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The Spheres Of Action And Narrative Function Analysis In Eternals Movie

Audi Gibran Saputra^{1,a)}, Romel Noverino^{1,b)}

Department of English Literature, Faculty of Letters and Culture Gunadarma University¹⁾
audigibran88@gmail.com^{a)}, romel@staff.gunadarma.ac.id^{b)}

Abstract

This research used Vladimir Propp's theory to evaluate the characters in the movie Eternals, paying particular attention to the movie's seven action spheres and 31 narrative functions. What classes of action are present in the Eternals movie? How all these spheres of action be tied to narrative function. These are the challenges with this research. The purpose of this study is to examine the process of activity in the movie Eternals and determine whether these areas of action are related to the movie's narrative function. Vladimir Propp's theory was applied by the researcher in a qualitative approach with descriptive analysis. The results of this research showed that there are three spheres of action which appear in the movie Eternals which are Villain, Hero, and False Hero and there were fifteen narrative function from thirty-one that were found.

Keywords: Eternals, Movie, Seven spheres of action, Thirty-one narrative function

Abstrak

Penelitian ini menggunakan teori Vladimir Propp untuk mengevaluasi karakter dalam film Eternals, memberikan perhatian khusus pada tujuh bidang aksi film dan 31 fungsi naratif. Kelas aksi apa yang hadir dalam film Eternals? Bagaimana semua bidang tindakan ini dikaitkan dengan fungsi naratif. Ini adalah tantangan dengan penelitian ini. Tujuan dari penelitian ini adalah untuk mengkaji proses aktivitas dalam film Eternals dan menentukan apakah area aksi tersebut terkait dengan fungsi naratif film tersebut. Teori Vladimir Propp diterapkan oleh peneliti dalam pendekatan kualitatif dengan analisis deskriptif. Hasil penelitian ini menunjukkan bahwa ada tiga ranah aksi yang muncul dalam film Eternals yaitu Villain, Hero, dan False Hero dan terdapat lima belas fungsi naratif dari tiga puluh satu yang ditemukan.

Kata kunci: Keabadian, Film, Tujuh lingkup aksi, Tiga puluh satu fungsi naratif

INTRODUCTION

Through the participation of performers in these events, structural analyses with regard to a story can be seen. There are many elements in the story framework. Characters, setting, and events all contribute to the analytical structure of a story. Aside from the many literary forms, movies are a media used by moviemakers to communicate their own ideas to an audience. In addition to concepts, the movie's narrative role serves to deliver the message

that the director wishes to get through. In order to analyze the movie *Eternals*, the researcher used Vladimir Propp's theory of spheres of action (Propp, 1968). The researchers chose this subject because he wants to measure and discuss how the movie *Eternals* uses Vladimir Propp's idea of domains of action.

Eternals movie releases on November 3rd 2021 directed by Chloe Zhao. This movie stands under the auspices of Marvel Studios. The movie is starring by: Gemma Chan as Sersi, Richard Madden as Ikaris, Ma Dong-seok as Gilgamesh, Angelina Jolie as Thena, Salma Hayek as Ajak, Barry Keoghan as Druig, Kumail Nanijani as Kingo, Lia McHugh as Sprite, Lauren Ridloff as Makkari, and Brian Tyree Henry as Phastos. This movie category is Fantasy and Action. This movie has won various trophies including: Critics Association of Central Florida Awards (2022), GLAAD Media Awards (2022), Gold List (2022), ReFrame (2022), and Ruderman Family Foundation Seal of Authentic Representation (2022).

Deviants always try to disrupt the balance and peace on earth. So the *Eternals* hero is assigned to stop the Deviant's actions. Over time the *Eternals* heroes know that they came to earth not only to protect but to resurrect Celestial Tiamut. Some of the *Eternals* heroes are against this because they have to sacrifice all creatures on earth, but others agree with the resurrection of Celestial Tiamut. In the end, there was a war between fellow *Eternals* heroes and Deviants.

The researcher decided to choose this topic because of its function in a story plot. With the theory of Vladimir Propp, the researcher wants to find out how many action functions are contained in the movie *Eternals*. Then after finding the action function, the researcher tries to connect the function with the narrative function in a qualitative descriptive manner with data collection carried out by library research. With this research, researchers hope that theoretically they can place this research in the community so that it can be used as a practical reference for audiences who are interested in library research with movie objects.

RESEARCH METHOD

Because the object in this study does not contain numbers and calculations, it was decided to use a qualitative method with library research for this research design.

RESULTS AND DISCUSSION

The data source is taken from the movie *Eternals* which is watched repeatedly which aims to find and analyze the values of the action function and the narrative function in the movie. In addition to the repetition process in watching the researchers also take screenshots that illustrate the two functions. Then after that the researcher carried out the identification process of analysis of the theory of seven spheres of action and thirty-one narrative function stated by (Propp, 1968, pp. 79-80) spheres of action consist of:

1. Villain (villain against hero)
2. Donor (the hero helped with supernatural powers)
3. Helper (helping hero to complete a difficult task)
4. Princess, the princess's father (gave a difficult task)

5. Dispatcher (send a hero to complete task)
6. Hero (carry out the task)
7. False hero (claimed to be a hero but finally the identity has revealed)

Moreover, thirty-one narrative functions consist of:

1. Initial situation (The first part of the story is usually marked by an introduction of one of the characters by the writer and then it will be followed by an action so as to form a plot.)
2. Absentation (A member of the hero's community or family leaves the security of the home environment.)
3. Interdiction (A forbidding edict or command is passed upon the hero (don't go there, don't do this). The hero is warned against some action.)
4. Violation (The prior rule is violated. Therefore, the hero did not listen to the command or forbidding edict.)
5. Reconnaissance (The villain makes an effort to attain knowledge needed to fulfil their plot. Disguises are often invoked as the villain actively probes for information, perhaps for a valuable item or to abduct someone.)
6. Delivery (The villain succeeds at recon and gains a lead on their intended victim. A map is often involved in some level of the event.)
7. Trickery (The villain attempts to deceive the victim to acquire something valuable.)
8. Complicity (The victim is fooled or forced to concede and unwittingly or unwillingly helps the villain, who is now free to access somewhere previously off-limits, like the privacy of the hero's home or a treasure vault, acting without restraint in their ploy.)
9. Villainy/Lack (The villain harms a family member, including but not limited to abduction, theft, spoiling crops, plundering, banishment or expulsion of one or more protagonists, murder, threatening a forced marriage, inflicting nightly torments and so on.)
10. Mediation (One or more of the negative factors covered above comes to the attention of the hero, who uncovers perceives the lacking of the villainous acts that have transpired.)
11. Beginning counteraction (The hero determines to stop the villain and considers ways to resolve the issues, by seeking a needed magical item, rescuing those who are captured or otherwise thwarting the villain.)
12. Departure (The hero leaves the home environment, this time with a sense of purpose. Here begins their adventure.)
13. First function of the donor (The hero encounters a magical agent or helper (donor) on their path, and is tested in some manner through interrogation, combat, puzzles or more.)
14. Hero's reaction (The hero responds to the actions of their future donor; perhaps withstanding the rigours of a test and/or failing in some manner, freeing a captive, reconciles disputing parties or otherwise performing good services.)
15. Receipt of a magical agent (The hero acquires use of a magical agent as a consequence of their good actions.)

16. Guidance (The hero is transferred, delivered or somehow led to a vital location, perhaps related to one of the above functions such as the home of the donor or the location of the magical agent or its parts, or to the villain.)
17. Struggle (The hero and villain meet and engage in conflict directly, either in battle or some nature of contest.)
18. Branding (The hero is marked in some manner, perhaps receiving a distinctive scar or granted a cosmetic item like a ring or scarf.)
19. Victory (The villain is defeated by the hero. In fairytale, victory is depicted by the hero who can defeat the villain directly. But in the modern story to create tension and drama the hero is often depicted as a loser, then at the end of the story the hero can defeat the villain.)
20. Liquidation (The earlier misfortunes or issues of the story are resolved; object of search are distributed, spells broken, captives freed.)
21. Return (The hero travels back to their home.)
22. Pursuit (The hero is pursued by some threatening adversary, who perhaps seek to capture or eat them.)
23. Rescue (The hero is saved from a chase. Something may act as an obstacle to delay the pursuer, or the hero may find or be shown a way to hide, up to and including transformation unrecognisably. The hero's life may be saved by another.)
24. Unrecognized arrival (The hero arrives, whether in a location along their journey or in their destination, and is unrecognised or unacknowledged.)
25. Unfounded claims. (A false hero presents unfounded claims or performs some other form of deceit. This may be the villain, one of the villain's underlings or an unrelated party. It may even be some form of future donor for the hero, once they've faced their actions.)
26. Difficult task (Difficult task given to the hero. The hero is given a test to prove he is the real one, for example by a test of strength, a life and death battle with a fake hero.)
27. Solution (The hero accomplishes a difficult task.)
28. Recognition (The hero is given due recognition – usually by means of their prior branding.)
29. Exposure (The false hero and villain is exposed to all and sundry.)
30. Transfiguration (The hero gains a new appearance. This may reflect aging and/or the benefits of labour and health, or it may constitute a magical remembering after a limb or digit was lost (as a part of the branding or from failing a trial). Regardless, it serves to improve their looks.)
31. Punishment (The villain suffers the consequences of their actions, perhaps at the hands of the hero, the avenged victims, or as a direct result of their own ploy.)
32. Wedding (The hero marries and is rewarded or promoted by the family or community, typically ascending to a throne.)

With the theory put forward by Vladimir Propp, the identification and analysis process can be carried out on the values of the action function and narrative function in the Eternals movie, the results of which will be explained in the following section.

VILLAIN

1. **(01:18:55-01:19:15)** when Deviant killed Gilgamesh.
In this movie, there is a villain action function because there is an element of violence which is a murder committed by Deviant against Gilgamesh.
2. **(00:55:40-00:56:08)** he said “It is time for you to learn the true purpose of your mission you were sent to earth to bring forth the Celestial Tiamut”. In this scene it is found that Arishem's intention to prove that a sacrifice which is all creatures just to raise one Celestial Tiamut is the act of a villain

HERO

1. The hero can be seen when Eternals saved the tribes men **(00:02:05-00:05:30)** all the Deviant was killed by all the Eternals heroes. With the elimination of Deviants or villains in this movie, the hero's task has been completed, which are protecting and balancing peace in the movie universe.

FALSE HERO

1. When Ikaris fight with Eternals **(01:54:30-01:54:45)**. This function found when Ikaris is not on the same mind as the other Eternals members and chooses to fight against Some of these other heroes shows that it is an act of betrayal that is contrary to the hero element.
2. When Sprite stabbed Sersi with knife **(02:01:14-02:02:02)** This function is seen when the Sprites still want to resurrect Celestial Tiamut by stabbing Sersi.

ABSENTATION

1. **(01:49:05-01:49:40)** Kingo still has faith in Arishem and has the same thoughts as Ikaris, but he doesn't want any clashes between heroes. With Kingo absent when fighting against Ikaris and Deviants this shows as a function of absence.

VIOLATION

1. **(01:02:10-01:02:40)** Sersi wanted to prevent the rise of the Celestial Tiamut who had to sacrifice all creatures on the earth. When sersi refuses the order given by Arishem to resurrect Celestial Tiamut.

TRICKERY

1. **(01:45:32-01:46:20)** Ikaris try to hide the truth, but in the end sersi knows the truth about the Eternal's true purpose is to resurrect the Celestial Tiamut. Because of Ikaris's lies, it is included in the trickery function.

VILLAINY

1. **(01:39:43-01:39:50)** Deviants killed Ajak when Ikaris showed the place where the deviants had reappeared. This villainy function is seen when Deviant kills Ajak.

BEGINNING COUNTERACTION

1. **(00:02:05-00:05:30)** the Eternals try to help tribes people from Deviants. This function is seen when Eternals kills all Deviants in the area.

DEPARTURE

1. **(01:29:38-01:29:50)** the Eternals gathered in the desert in Iraq to reactivate the plane that had been buried after the completion of the previous mission. Then, they went on the plane to stop the resurrect of Celestial Tiamut. The departure function is seen after Eternals resurrects a ship in Iraq and departs to prevent the resurrection of the Celestial Tiamut.

RECEIPT OF A MAGICAL AGENT

1. **(00:32:52-00:33:03)** At the moment that Sersi, Sprites and Ikaris go to Ajak's place and find that Ajak was dead. Then, a ball of light came out from Ajak's body and immediately moved to Sersi's body. Ball of light is indicating the function of receipt of a magical agent.

STRUGGLE

1. **(00:11:50-00:15:15)** when Dane, Sersi, Sprites and Ikaris fought Deviants in London. This function is seen when Deviant attacks residents in London.
2. **(01:15:30-01:16:05)** Eternals fought Deviants while in Druid camp. This function is seen when Deviant attacks residents in Druig camp.
3. **(01:54:30-01:54:45)** Thena fought Ikaris when Eternals try to stop the resurrection of Celestial Tiamut. This function occurs when Ikaris tries to dissuade the Eternals from going to the birthplace of Celestial Tiamut.

VICTORY

1. **(02:10:00-02:10:30)** When Sersi succeed to turn Celestial Tiamut into stone which thwarted the resurrection of Celestial Tiamut, and prevented the death of all creatures on earth. In the scene, Sersi has conquered the Celestial Tiamut which is scary for creatures on earth if he really rises.

RETURN

1. **(02:17:28-02:17:45)** when Eternals succeed to stop resurrection of Celestial Tiamut on earth, Eternals back to their own home in space. Because the Eternals had cancelled the resurrection, they decided to return to their respective places.

UNRECOGNIZED ARRIVAL

1. **(00:20:50-00:21:00)** when Sersi arrived at Arishem dimension after she got the ball of light from Ajak. Because the sersi is in a place that she does not know, this meal is included in the unrecognized arrival function.

DIFFICULT TASK

1. **(00:55:40-00:56:08)** while Sersi went to Arishem, Arishem told her to resurrect the Celestial Tiamut and sacrificing all the creatures on earth. After Sersi knew how to awaken from the celestial tiamut, she felt that the task was difficult to do.

SOLUTION

1. **(02:10:00-02:10:30)** while Sersi prevented the death of all the creatures on earth by thwarting the resurrection of the Celestial Tiamut. In order to prevent the death of all living things, Sersi chose to thwart the birth of the Celestial Tiamut itself.

TRANSFIGURATION

1. **(02:15:12-02:15:23)** at the moment that Sersi turned Sprite from Eternals into human as she wanted. This function occurs when Sersi changes her Srite status from Eternals to ordinary human.

PUNISHMENT

1. **(02:12:35-02:12:45)** Because Ikaris felt guilty for lying and betraying the Eternals so he decided to commit suicide by crashing into the sun. for the reason that of great guilt, Ikaris decided to end his life.

CONCLUSION

There are some spheres of action and narrative functions that might be appeared in the other Marvel movies for example, villain, helper, hero, and false hero for spheres of action and provision of a magical agent, liquidation of lack, victory or mediation for narrative function. From seven spheres of action by Propp (1968, p. 79), the researcher found three spheres of action in the movie *Eternals* such as Villain, Hero, and False Hero. From thirty-one narrative functions by Propp (1968, p. 26), the researcher found fifteen such as Absentation, Violation, Trickery, Villainy, Beginning Counteraction, Departure, Receipt of a magical agent, Struggle, Victory, Return, Unrecognize Arrival, Difficult Task, Solution, Transfiguration, and Punishment. Because this movie focused on how the target audience which is all viewers learn how a good side will defeat the bad side no matter how hard it is. Therefore, that is affected to the amount of spheres of action that are less than seven and narrative functions that are less than thirty-one.

The researcher is aware that the lack of resources during the writing process makes the analysis of the study incomplete and inaccurate. To overcome problems such as lack of resources, the researcher recommends various literary sources to readers or potential writers interested in the field of narrative and action analysis. (Phelan & Rabinowitz, 2005), (Strauss, 1958) and (Greimas, 1982) the researcher believes that this study will benefit the reader.

It also aims to be a useful guide for readers who want to learn more about story structure. Since the researcher used film as the subject of this study, the researchers suggest using cartoons, action movies, and fantasy movies better. The researcher also suggests that not only Propp's narrative function but also other theories such as Todorov, Strauss, Greimas can be used. The researcher also advises the reader that there are other researchers who have done this same study and found more than this one. Narrative features in Burton's *Sleepy Hollow*, written by Devi Hellystia and Heikal Hasan (2021), found 25 features.

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