Amleth awoken and in confusion utters a question "This is not Valhöll?" Valhöll is the un-anglicized term for Valhalla, the afterlife from the old Norse mythology. Olga came from behind him and replies "I did not carry you that far", showing she is the one who carries him away from the village and not saved magically by a Valkyrie.

16. Difficult Task

In the scene 1:52:10 – 1:54:43, Amleth on a ship with his partner wishes to be free from his fate which is to bring vengeance for his father's death. But before the ship starts to travel, Amleth found out that his partner, Olga, is carrying his twin children. Amleth has been prophesied that he can only have kindness for his kin or hate for his enemies. If he chose his family, Fjoölnir will hunt his family forever, bothering their security. He then chooses both.

This scene is a difficult task for the hero because he cannot run away from his fate to give vengeance for his father's death, as is shown in the line "it was prophesied that I must choose between kindness for my kin and hate for my enemies", but also want his familial blood to be safe yet it is not simple because as shown in the line "while Fjoölnir lives, our children will never be safe. If he but knew of this, he would hunt you with all the fire of the gods. It cannot wait" he's family will never be safe until Fjoölnir's death and this also shows that he cannot escape the prophecy. Amleth then says "I choose both", meaning that he must kill all his enemies so his family can be safe from Fjoölnir.

17. Solution

From 1:55:58 – 2:06:41, Amleth went back to the village to kill his uncle's family. He starts by killing some of the guards, liberating the slaves to create chaos, then looking for his targets. He went back to his mother's room and was ambushed by his mother, soon after he stabs his mother in the heart. Noticing his mother's death, Gunnar attacks Amleth and stabs him from the back, Amleth counters back and kills Gunnar. Fjoölnir then came to the room and grabbed both of their body, and tells Amleth to meet him at the Gates of Hel for his death. In the morning, Amleth went to the Gate of Hel for his final target, Fjoölnir. There, Amleth manages to kill Fjoölnir but also cost his life.

This is the solution for the hero because Amleth cannot run away from his fate thus he must kill all his enemies for the security of his family. As can be seen from the pictures above, the dead body of Gudrún and Gunnar, then Fjoölnir decapitated. He killed Fjoölnir but he cannot live for long after the fight due to his severe injuries, this shows he truly cannot run away from his prophecy

18. Exposure

In the scene 1:29:35 – 1:32:25, Amleth tries to free his mother. But instead of freeing her, he receives a hard truth that his mother was the mastermind behind his father's death. Amleth now knows all the lies in his life, that his mother was a slave and forced to bore a son, the true character of his father, that he was just a savage and a perverted slaver, and the motive behind the murder of his father.

This scene is exposure because Gudrún exposes herself to Amleth that the murder of king Aurvandil was her idea. This can be seen in Gudrún's dialogue line above, "And know you this: It was I who begged on my knees for Fjoölnir to kill King Aurvandil. I pressed my lips upon his strong, sweet hand. I kissed it and I begged. And so, this day would never come, Fjoölnir ordered your death, along with your own mother's blessing" this line reveals that Gudrún was the mastermind behind the traitorous act, and makes her one of the villains.

19. Transfiguration



Figure 1 Young Amleth



Figure 2 Adult Amleth

Figure 1 is taken from the early scenes of the movie, young Amleth awaits the return of his father. Meanwhile, Figure 2 is taken after the absention scene where young Amleth fled from his kingdom with a boat, this picture shows the new appearance of Amleth years after his leave from his kingdom.

The figures above are transfiguration because it shows the aging of the hero, from a child to mature form of the hero.

Proppian Archetypes

1. Hero

Amleth

In *The Northman* movie, Amleth is the hero. Amleth is the character who has the mission to avenge the villains for his father's death. He is also able to defeat the villain as it can be seen in data 12 and data 13. Amleth also receives a difficult task, which is to choose between fighting the villains or being with his family.

2. Villain

Fjoölnir The Brotherless and Queen Gudrún

There are two villains in *The Northman* movie. Fjoölnir is the main villain as he is the one who directly does the villainy. He is responsible for King Aurvandil's death, killing the innocents, and causing damage to the hero's home environment, as can be seen in data 5. Additionally, Queen Gudrún is also the villain. She is the one who has the idea behind the event of villainy. It is known from the exposure of the narrative which is shown in data 19. She also tries to manipulate the hero as can be seen in data 4.

3. Donor

He-Witch

He-Witch is the donor in the narrative. He gives more information about the prophesied ancient sword, Draugr. The history of the sword and how to obtain the sword, as can be seen in data 9. The sword is essential for Amleth's mission.

4. Helper

Olga of The Birch Forest

Olga is the hero's helper. She helps the hero by poisoning Fjoölnir's troops, this greatly helps Amleth in his mission. Olga often helps Amleth to create a plan to effectively attacks Fjoölnir. Olga also rescues Amleth from capture and treats his wounds, as can be seen in data 16.

5. Dispatcher

Seeress

Seeress is the hero's dispatcher. Years after Amleth leaves his kingdom he becomes a raider; he raids villages and takes the people for slave trade. Amleth seems to have forgotten his oath, which he must avenge his father if he falls in the enemy's hand. Seeress makes sure to remind Amleth of his oath, this is shown in the data 6 dialogue line "now remember for whom you shed your last teardrop. Remember the oath to right the wrong. Remember the Raven King". Then she orders Amleth to start his journey.

CONCLUSION

Based on the results of the analysis using Vladimir Propp's narrative theory on *The Northman* movie, it can be concluded as follows. There are 26 data in total, which are combined from 20 data of narrative functions with 19 unique functions, and 6 data of Proppian archetypes with 5 unique archetypes. The 20 data of narrative functions are 1 Absentation, 1 Reconnaissance, 1 Delivery, 1 Trickery, 1 Villainy, 1 Mediation, 1 Beginning of Counteraction, 1 Departure, 1 First Function of The Donor, 1 Receipt of a Magical Agent, 1 Guidance, 2 Struggle, 1 Victory, 1 Pursuit, 1 Rescue, 1 Difficult Task, 1 Solution, 1 Exposure, and 1 Transfiguration. Additionally, the 6 data of Proppian archetypes are 1 Hero, 2 Villain, 1 Donor, 1 Helper, and 1 Dispatcher.

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