

# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

Folklore has been an accommodation to the unrecorded traditions of a people—a various of traditional customs stories and literature passed through generation by word or by mouth. Later on in 1846, an Englishman with the name of William Thoms invented the words and with figures such as the Brother Grimm began to compiled folktales from the countryside and publish them. Many of stories later appeared in children's books and taught to children by their parents and in school. With the determination based by rationality, critical self-reflection, and formation of individual self in its biographical uniqueness, the world of visual art and courtly literature speaks a very clear language as to the emergence of a new culture (Meng Xue, 2021).

In cautionary tales, when characters ignore the interdiction and break social norms have been varied in towards the origin or purpose of violence in folklore and are told as children's stories over generations. With the vast of majority of countries have different folktales, it is also common for the folktales to have a story about warfare and violence with heroes fight in the battle and win motifs leads to a war-related and hero-related kinds of folklore usually marked with the hero goes on an adventure, takes risks, meets obstacles and achieve the final victory (Jackson, 1967 as cited in Meng Xue, 2021).

Nicole et, al (2019) highlighted the phenomenon of heroic features which has an affiliation with the phenomenon of violence elaborated as: Transgressiveness: the transgression between heroic figures and heroic actions operate boundaries; justification: the heroic figures' need to be justified; agonistic character: in conflicts with their opponents or opposing forces, heroic figure proves themselves in conflict; and the potential to attract and affect audiences: heroic figures and deeds have special power to evoke emotions and

power to fascinate. The similar connection between violence and heroism becomes palpable in media expressions. The problematic sides of heroism are manifest through the media representations that explicitly link the actions of heroism with violence that emphasize the aspects within. Thus, there is a possibility in specific media form which filters how violence and heroism is connected such as narrative, image, play, video game, etc. affords the viewer with certain concepts between heroism and violence. In heroic narrative, the image must be represented through the characteristic of the situation based from the character itself, particularly to make the connection between heroism and violence explicit are more understandable, the representation has to be more strongly dependent on the cultural knowledge of the external image in the case of narrative artwork.

Hero has three main rites of passages. The culture hero's story begins with the unusual birth or usually abandoned or an attempt may be made on his life. Typically, the story continues as he reaches puberty which mark a time or event that destined for his greatness and then followed with a series of adventures, quests, and or/tests during in search of something value. Often the story ends with his death under circumstances of involving his death or his sacrifice (Raglan 1965; van Gennep 1960, as cited in Garry & El-Shamy, 2005). Where in the cycle of initiation, in which the hero's adventure begins, represent an overcoming of unconscious desires to actively finding the Self as the goal of the hero that is much mention in his childhood until he reaches adolescence. therefore, the hero sets out on his adventures. Many hero cycle stories include the temptation by the personification of evil for the hero to be conquered to overcome an adversary that establish his moral claim of greatness.

According to Peter Barta, there are three possible forms of hero's adventures based from the hero's father quest such as, the son does not know his father yet a recognizable to his father due to the token's belonging, the fight between father and son due to not knowing each other in the beginning of fight or

the son is raised without his father due to rejection from surroundings (1988, as cited in Garry & El-Shamy, 2005). The hero cycle in overcome the temptation of evil for the establishment of moral value risen up the phenomenon the connection between heroic features and violence feature.

Ellis (2020) added from the book of *The Age of the Vikings* by Sawyer that Vikings are portrayed as demonized traders who lack of complexity and some of the assumptions about their actions are exceptional regardless the awareness of Vikings violence in historical are credible or creative. This violence is based rather from Christian presumptions due to the different cultural belief where Vikings achieved their afterlife by dying in combat (Coupland, 1991 as cited in Winroth, 2020). Due to the militarization and political hierarchies, thus the evidence in the normalization of militarism and violence as a result of taking risks and dying in battles are the base of their ideology. These kinds of glorification could result in fatalism and motivates them to engage in conflict.

Cressida Cowell's *How to Train Your Dragon* portray Vikings as vicious clichés of violence and heroism. In 2010, Chris Sanders and Dean DeBlois turned this work into an animated movie of the same name. As the main character, although there are several significant differences between the book and the movie, Hiccup's personality remains the same both in the film and the book. Young Hiccup Horrendous Haddock III's journey to becoming a hero is chronicled in the novel along with his dragon friend, Toothless. Despite being the protagonist, Hiccup falls far short of being a true hero. In fact, everyone, even his own father, believed he was weak and useless. Hiccup struggles with issues including being rejected by his tribe and having a difficult time being recognized as a member of his own tribe due to his cleverness. Hiccup decides to utilize his struggle with intelligence to prove himself as a member of the tribes and in pursuit of his true identity to become a Viking rather than embracing the martial philosophies of using violence to solve the problem through the story of his childhood as it is presented in the novel.

In Barry (1995) a study of narrative structures, narratology define more detailed how narratives make meaning and the basic mechanisms and procedures which commonly used to all acts of story-telling. The attempt of narratology is to study the nature of 'story' itself as a concepts and cultural practices. The story of narratology itself has many competing groups regardless the distinction between the story and the plot itself with the foundation of the narratology itself were laid from Vladimir Propp's *the Morphology of Folktale*.

A Russian Folklorist, Vladimir Propp who worked on identifying recurrent structures and situations in tales based from Russian folktales as his corpus with conclusion that all these tales are constructed from a basic repertoire of thirty-one 'functions'. Furthermore, these functions are the basic elements of the collection of tales analyzed by Propp. Propp stated that the tales' events tend to have due order and the functions is fixed. This method of analysis using the narrative structure aims to presents the multiformity that lies with a no less striking uniformity. The thirty-one functions naturally formed into 'spheres' that act as roles rather than characters as a reflection of characters' subordination to an action.

There have been several other studies regarding narrative construction and narrative function of Vladimir Propp. This study takes five articles of Vladimir Propp's narrative structure' in some narratives and folktales. The writer would like to exert additional articles that are related to the research as references of similar studies.

A discussion of morphological viewpoint comes from the first article written by Lahlou (2017) on Charles Dicken's *Great Expectations*. The article's main focus is concerned with the question surrounding the functions of dramatis personae as in the object of analysis stated by Propp. The paper is divided into two parts. The first focused on a brief view of the nature of formalism; the

background and the process of analysis, and the second part is designated to putting into practice what has been dealt with in the first part. As the result of coincidental the use of folktale elements is systemized and methodized which leads to conclude Dicken's handling of the material of folktale made Propp's theory all-pervading in the object of analysis.

A structure in Indonesian folklore of *Princess of the Runaway Valley* by Evi, Agus, Suminto, and Ida (2019) provides the same manner in using the same theory of Propp's narrative. The main focus of the research is unveiling thirty-one functions of Vladimir Propp's structure by using a narratology structuralism study. Only twenty four of thirty-one functions are found in the folktale which only fulfills the perpetrator due to the incompleteness of the function with functions of absentation, villainy, donor/giver, return, exposure, punishment, marriage/and throne accession that are not included in the story.

With the same method, a study by Dita and Retno (2022) aimed to find the narrative structure from the novel *The Fault in Our Star* by John Green using a qualitative descriptive method to analyze the thirty-one narrative functions. The study findings show there are fourteen of thirty-one functions included in the story namely interdiction, violation, delivery, villainy and lack, mediation, departure, the first function of the donor, struggle, branding, return, rescue, transfiguration, and wedding.

The fourth article discussion results find seventeen narrative structures including six spheres of action in the movie *Alice Through the Looking Glass*. Puspasari, Hikmahyanti, and Marlia (2017) conducted the research using a descriptive method by classifying the character into seven spheres of action and the sequence into the thirty-one narrative functions. The results found the seventeen narrative function consists of absentation, mediation, interdiction, beginning counteraction, departure, violation, reconnaissance, provision of the magical agent, guidance, unrecognized arrival, transfiguration, villainy, victory,

punishment liquidation of lack, return, and wedding with the seven spheres of action consists of villain, donor, helper, princess, dispatcher, and hero.

The last article discussed by Teng (2021) aims to determine the narrative analysis of *The Lion, the Witch and the Wardrobe* using the thirty-one narrative functions of Propp to prove and explain the power of Propp's model had not even come into being the time the model was developed with the sequence of functions in narratives is not always identical. The result obtained nineteen functions from the thirty-one functions that consist of absentation, reconnaissance, delivery, trickery, complicity, villainy, mediation, beginning counteraction, departure, provision or receipt of a magical agent, difficult task, solution, guidance, struggle, victory, resolution, return, transfiguration and wedding with five types of seven spheres in action found such as hero, villain, donor, helper, and dispatcher.

Different from the studies mentioned above, this study is aimed to analyze and highlight the relation between Hiccup's character with Viking's violence and to break Viking's violence stereotypes which occurred in the novel *How to Train Your Dragon* based from the story's plot and Hiccup's characters using Vladimir Propp's theory of narrative functions.

### **1.2 Research Questions**

Based on the background of the study, several questions of the study are asked:

1. What are the violent stereotypes of Vikings reveal in the novel?
2. How is Hiccup's characters revealed in the novel?
3. How do Hiccup's characters break the Viking's stereotypes in the novel?

### **1.3 Purpose of Study**

Based on the research questions, the purpose of this study is to explore Hiccup's characters by revealing the Viking's violent stereotypes and the relation with Hiccup's characters by using Vladimir Propp's narrative structure theory.

#### **1.4 Scope of Study**

The scope of this research is the analysis of *How to Train Your Dragon* Cressida Cowell of Stereotypes and self-identity using Vladimir Propp's narrative structure theory.

#### **1.5 Significance of Study**

This study's findings are expected to give a better understanding of the main character's identity construction and stereotype's effect in the story and could be used as a reference for additional research of characters using Vladimir Propp's narrative functions theory. Therefore, this study develops knowledge related to formalism literature studies of Vladimir Propp's narrative functions.

