

**THE FUNCTIONS OF DRAMATIS PERSONAE IN THE NOVEL *ALL
THE LIGHT WE CANNOT SEE* (2014)**

THESIS

Submitted as a Fulfillment of the Partial Requirements

For the Degree of *Sarjana Humaniora*



Written by:

Bhita Isnaini Wahyu Permata

SRN: 196111063

**ENGLISH LETTERS STUDY PROGRAM
FACULTY OF CULTURES AND LANGUAGES
UIN RADEN MAS SAID SURAKARTA**

2023

ADVISOR SHEET

Subject : Thesis of Bhita Isnaini Wahyu Permata

SRN : 196111063

To:

The Dean of

Faculty of Cultures and Languages

UIN Raden Mas Said Surakarta

in Surakarta

Assalamu'alaikum wa rahmatullahi wa barakaatuh

After reading thoroughly and giving necessary advices, herewith, as the advisor, I state that the thesis of

Name : Bhita Isnaini Wahyu Permata

SRN : 196111063

Title : *The Functions of Dramatis Personae in the Novel All The Light We Cannot See (2014)*

has already fulfilled the requirements to be presented before the Board of Examinees (*munaqosyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

Sukoharjo, 13 Juni, 2023,



Hidayatul Nurjanah, M. A.

NIP 19850928 201903 2012

RATIFICATION

This to certify that the Sarjana thesis entitled *The Function of Dramatis Personae in the Novel All The Light We Cannot See (2014)* has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Chairman/1st Examiner : Yustin Sartika, S.S., M.A.
NIP. 19851024 201903 2 009

Secretary/2st Examiner : Hidayatul Nurjanah, M. A.
NIP. 19850928 201903 2 012

Main Examiner : Dr. Nur Asiyah, S.S., M.A.
NIP. 19810426 201101 2 004

(.....)
(.....)
(.....)

Surakarta, 21 Juni, 2023

Approved by

The Dean of Faculty of Cultures and Languages



Prof. Dr. Toto Suharto. S.Ag., M.Ag

NIP 19710403 199803 1005

DEDICATION

This thesis is dedicated to:

1. The researcher's beloved husband
2. The researcher's beloved mother
3. The researcher's friends
4. English Letter UIN Raden Mas Said Surakarta
5. The researcher's almamater UIN Raden Mas Said Surakarta

MOTTO

Don't just thank Allah when things are going well.

-

It doesn't matter if you walk slowly, as long as you never stop trying

(Confucius)

PRONOUNCEMENT

Name : Bhita Isnaini Wahyu Permata
SRN : 196111063
Study Program : English Letters
Faculty : Culture and Language Faculty

I here by sincerely state that the thesis entitled *The Function of Dramatis Personae in the Novel All The Light We Cannot See (2014)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If I proven that my thesis has discrepancies, I am wiling to take the academic sanctions in the form of repealing my thesis and academic degree.

Sukoharjo, June 10th 2023

Stated by,

BC0AKX66464666

Bhita Isnaini Wahyu P.

SRN. 196111063

ACKNOWLEDGEMENT

Alhamdulillah all praise be to Allah, the Lord of the world, for all his blessing the researcher was able to finish this thesis entitled *The Function of Dramatis Personae in the Novel All The Light We Cannot See* (2014). Peace be upon Prophet Muhammad SAW, the greatest leader and revolution.

With the consideration, the researcher was so grateful to whole support, help, existence, and suggestion from several sides. This the researcher would like to express the deepest thanks to all of those who assist, support, and suggest, and advice during the process of finishing this thesis. This goes to:

1. Prof. Dr. H. Mudofir, S.Ag., M.P.d as the Rector of the State Islamic University of Raden Mas Said.
2. Prof. Dr. Toto Suharto, S.Ag., M.Ag. as the Dean of Language and Cultures Faculty.
3. Dr. Nur Asiyah, M.A., as the Head of Literature Departement, the academic advisor, and also the main examiner, thank you for knowledge, advice, and corrections for the researcher.
4. Dr. Zainal Muttaqin M. Hum., as the Coordinator of the English Letters Study Program.
5. Hidayatul Nurjanah, M.A. as the advisor, for her guidance, advice, and correction that assist the researcher to revise some of the mistakes during the writing prosecc. She gives the large experience for the researcher concerning literature with her remarkable insight.

6. Muhammad Rizal, M.A. as the validator who helping the researcher to validate this data to create accurate research.
7. All the lectures of English Letters Department for teaching the researcher.
8. Researcher's husband, Bayu Erwanto, who always supports researcher and never forgets to pray for researcher at every step.
9. Researcher's mother, Mrs. Tatik Suparti who always gives advice.
10. Researcher's friend that support and help researcher in the whole thing.

The researcher confesses that this thesis is not a commotion, it is began with encouragement and inquisitiveness.

Sukoharjo, June 21th 2023

The researcher



Bhita Isnaini Wahyu P.

TABLE OF CONTENTS

TITLE.....	i
ADVISOR SHEET.....	ii
RETIVICATION.....	iii
DEDICATION.....	iv
MOTTO.....	v
PRONOUNCEMENT.....	vi
ACKNOWLEDGEMENT.....	vii
TABLE OF CONTENTS.....	ix
ABSTRACT.....	xi
ABSTRAK.....	xii
LIST OF TEXT.....	xiii
LIST OF TABLE.....	xvii
LIST OF ABBREVIATION.....	xviii
CHAPTER I: INTRODUCTION.....	1
A. Background of the Study.....	1
B. Limitation of the Study.....	7
C. Fomulation of the Study.....	8
D. Objective of the Study.....	9
E. Benefits of the Study.....	9
F. Devinitions of the Key Terms.....	10
CHAPTER II: LITERARY REVIEW.....	12
A. Theoretical Background.....	12
1. The Theory of Function by Vladimir Propp.....	12

2. <i>All The Light We Cannot See</i> (2014).....	31
B. Previous Studies.....	32
CHAPTER III: RESEARCH METHODOLOGY.....	38
A. Research Design.....	38
B. Data and Data Sources.....	40
C. Research Instrument.....	41
D. Data Collection Techniques.....	42
E. Data Validation.....	44
F. Data Analysis Techniques.....	46
CHAPTER IV: FINDINGS AND DISCUSSION.....	49
A. Findings.....	49
1. The Functions Found in the Novel <i>All The Light We Cannot See</i> (2014).....	51
2. The Distribution of the Functions Among Dramatis Personae in the Novel <i>All The Light We Cannot See</i> (2014).....	93
B. Discussion.....	110
CHAPTER V: CONCLUSIONS, IMPLICATIONS, AND SUGGESTION.....	122
A. Conclusion.....	122
B. Implication.....	124
C. Suggestion.....	124
BIBLIOGRAPHY.....	126
DATA FINDINGS.....	129
APPENDICES.....	132
A. Validation Sheet.....	132
B. Data Validation.....	133

ABSTRACT

Bhita Isnaini Wahyu Permata. 2023. *The Function of Dramatis Personae in the Novel All The Light We Cannot See* (2014). Thesis. English Letters Study Program. Culture and Language Faculty.

Advisor : Hidayatul Nurjanah, M. A.

Keywords : Narrative Function, Dramatis Personae, Vladimir Y. Propp

In this study, the researcher analyzes the functions of the scattered narratives and how they are distributed among dramatic personae. The theory used in this study is the narrative function of Vladimir Y. Propp (1968). The object of this research is the novel *All The Light We Cannot See* (2014), a novel written by Anthony Doerr. Based on the gaps from previous research, there is still little research that analyzes a literary work using narrative function theory. So in this study, the researcher will analyze the distribution of narrative functions and how these functions are distributed among dramatic characters.

Thus, this research will examine a literary work in the form of prose using the narrative function theory. The purpose of this study is to find out the narrative functions in a fictional story, explain, and describe how these functions are distributed among dramatic characters. The object of this research is the novel *All The Light We Cannot See* (2014). Also, Vladimir Propp's narrative function theory is used in this study. This theory discusses the narrative function in fairy tales and the distribution of this function.

This study uses qualitative research methods, the data form of the research is in the form of text from the novel *All The Light We Cannot See* (2014). Researcher collect data by reading, analyzing, classifying data, and finally coding. Researchers analyzed using the function theory of Vladimir Y. Propp (1968). In the data validation process, the researcher uses the credibility method, which is then validated by the validator.

Based on the results of the analysis using the function narrative theory of Vladimir Y. Propp (1968), found 2 data delivery, 9 data villainy, 15 data interdiction, 10 data absentation, 1 data first function of donor, 1 data return, 2 data reconnaissance, 7 data mediation, 5 departure data, 3 violation data, 1 difficult task data, 5 unrecognized arrival, and 1 data trickery as the result of analysis. The discovery of the Interdiction function which has a percentage of about 15 more data. The distribution of functions in the drama characters is mostly villains, around 9 data. All of the functions found have the following variants:

$$\begin{array}{cccccccc} \beta & \gamma & \delta & \varepsilon & \zeta & \eta & A & B & \uparrow & D & \downarrow & o & M \\ \beta^1 & \gamma^1 & & \varepsilon^1 & \zeta^1 & \eta^1 & A^1 & B^1 & & D^1 & & & \\ \beta^2 & \gamma^2 & & & \zeta^2 & & A^2 & & & & & & \\ \beta^3 & & & & & & A^{12} & & & & & & \\ & & & & & & & & & & & & A^{13} \\ & & & & & & & & & & & & A^{16} \end{array}$$

ABSTRAK

Bhita Isnaini Wahyu Permata. 2023. *The Function of Dramatis Personae in the Novel All The Light We Cannot See* (2014). Thesis. English Letters Study Program. Culture and Language Faculty.

Advisor : Hidayatul Nurjanah, M. A.

Keywords : Function, Dramatis Personae, Vladimir Y. Propp

Pada penelitian ini, peneliti menganalisa fungsi naratif yang tersebar dan bagaimana persebarannya di antara dramatis personae. Teori yang digunakan dalam penelitian ini ialah teori fungsi dari Vladimir Y. Propp (1968). Objek dari penelitian ini adalah novel *All The Light We Cannot See* (2014), novel yang ditulis oleh Anthony Doerr. Berdasarkan gap dari penelitian terdahulu, masih sedikit penelitian yang menganalisa sebuah karya sastra menggunakan teori fungsi. Jadi pada penelitian ini, peneliti akan menganalisa persebaran fungsi naratif dan bagaimana fungsi-fungsi tersebut tersebar di antara tokoh dramatis.

Dengan demikian, penelitian ini akan mengkaji sebuah karya sastra berbentuk prosa menggunakan teori fungsi. Tujuan dari penelitian ini adalah untuk mengetahui fungsi naratif dalam sebuah cerita fiksi, menjelaskan, dan mendeskripsikan bagaimana fungsi-fungsi tersebut tersebar di antara tokoh dramatis. Objek dalam penelitian ini ialah novel *All The Light We Cannot See* (2014). Serta, teori fungsi naratif Vladimir Propp digunakan dalam penelitian ini. Teori ini membahas mengenai fungsi naratif dalam dongeng dan persebaran fungsi tersebut pada tokoh dramatis.

Penelitian ini menggunakan metode penelitian kualitatif, bentuk data dari penelitian berupa teks dari novel *All The Light We Cannot See* (2014). Peneliti mengumpulkan data dengan cara membaca, menganalisis, mengklasifikasikan data, dan terakhir melakukan koding. Peneliti menganalisis dengan menggunakan teori fungsi Vladimir Y. Propp (1968). Dalam proses validasi data, peneliti menggunakan metode kredibilitas yang kemudian data di validasi oleh validator.

Berdasarkan hasil analisis menggunakan teori naratif fungsi Vladimir Y. Propp (1968), ditemukan 2 data delivery, 9 data villainy, 15 data interdiction, 9 data absentation, 1 data first function of donor, 1 data return, 2 data reconnaissance, 7 data mediation, 6 data departur, 3 data violation, 1 data difficult task, 5 unrecognized arrival, dan 1 data trickery sebagai hasil analisis. Penemuan fungsi Interdiction yang memiliki presentase yang lebih banyak sekitar 15 data. Persebaran fungsi pada dramatis personae paling banyak ialah villain sekitar 9 data. Keseluruhan fungsi yang ditemukan memiliki varian sebagai berikut:

$$\begin{array}{cccccccccccc} \beta & \gamma & \delta & \varepsilon & \zeta & \eta & A & B & \uparrow & D & \downarrow & o & M \\ \beta^1 & \gamma^1 & & \varepsilon^1 & \zeta^1 & \eta^3 & A^5 & B^2 & & D^3 & & & \\ \beta^2 & \gamma^2 & & & \zeta^3 & & A^6 & & & & & & \\ \beta^3 & & & & & & & A^{14} & & & & & \\ & & & & & & & & A^{15} & & & & \\ & & & & & & & & & A^{16} & & & \end{array}$$

LIST OF TEXT

Text 4. 1. Data number 01, the third variation of Delivery.....	52
Text 4. 2. Data number 22, the first variation of Delivery.....	52
Text 4. 3. Data number 02, the fourteenth variation of Villainy.....	54
Text 4. 4. Data number 03, the fifth variation of Villainy.....	54
Text 4. 5. Data number 08, the fourteenth variation of Villainy.....	55
Text 4. 6. Data number 23, the sixth variation of Villainy.....	55
Text 4. 7. Data number 24, the sixth variation of Villainy.....	56
Text 4. 8. Data number 26, the nineteenth variation of Villainy.....	56
Text 4. 9. Data number 28, the nineteenth variation of Villainy.....	57
Text 4. 10. Data number 58, the fourteenth variation of Villainy.....	58
Text 4. 11. Data number 59, the fourteenth variation of Villainy.....	58
Text 4. 12. Data number 11, the first variation of Interdiction.....	59
Text 4. 13. Data number 12, the first variation of Interdiction.....	60
Text 4. 14. Data number 29, the first variation of Interdiction.....	61
Text 4. 15. Data number 41, the first function of Interdiction.....	61
Text 4. 16. Data number 42, the first function of Interdiction.....	62
Text 4. 17. Data number 43, the first function of Interdiction.....	63
Text 4. 18. Data number 44, the first function of Interdiction.....	63
Text 4. 19. Data number 45, the first function of Interdiction.....	64
Text 4. 20. Data number 49, the first function of Interdiction	64
Text 4. 21. Data number 50, the first variation of Interdiction.....	65
Text 4. 22. Data number 52, the first function of Interdiction.....	65

Text 4. 23. Data number 60, the first function of Interdiction.....	66
Text 4. 24. Data number 61, the first function of Interdiction.....	67
Text 4. 25. Data number 62, the first function of Interdiction.....	67
Text 4. 26. Data number 63, the first function of Interdiction.....	68
Text 4. 27. Data number 05, the third variation of Absentation.....	69
Text 4. 28. Data number 06, the third variation of Absentaion.....	70
Text 4. 29. Data number 07, the second variation of Absentation.....	70
Text 4. 30. Data number 09, Absentation.....	71
Text 4. 31. Data number 10, the second variation of Absentation.....	71
Text 4. 32. Data number 13, the first variation of Absentation.....	72
Text 4. 33. Data number 17, Absentation.....	72
Text 4. 34. Data number 18, Absentation.....	73
Text 4. 35. Data number 55, the third variation of Absentation.....	73
Text 4. 36. Data number 56, the first variation of Absentation.....	74
Text 4. 37. Data number 04, the third variation of First Function of the Donor...75	75
Text 4. 38. Data number 14, Return.....	76
Text 4. 39. Data number 15, Reconnaissance.....	77
Text 4. 40. Data number 27, the first variation of Reconnaissance.....	78
Text 4. 41. Data number 16, Mediation.....	78
Text 4. 42. Data number 19, Mediaton.....	79
Text 4. 43. Data number 20, Mediation.....	80
Text 4. 44. Data number 25, the second variation of Mediation.....	80
Text 4. 45. Data number 51, the second variation of Mediation.....	81

Text 4. 46. Data number 53, the second variation of Mediation.....	81
Text 4. 47. Data number 57, Mediation.....	82
Text 4. 48. Data number 21, Departure.....	83
Text 4. 49. Data number 32, Departure.....	84
Text 4. 50. Data number 33, Departure.....	84
Text 4. 51. Data number 37, Departure.....	85
Text 4. 52. Data number 39, Departure.....	85
Text 4. 53. Data number 30, Violation.....	86
Text 4. 54. Data number 31, Violation.....	87
Text 4. 55. Data number 54, Violation.....	88
Text 4. 56. Data number 34, Difficult Task.....	88
Text 4. 57. Data number 35, Unrecognized Arrival.....	89
Text 4. 58. Data number 36, Unrecognized Arrival.....	90
Text 4. 59. Data number 38, Unrecognized Arrival.....	90
Text 4. 60. Data number 40, Unrecognized Arrival.....	91
Text 4. 61. Data number 47, Unrecognized Arrival.....	91
Text 4. 62. Data number 46, the third variation of Trickery.....	92
Text 4. 63. Data number 02, Villain.....	94
Text 4. 64. Data number 03, Villain.....	95
Text 4. 65. Data number 08, Villain.....	95
Text 4. 66. Data number 23, Villain.....	96
Text 4. 67. Data number 58, Villain.....	97
Text 4. 68. Data number 16, Villain.....	97

Text 4. 69. Data number 19, Villain.....	98
Text 4. 70. Data number 25, Villain.....	99
Text 4. 71. Data number 53, Villain.....	100
Text 4. 72. Data number 57, Dispatcher.....	100
Text 4. 73. Data number 21, Dispatcher.....	101
Text 4. 74. Data number 32, Dispatcher.....	102
Text 4. 75. Data number 33, Dispatcher.....	103
Text 4. 76. Data number 37, Dispatcher.....	103
Text 4. 77. Data number 39, Dispatcher.....	104
Text 4. 78. Data number 58, Dispatcher.....	105
Text 4. 79. Data number 16, Hero.....	105
Text 4. 80. Data number 19, Hero.....	106
Text 4. 81. Data number 25, Hero.....	107
Text 4. 82. Data number 53, Hero.....	108
Text 4. 83. Data number 57, Hero.....	108
Text 4. 84. Data number 21, Hero.....	109

LIST OF TABLE

Table 4. 1. Data Findings.....	50
Table 4. 2. Data Findings.....	93

LIST OF ABBREVIATION

ETC : Et Cetera

CHAPTER I

INTRODUCTION

A. Background of Study

Narrative story is an arrangement of all texts that are dialogues and sentences whose contents describe a historical story or a series of events (Luxemburg, 1984). Broadly speaking, narrative text is a written work that has the meaning of telling an event or story, so that it can consist of a series of paragraphs written in such a way. One of the literary works in the form of phenomenal narrative process that tells a fictional story is the novel *All The Light We Cannot See* (2014) written by the famous American writer, Anthony Doerr (Topping, 2023).

Anthony Doerr's novel *All The Light We Cannot See* is published by Scribner. With a back-and-forth writing flow, this story has the theme of morality which raises the dangers of war and the nature of sacrifice which steals the attention of readers and becomes global attention in the year of its release in 2014. This is evidenced by the commercial success of this novel by Anthony Doerr and became a hit at the time. At the initial release, this novel was printed as many as 60,000 copies, then in December of the same year, this novel was successfully reprinted for the 25th time, with a total of 920,000 copies (Gamedia.com).

These fantastic figures made the novel on the New York Times Best Seller list for more than 200 weeks, and also achieved more than 15 million sales for a total of 9.7 million in America and 5.4 million

worldwide. With the success achieved by the novel, it won him a number of awards, such as the Andrew Carnegie Medal and the Pulitzer Prize for Fiction in 2015. The story in this novel will also be adapted into a film produced by Netflix and Laps Entertainment (Netflix, 2021).

Netflix is a service that offers award-winning TV shows, movies, anime, documentaries, and more on thousands of internet-connected devices. Headquartered in Los Gatos, California, the platform was founded in 1997 by Reed Hasting and Marc Randolph in Scotts Valley, California. Many books were eventually adapted into novels, one of which was *All The Light We Cannot See*. This Pulitzer Prize-winning novel is coming to TV, specifically Netflix. Shawn Levy as director has started working on this film. Some of the actors and actresses who will play the characters in this novel include Aria Mia Loberti, Nell Sutton, and Louis Hofmann. Apart from being a commercially successful novel, the content of the story in this novel is also interesting. Therefore, Netflix is committed to making a film based on the book (Netflix, 2021).

The novel *All The Light We Cannot See* which is set in the second world war, tells the story of a girl named Marie-Laure who lives with her father in Paris. His father worked as a caretaker for the Museum of Natural History. When Marie-Laure was six years old, she became blind, and it was her father who helped her get used to it. She memorized every corner of the house, street, and certain places by fingering and the help of a stick. When the Germans occupied Paris in June 1940, he and his father fled to

Saint-Malo on the Brittany coast, where Marie-Laure's agoraphobic great-uncle lived in a tall, narrow house near the seawall (pulitzer.org).

In another world in Germany, an orphan named Werner grows up with his younger sister, Jutta. Werner was a genius, he became an expert in assembling and repairing radios, this talent which earned him a place in the elite military academy which eventually made Werner a specialist in tracking resistance. Werner travels through the heart of the Hitler Youth to the furthest outskirts of Russia, and finally to Saint-Malo, where he and Marie-Laure meet. This story made *All The Light We Cannot See* attract a lot of readers' attention and win many awards. Unlike other historical fiction novels, Doerr chooses to depict the world through the eyes of a blind girl (Anthony, 2014).

The description of each character's journey in this novel is very detailed and structured. The story presented has many depictions that are coherent and repetitive. In the novel *All The Light We Cannot See*, which is set in the second world war, there are many depictions of absentation, departure, then arrival, interdiction and violation, villainy, and mediation. These are interrelated and coherent, as if they have a structured pattern, as in the following text from *All The Light We Cannot See* (2014), Master: “No books, no cigarettes, no food, no personal possessions, no talking afer lights-out”. The text above is a speech delivered by the Master to his members regarding the rules that must be obeyed while in the barracks. The regulation is in the form of a interdiction against bringing books, bringing food, bringing personal items, and talking at night. These rules

are made as interdictions that must be obeyed by all members without exception including Werner, the main character in the story. From the explanation above, the actions carried out by the Master are classified as Interdictions (Propp, 1968, 26). These actions are generally taken to avoid violations. However, there are also rules that are broken in a story as follow.

First Boy: "*I couldn't see him," he whispers, "but I heard him perfectly."* Second Boy: "*Shut your face!" says a second boy. "You'll get us Thrashed"*. The text above is a form of violation of the previous prohibition which was carried out by two children who talked when the lights were off, which meant that they were forbidden to talk to each other. This action is classified as violation because it is an action against a rule that is violated. Therefore, the actions taken by the two children are included in violation (Propp, 1968, p. 27). From the two texts above, there is a narrative structure that contains the functions of Interdiction and Violation. The first quote is a prohibition that the teacher conveyed to the cadets, then in the second quote, the prohibition is violated by two cadets. Therefore, the two texts above indicate that the two functions are interrelated.

Based on the explanation above, the researcher wants to examine the narrative structure in the novel *All The Light We Cannot See* including its narrative function and the distribution of these functions among the characters in the novel. The narrative function contained in the novel *All The Light We Cannot See* can be analyzed again to find out how this

function is distributed among dramatis personae. Therefore, the researcher chose this novel as the object in this research because it is a literary work in the form of prose which has an interrelated structure in it such as Propp's theory of The Thirty-One functions which is also an interrelated structure so that a story can be structured.

According to Propp (1968) in a fairy tale there are at most thirty one functions in it. These functions include Absence, Ban, Breach, Reconnaissance, Dispatch, Deception, Engagement, Villain, Mediation, Early Countermeasures, Departure, Donor First Function, Hero Reaction, Provision or Reception of Magic Agent, Guidance, Struggle, Branding, Victory, Liquidation Shortage, Return, Pursuit, Rescue, Unknown Arrival, Unwarranted Claim, Difficult Task, Solution, Confession, Exposure, Transfiguration, Punishment, and Marriage. The distribution of these functions regroups in each persona drama, namely Villain, Donor, Helper, Princess, Dispatcher, Hero, and False Hero (Propp, 1968, p. 25-80).

With regard to research, there are several previous studies related to the novel *All The Light We Cannot See*. First, research from Waldi Leo (2019) which discusses Marie's life struggle in the novel *All The Light We Cannot See*. The focus of this research is to analyze the archetypal symbols developed by Carl Gustav Jung and Joseph Campbell. Second, is the research by Dwi Putri Liswadi S. (2019) which discusses myth as a story-building element and technology as a comparison in the novel *All The Light We Cannot See*. This study aims to determine the aims and objectives of Doerr's efforts in interpreting two opposing elements, namely

myth and technology. The third research from Nurul Sakinah (2019) which analyzes the meaning of life of one of the main characters in the novel *All The Light We Cannot See*, namely Werner Pfennig. Fourth, a study from Nonica Herdianti (2020). The focus of this study is to discuss the characterization of Marie-Laure and her struggle to meet her needs based on Maslow's hierarchy of needs theory. Fifth, a research journal from Egie Danarko (2017) which discusses women's subordination and male domination in the novel *All The Light We Cannot See* using a qualitative method.

The five previous studies that have been described above, all of them have similarities and differences in their analysis. The similarity of the five studies is that the research object is the novel *All The Light We Cannot See* and the five studies also use descriptive qualitative as the method used in researching the object, while the difference between the five studies lies in the focus or topic studied in the object.

Based on the five previous studies that have been described above, none of them discusses the functions of dramatis personae in the Novel *All The Light We Cannot See*. Therefore, the researcher wants to analyze the narrative functions contained in the novel *All The Light We Cannot See* and the distribution of these functions among dramatis personae using the theory of Vladimir Propp "Narrative Functions" written in his book, *Morphology of the Folktale* (1968). In the book, Propp has classified the narrative functions sequentially as many as 31 functions and also the grouping of the distribution of these functions among dramatis personae.

Based on the description above, the researcher is very interested in conducting this research, because to find out the narrative function contained in the novel *All The Light We Cannot See* and its distribution among playwrights, the novel needs to be analyzed first. For this reason, the researcher is interested in analyzing the function of the narrative structure in the novel *All The Light We Cannot See* as a thesis and this research is entitled *Dramatic Personae Functions in the Novel All The Light We Cannot See* (2014).

B. Limitations of the Study

The novel *All The Light We Cannot See* was chosen as the object of this research study, because part from being a commercial success and receiving many awards and nominations, the structure in this novel is also very interesting. Telling history and setting in the time of the second world war, as well as being written in a continuous parallel system and in poetic language, makes this novel even more valuable. In addition, many topics can be researched from the novel *All The Light We Cannot See*. Therefore, the researcher feels that this novel is suitable as an object of research.

Based on the research object of the researcher, *All The Light We Cannot See*, there are at least five (5) topics that can be used as research topics in this novel. First, the writing style in the novel *All The Light We Cannot See*. Second, the values or messages in the novel *All The Light We Cannot See*. Third, the relationship between intrinsic and extrinsic elements in the novel *All The Light We Cannot See*. Fourth, the narrative

structure in the novel *All The Light We Cannot See*. Fifth, is the narrator's point of view in the novel *All The Light We Cannot See*.

Therefore, this research is not expanded, more focused, and well analyzed, the researcher will limit the problem and focus on topic number two, namely the narrative structure in the novel *All The Light We Cannot See* (2014) which examines the function of narrative and the distribution of these functions among dramatic persona. In addition, the interrelationships of these narrative functions obtained from dialogues and descriptions in the novel are also a source of data that can be processed in such a way as to obtain concrete evidence regarding the distribution of these functions among actors. Therefore, to carry out this research, the researcher used the theory of Vladimir Yakovlevich Propp which was written in his book *Morphology of the Folktale*.

The theory of Propp was chosen as the theory underlying this research because it was deemed appropriate to be used in this study. In his book, Propp focuses his attention on the most important narrative motive, namely action or action, hereinafter referred to as function. It was also explained that a story has a construction, namely actors, actions, and sufferers. All the narrative functions contained in the novel *All The Light We Cannot See* are contained in the book.

C. Formulation of the Problems

Based on the background above, the question of the problem in the study are:

1. What are the functions of dramatis personae found in the novel *All The Light We Cannot See* by Anthony Doerr?
2. How is the distribution of the functions among Dramatis Personae in the novel *All The Light We Cannot See* by Anthony Doerr?

D. Objectives of the Study

Related to the statement above, the objective of the research are:

1. To reveal what functions of dramatis personae are founded in the novel *All The Light We Cannot See*.
2. To explain how the distribution of the functions among the Dramatis Personae in the novel *All The Light We Cannot See*.

E. Benefits of the Study

This research was made to provide benefits based on the theoretical aspects and practical aspects which are described as follows:

1. Theoretical Benefits

This study aims to prove that the structure of narrative functions in literary works, especially novels, is sequential and structured and related to the division of functions among the characters in the novel as classified by Vladimir Propp (1968). Furthermore, this research is expected to contribute to researcher and readers understanding of the narrative function theory in more depth. It is also hoped that it can contribute to literary works, especially those related to narrative

functions theory. In addition, this research can be used as a reference for other researchers who analyze narrative functions and their distribution among characters in a literary work.

2. Practical Benefits

Practically, this research is expected to be able to provide knowledge about what narrative functions are contained in a literary work and how to apply them to the research of a literary work, especially novels, as well as provide a more in-depth description of how to analyze the narrative function spread among the characters. in a literary work.

F. Definitions of the Key Terms

1. Narrative Structure

Struktur naratif di sini adalah rangkaian peristiwa yang menjadi pokok pembicaraan dalam wacana, dengan berbagai relasi yang mengaitkan peristiwa (Rimmon-Kenan, 1983).

2. Function

‘Function’ is an action or event ‘defined from the point of view of its significance for the course of the action’. This is a fundamental tenet in Propp’s system. In practice, this means that Function = Action (or Event) + Position in the sequence (Manuel Aguirre, 2011).

3. The Thirty-One Functions

The Thirty-One Functions is a basic structural element that acts as elements that occur in a story in a stably and constant, regardless of how and by whom these functions are fulfilled (Agatha Trisari, 2021).

4. Dramatis Personae

There are seven spheres (Dramatis Personae) introduced by Vladimir Propp, covering the sphere of action of the *villain*, the sphere of action of the *donor*, the sphere of action of the *helper*, the sphere of action of a *princess* (a sought-for person) and of *her father*, the sphere of action of the *dispatcher*, the sphere of action of the *hero*, and the sphere of action of the *false hero* (Propp, 1968).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. The Theory of Functions by V. Propp

In this research, the researcher used the theory of narrative functions by Vladimir Yakovlevich Propp from the book *Morphology of the Folktale* published in 1968 by the American Folklore Society. This book contains the analysis conducted by Propp in finding the functions scattered in one hundred Russian fairy tales. The analysis was carried out by Propp and found that there were at most thirty-one functions in a fairy tale. To produce a narrative function theory that contains the functions and the distribution of these functions in the dramatic personae. It can be said that the book is the result of Propp's deconstruction of the previously developed theories (Agatha, 2021, p. 11).

Propp also explains that he focuses more on the most important narrative motif, namely action, hereinafter referred to as function. Propp explains that a story has a construction. The construction consists of motives that are divided into three elements, namely the perpetrator, the deed, and the sufferer (Junus, 1983). These three elements can be grouped into two parts, namely elements that are fixed and not fixed or changing. The element that remains is the

action, while the element that changes is the perpetrator and the sufferer. It is the fixed element that Propp considers the most important element. For example, the most important thing in the construction of "hero saves a princess" is the action or action, namely "rescuing", because these actions can form a certain function in the story. If the action is replaced with another action, then the function will change. The case is different for perpetrators and sufferers. Substitution of perpetrators and sufferers does not affect the function of the act in a particular construction.

In his book, Propp describes the results of his research on a hundred Russian fairy tales which he calls fairytales. Propp concludes is that the functions in a story are finite in number and the same order. In the conclusion, it is also explained that the function in a story consists of at most 31 functions. However, Propp also explained that not all fairy tales or stories have 31 functions in them.

a. The Thirty-One of Narrative Functions and Variations

The thirty-one functions discovered by Vladimir Propp were each given a special sign or symbol to make schematics easier. Some of these functions also have a variety of actions in them. The definitions of each function, symbol, and variations in each of these functions are as follows:

1) Absentation (β)

Absentation is the first function described by V. Propp. The action form of this function is one of the members of a family who absences himself from home. The intended departure can be either departure or death. Within this function, there are three variations of actions including the older brother's departure (β^1); Mother/father's death (β^2); Little brother's (β^3) (Propp, 1968, p. 26).

2) Interdiction (γ)

Interdiction is the second function explained by Propp whose form of action is in the form of a ban aimed at the hero. This function has two variants of action in the form of direct and indirect prohibitions. Direct interdiction is generally expressed in the word "don't" (γ^1). Whereas indirect interdictions are generally represented as commands or suggestions (γ^2) (Propp, 1968, p. 26-27).

3) Violation (δ)

Violation is the third function whose form of action is in the form of a prohibited prohibition. This function is closely related to the previous function, namely Interdiction. The form of the violation committed is under

the form of the essay. In Propp's explanation, these two functions are paired elements. However, sometimes each of these functions can appear independently. In this third stage, a new character (the villain) begins to enter the story. Breaking peace, destruction, causes of accidents, breakdown of harmonious families, and riots are the duty of criminals (Propp, 1968, p. 27-28).

4) Reconnaissance (ϵ)

The villain attempts reconnaissance. This is the fourth function that describes criminals who are stalking their victims. This function takes three different forms of action including reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc. (ϵ^1); a form of reverse reconnaissance is proven when the intended victim questions the villain (ϵ^2); Observation by others (ϵ^3) (Propp, 1968, p. 28).

5) Delivery (ζ)

Delivery is the fifth function whose form of action is the delivery of information. Can be villains who get information about the weaknesses of their victims. This function has three action variations including the villain receives the information from his question (ζ^1); A form of

gathering information (ζ^2); Other forms of information gathering that get appropriate answers (ζ^2) (Propp, 1968, p. 28-29).

6) Trickery (η)

Criminals try to trick their victims into cheating or their victims' belongings. This function has three different forms of action in it including the villain uses persuasion (η^1); The villain uses magic tools (η^2); The villain uses trickery or coercion (η^3) (Propp, 1968, p. 29-30).

7) Complicity (θ)

Complicity is the seventh function whose form of action is that the victim submits to deception and thus unknowingly helps his enemy. This function has three forms of action variants include: The hero responds to the villain's seduction or trick (θ^1); The hero spontaneously retaliates at the use of magic tools (θ^2); Others means (falling asleep, hurting himself, etc.) (θ^3) (Propp, 1968, p. 30).

a) Preliminary Misfortune (λ)

This function has the definition of initial misfortune caused by a fraudulent agreement (Propp, 1968, p. 30).

8) Villainy (A)

Villainess is the eighth function proposed by Propp. his actions in the form of a crime causing harm or injury to family members. This function has quite a variety of actions covering nineteen action variants including the villain abducts a person (A¹); The villain seizes or takes away a magical agent (A²); The villain pillages or spoils the crops (A³); The villain seizes the daylight (A⁴); The villain plunders in other forms (A⁵); The villain causes bodily injury (A⁶); The villain causes a sudden disappearance (A⁷); The villain demands or entices his victims (A⁸); The villain exploits someone (A⁹); The villain orders someone to be thrown into the sea (A¹⁰); The villain casts a spell upon someone or something (A¹¹); The villain effects a substitution (A¹²); The villain orders a murder to be committed (A¹³); The villain commits murder (A¹⁴); The villain imprisons or detains someone (A¹⁵); The villain threatens forced matrimony (A¹⁶); The villain makes a threat of cannibalism (A¹⁷); Similar forms among families (A^{xvii}); The villain torments at night (A¹⁸); The villain declares war (A¹⁹) (Propp, 1968, p. 30-34).

a) Lack (α)

A member of a family lacks something or desires to have something. The symbol for this function is (α) and

has six variations of actions: Lacking a wife (or a friend), the hero is unmarried and goes out to find a wife (α^1); The need for magic tools (α^2); Magical objects are needed without supernatural powers, an enchanting occurrence (α^3); One special shape is required (α^4); Rational forms; lack of money or sources of life (α^5); Another deficiency (α^6) (Propp, 1968, p. 35-36).

9) Mediation (B)

Mediation can be said as a function that brings heroes into the story. From this function, it can be known the type of hero in a fairy tale through the plot after the Mediation action. Some forms of Mediation actions such as the misfortune or lack of heroes are known, heroes are requested or ordered, and heroes are allowed to go or be sent somewhere. This function has seven action variations which are: A call for help is given, with the resultant dispatch of the hero (B^1); The hero is dispatched directly (B^2); The hero is allowed to depart from home (B^3); Misfortune is announced (B^4) (Propp, 1968, p. 36-37).

The four forms above are related to the search hero. The following forms relate to the persecuted hero. The structure of the story requires the hero to leave the house

at any cost. Events related to the persecuted hero are: The banished hero has been transported away from home (B⁵); The hero condemned to death is secretly freed (B⁶); A lament is sung (B⁷) (Propp, 1968, p. 36-38).

10) Beginning Counteraction (C)

The hero agrees to or decides upon counteraction. In this function, the persecuted hero does not appear. This section is only for stories where the hero is a quest hero. The meaning of the search hero is a hero who goes to find something conveyed in dialogue, for example, "I will go to find the holy book". However, sometimes it is not conveyed through words and only the actions of the search hero's decision. The symbol for this function is (C) (Propp, 1968, p. 38).

11) Departure (↑)

The hero leaves home. The departure in this function is different from the departure in the first function (β). The departures depicted on the seeker heroes and the persecuted heroes also have differences. The departure of the seeker hero marks the quest as a goal, while the departure of the persecuted hero marks an odyssey that will be filled with various events. This function, Propp uses (↑)

as a symbol for this eleventh function which signifies the hero's journey without considering whether the hero is a seeker or persecuted hero (Propp, 1968, p. 39).

12) The First function of the Donor (D)

The hero is tested, interrogated, and attacked, which prepares the way for his receiving either a magical agent or a helper. The symbol of this function is (D) and its variations of action include: The giver tests the hero (D¹); The giver reprimands and questions the hero (D²); A request for a figure who almost died (D³); A prisoner pleads for his release (D⁴); The hero is approached with a plea for mercy (D⁵); The people who are at odds ask for the division of property (D⁶); Another request (D⁷); Ferocious creatures try to annihilate the hero (D⁸); Ferocious creatures engage heroes in battle (D⁹); A magic tool is shown to the hero a magic tool that will be given in exchange for something addressed to the hero (D¹⁰) (Propp, 1968, p. 39-42).

13) The Hero's Reaction (E)

The hero reacts to the actions of the future Donor. In this function, the hero gives his reaction to the actions of the donor or helper. The symbol for this function is (E).

Some of the variations of the action are: The hero overcomes (or does not overcome) the rebuke (E¹); Hero answers (or does not answer) reprimand (E²); He gives (or does not give) service to someone who has died (E³); He frees a prisoner (E⁴); He shows mercy to a giver (E⁵); He completes a division and reconciles the hostile parties (E⁶); Heroes perform other services (E⁷); The hero saves himself from an assassination attempt on himself using the same method as his enemy (E⁸); The hero eliminates or does not eliminate his enemy (E⁹); The hero agrees to exchange but continues to use the magic power of the object being exchanged on the person who exchanged it (E¹⁰) (Propp, 1968, p. 42-43).

14) Provision of a magical agent (F)

In this function, Propp explains that the magical tools in question are animals, objects that can issue magical aids or magical abilities. This function is symbolized (F) and varies the displacement of objects in various ways including the agent is directly transferred (F¹); The agent is pointed out (F²); The agent is prepared (F³); The agent is sold and purchased (F⁴); The agent falls into the hands of the hero by chance (is found by him) (F⁵); The agent suddenly appears of its own accord (F⁶); The agent is eaten

or drunk (F⁷); The agent is seized (F⁸); Various characters place themselves at the disposal of the hero (F⁹) (Propp, 1968, p. 43-45).

15) Guidance (G)

Hero is led to the whereabouts of an object of the search. It is symbolized (G) and its variations of action include: The hero flies through the air (G¹); The hero moves on land on water (G²); Directed hero (G³); The direction of the road is shown to him (G⁴); The hero uses the nexus that moves (G⁵); The hero follows a path that has traces of blood (G⁶) (Propp, 1968, p. 50-51).

16) Struggle (H)

This function has the definition of The hero and the villain joining in direct combat. Symbolized by Propp (H) and has three variations of actions include: They fight in a field (H¹); They are involved in a match (H²); They are playing cards (H³); (Propp, 1968, p. 51-52).

17) Branding (J)

In this function, the hero begins to be recognized. This function has two variations of the action: A brand is

applied to the body (J¹); The hero receives a ring or a towel (J²) (Propp, 1968, p. 52).

18) Victory (I)

In this function, the villain is defeated. The hero wins or can defeat the villain with several variations of action: The villain is killed on the battlefield (J¹); The villain is defeated in the contest (J²); The villain loses in gambling (J³); The villain loses when weighed (J⁴); The villain is killed without fighting (J⁵); The villain continues to be expelled (J⁶) (Propp, 1968, p. 53).

19) Liquidation of Lack

The eighteenth function is the initial misfortune or lacks liquidation (K). In this function, there are many variations of actions including the object being sought is confiscated using coercion or deception (K¹); The object sought is found by several characters, through a rapid exchange of actions (K²); The object sought is obtained using temptation (K³); The object sought is obtained as a direct result of past actions (K⁴); The object sought is obtained directly through the use of magic objects (K⁵); The use of magic objects can overcome poverty (K⁶); The object sought is obtained (K⁷); The curse on someone is removed

(K⁸); A man who was killed is brought back to life (K⁹); A prisoner is released (K¹⁰); Receipt of the object being sought (he was given as a gift for showing his location, etc.) (K¹¹) (Propp, 1968, p. 53-55).

20) Return (↓)

Return is one of the functions in the narrative structure whose action is in the form of the hero's return. Return is generally carried out in the same way as arrival, but sometimes has the nature of escaping (Propp, 1968, p. 55-56).

21) Pursuit (Pr)

This function is a continuation of the previous function, namely escape. So it is explained in this function that the hero is being chased. There are variants of its actions: The chaser flies after the hero (Pr¹); He sues the guilty person (Pr²); He chases the hero while changing his form to look like an animal (Pr³); The chaser (dragon's wife and others) incarnate as dazzling objects and stands in the middle of the hero's path (Pr⁴); The pursuer tries to swallow the hero (Pr⁵); The chaser tries to kill the hero (Pr⁶); He tries to infiltrate the trunk of the tree that is the hero's hiding place (Pr⁷) (Propp, 1968, p. 56-57).

22) Rescue (Rs)

Rescue of the hero from pursuit. This function is a continuation of the previous function. Hero self-rescue is carried out with the following variations of actions: He is carried away by air (sometimes he is rushed as fast as lightning) (Rs¹); The hero runs away while leaving obstacles in the middle of the road (Rs²); In his escape, the hero transforms into object forms that make him unrecognizable (Rs³); The hero hides during his escape (Rs⁴); The hero is hidden during his escape (Rs⁵); The hero saves himself during his escape, by quickly changing into animals, stones, and so on (Rs⁶); He evades the temptations which are the incarnation of a female dragon (Rs⁷); He avoids being swallowed (Rs⁸); He was saved from trying to kill him (Rs⁹); He jumps into another tree (Rs¹⁰) (Propp, 1968, p. 57-58).

23) Unrecognized Arrival (o)

Unrecognized, he arrives home or in another country. Various actions such as: The hero goes home with someone (blacksmith, tailor, etc.) and serves him (o¹); The hero arrives at a king's palace and serves as a cook, horse keeper, and others (o²) (Propp, 1968, p. 60)..

24) Unfounded Claims (L)

A false hero presents unfounded claims (L). This function is that if the hero arrives in his own country, the false demands are made by his brothers. If the hero serves in another country, the claim is made by a general, water bearer, or someone else (Propp, 1968, p. 60).

25) Difficult Task (M)

A difficult task is proposed to the hero. Propp explained that this element is an element that attracts a lot of attention and is liked by readers or listeners in a story. The symbol for this function is (M) (Propp, 1968, p. 60).

26) Solution (N)

This function is continuous with the twenty-fifth function, Difficult Task, i.e. the task is resolved. So the hero can complete the task assigned to him. Propp uses the letter (N) as the symbol for this function (Propp, 1968, p. 62).

27) Recognition (Q)

At this stage, the hero begins to be recognized marked by the symbol (Q). Some of the variants of the action are as follows: One mark (wound, asterisk) (Q¹); A given object

(a ring, a piece of cloth) (Q²); Success in performing difficult tasks (if it precedes unrecognized return) (Q³); After a long separation, and in this case mother, father, and other siblings (Q⁴) (Propp, 1968, p. 62).

28) Exposure (Ex)

In this stage of the function, the fake hero or villain begins to be revealed. The fake hero here means a villain disguised as a hero (Propp, 1968, p. 62).

29) Transfiguration (T)

At this stage, the hero is described as having a new figure or appearance. This function has a symbol (T) and there are four descriptions of its action variants, namely: The new form is obtained directly through one of the supernatural powers of a maid (T¹); The hero builds an amazing castle (T²); The hero wears new clothes (T³); Rationalized and ridiculous forms (T⁴) (Propp, 1968, p. 62).

30) Punishment (U)

In this function, the villain is punished. The punishments received by criminals can be described as criminals being shot, getting rid of being tied to a horse,

committing suicide, and so on. It can also happen, criminals get abilities (Propp, 1968, p. 63).

31) Wedding (W)

The hero is married and ascends the throne. This function is denoted by the letter (W) and has a variety of actions, namely: A wife and a country are awarded at once, or the hero receives half of the land at first, and gets the whole land after the death of his wife's parents (W^*); The hero only gets married without getting the royal throne because his wife is not a princess (W^*); Position only called hero ascending the throne (W^*); Engagement or agreement to marry (W^1); Married hero, has lost his wife, the next marriage takes place as a result of a search (W^2); Heroes sometimes receive gifts in the form of money or other spoils of war, in lieu of marriage to a princess (W^0) (Propp, 1968, p. 63-64).

From the thirty-one functions, not all of them have variations of action and not all functions exist in a story or fairy tale (Propp, 1968). This is because many fairy tales only contain several functions. Regardless of the number of functions contained in a story, that is what forms the main framework of the story. Although some functions are not present in a story, they do not affect or change the other

functions. The bond between functions can be found in two forms. First, the paired functions are like prohibitions. Second, a collection of functions such as a test against a hero, a response to a candidate for obtaining a magical instrument (Propp, 1968).

b. The Distribution of Function Among Dramatis Personae

After the thirty-one functions that have been described above, then Vladimir Propp explains his discovery, namely that every story has a character. Propp stated that each character occupies one or more functions in a story, which can be simplified to “Spheres of Actions” (Propp, 1968). Propp categorizes each character by his own appearance. From the thirty-one functions previously described according to Propp's theory of narrative structure, there are seven functional characters and the ways in which these functions are spread around the actors or characters as follows:

1) Villain

The environment of the action of the villain, its distribution includes crime (A), a battle or a form of struggle with the hero (H), and the hero being chased (Pr). These three functions are interconnected and build the Villain's action environment (Propp, 1968, p. 79).

2) Donor, Provider

The donor action environment includes the transfer of a magic tool (D), and the provision of a magic tool to the hero (F) (Propp, 1968, p. 62).

3) Helper

The rescue action environment includes hero moving to a specific place (G), elimination of an accident or deficiency (K), saved hero (Rs), Heavy duty completion (N), and hero shapeshifting (T) (Propp, 1968, p. 79).

4) The Princess and her Father

The distribution of daughter (wanted) and father action environments includes heavy duty (M), tagged hero (J), demolition (Ex), recognizable hero (Q), convicted villain or fake hero (U), and marriage (W) (Propp, 1968, p. 79).

5) Dispatcher

The intermediary/departure action environment includes the sending function (B) (Propp, 1968, p. 80)

6) Hero

The hero's action environment includes the hero leaving home/hometown (C↑), the hero's reaction (E), and marriage (W*). The first function (C) characterizes the quest hero; Persecuted heroes only perform the functions that are left behind (Propp, 1968, p. 80).

7) False Hero

The "false hero" character's action environment involves C↑, followed by E and L (Propp, 1968, p. 80).

Each of the dramatic figures above has its own distribution of functions. There are three possible functions that are distributed among each fairy tale character. First, the scope of action remains in accordance with the character. Second, one character in several fields of action. Third, the reverse case, that is, one action distributed among several characters (Propp, 1968, p. 80-81).

2. *All The Light We Cannot See* (2014)

All The Light We Cannot See (2014) is a novel by a prominent writer from the United States, Anthony Doerr. This novel was published by Scriber on May 6, 2014 and won the Pulitzer Prize and Andrew Carnegie Medals for Excellence in Fiction in 2015. This novel has 544 pages and has been on The New York Times Best

Seller list for more than 200 weeks. This novel has a background during the second world war in Saint-Malo and has a morality theme that raises the dangers of war and the nature of sacrifice.

This novel is narrated with forward and backward plots, with a poetic and alternating style. Centered on its two characters, *All The Light We Cannot See* follows a little girl named Marie-Laure who is blind, taking refuge in her uncle's house in Saint-Malo after Paris was invaded by Nazi Germany, and Werner Pfennig, a bright German boy who is accepted into military school for his expertise in radio technology before being sent to the military. This novel has many advantages, one of which is that Anthony Doerr as the writer is considered very good in describing the conditions during the second world war. This novel really describes the setting of a tense atmosphere where people at that time were afraid to leave their homes, lack of food, and so on. However, apart from the advantages, the novel *All The Light We Cannot See* also has disadvantages. The weakness of this novel lies in the use of forward and backward plots whose movements are considered confusing. Readers must be very focused when reading this novel (Gamedia, 2022).

B. Previous Studies

This research certainly requires other research to get what is expected optimally. This review of previous research works to review it again in order to find out the similarities between previous research and

future research. There are several previous studies on the novel *All The Light We Cannot See* (2014) which can be used as a reference in this study.

First, research from Y.D. Prihatika (2017) entitled *Werner's Attempts to Overcome His Guilty Feeling in Anthony Doerr's novel All The Light We Cannot See*. This study discusses the main character, Werner Pfenning. This study analyzes the character's efforts to overcome feelings of guilt through his behavior. Characterizations, conflicts, and symbols are the focus of this study in identifying events. The New Criticism theory is used as the theory of this research, especially conflict. The descriptive method used in this research is a new critical approach. This research also uses related journals, books, or studies as references in analyzing the problem. The conclusion of this study is that conflicts and symbols play an important role in making the whole story as one unit. Werner's attempt to overcome his guilt is to redeem his humanity. He committed treason and disobeyed the orders of the Nazis. After all the conflicts that Werner went through, his inability to defend his friend and save people's lives made him feel guilty and to overcome this, Werner risked his life by saving the resistance.

Second, research from Cindy B. D. (2019) entitled *The Impact on Sisterhood for Women Survival When World War II as Reflected in All The Light We Cannot See by Anthiny Doerr*. The focus of this thesis is the influence of relations between women for their freedom and society in the 2nd world war in Germany and France. This study uses the Image of

Women theory by Josephine Donovan. The qualitative method used in this study and the results of the research are presented in a descriptive method. Cindy's research also uses books, articles, journals, essays related to research as reference sources. The conclusion of this study is that Anthony Doerr wants readers to see the sacrifices women made to fight against Nazi Germany during World War II. The writer finds that the female characters do their best to build a strong sisterhood survive the war. There are at least three ways that women did to build their brotherhood so that they could survive during World War II. They; creating good relationships between women by establishing relationships with their sisters, supporting each other in facing war, for example when one of the female characters feels down then the others will come to cheer them up, and building a club as a real action against war.

Third, research with the title *Polyphony of Thanatological Concepts in the Novel All The Light We Cant See by Anthony Doerr* by Uliana Z. (2020). This study focuses on the thanatological concept in the novel which is characterized by significant novelty due to many factors, one of which is the result of this analysis finding a kind of stereotype that contradicts binary opposition, where the pointer between structural categories, and the polarity of the binary component categories is erased. Therefore, the authors of this study used a synergy approach for their research analysis. The conclusion and prospects in this study are that Anthony Doerr's novel *All the Light We Cannot See* is very relevant in this perspective because of the specificity of the plot and the introduction of

the outline of the image of a blind girl. That will make it possible to see literature not only as the art of visualizing the world through its cognition by all organs. senses, but also to create a certain reality only tactically or with the help of smells, which exacerbates the need to reconsider "objective" categories in the process of cognition.

The fourth, a journal from Uliana Z. (2020) entitled *The Problem of Blurred Core Binary Oppositions The Novel All The Light We Cannot See by Anthony Doerr*. This journal discusses the boundary issues of the core binary oppositions, namely “light/dark”, “childhood-adolescence/adult”, “individual/together”, “obligation/morality in the novel *All The Light We Cannot See*. This study of cognitive processes based on verbal data, the separation of separate layers of the so-called tactile literature in the history of literature is one of the new milestones of literary studies. There are three conclusions from this analysis, first, due to the lack of acceptance in Ukrainian literary criticism, and the issues raised by Anthony Doerr in this novel are undeniably relevant. Second, the interpretative polyvariance of thanatological concepts, categories of life, war and the depiction of humans in the maelstrom of war, depicted in the work, once again proves its necessity and legitimacy in the context of modern synergistic comparative studies. approach to analysis of literary works in general. Thirdly, the study of cognitive processes based on verbal data, the separation of separate layers of so-called tactile literature in the history of literature is one of the new milestones of literary studies.

The fifth, a journal written by Ali S. & Sri W. (2021) entitled *Interpersonal Metaphor of Mood in Anthony Doerr's Novel All The Light We Cannot See*. This study focuses on exploring the transference of mood in interpersonal metaphors. The method used in the design is descriptive and also uses a qualitative research approach. The analysis was carried out by identifying the interpersonal mood metaphor in the novel, describing it, and determining the dominant transference using the percentage formula. 160 pages or one third of the novel were taken as the data of this research. By completing these objective steps, what is important is to provide a thorough understanding of the interpersonal metaphors of mood and transference occurring in a sentence whether it is in text or in speech. The conclusion of this study shows that the dominant mood found in the novel is declarative which reaches 44% of the events. The second mood that often appears in the novel is interrogative with 40%. The third is commands in the interrogative mood with 12% occurrence and statements in the imperative mood following with 4% occurrence; while there are two patterns that cannot be found in the novel. They question in the declarative and imperative moods. This implies that most of the sentences in the novel give commands in declarative form.

From the previous research that has been described in this chapter, there are differences and similarities that become a reference for researchers in examining the object to be studied. The five previous studies have similarities in their research objects, namely the novel *All The*

Light We Cannot See by Anthony Doerr, and the difference between the five studies is the use of theory in analyzing a problem.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Research design is the specific procedures involved in the research process. This procedure consists of data collection, data analysis, and author reporting. (Creswell, 2014). In this research, researchers used the qualitative research method. This qualitative research method is a type of research that produces findings, where these findings cannot be achieved by statistical measurements or quantification methods, or other measurements (Creswell, 2009). Qualitative research is a type of research that makes researchers rely on information from objects or participants in a broad scope, and general questions, collect data mostly from texts or words of participants, and explain and analyze texts. The researcher uses qualitative research because this study aims to analyze and describe the narrative structure which includes narrative functions and dramatic persona narration in the novel *All The Light We Cannot See* (2014).

This research is descriptive qualitative research because the purpose of this research is to show what are the narrative functions and how are these functions distributed in the novel *All The Light We Cannot See* (2014). The data found is also in the form of words or sentences and not in the form of numbers, therefore the choice of qualitative method in this study is considered very appropriate, considering that the purpose of this research is to describe the narrative functions contained and the

distribution of these functions through words or sentences in the novel *All The Light We Can't See* (2014).

In this study, qualitative techniques are more appropriate to use, because in this study the data were collected in the form of words or sentences, therefore this research is more appropriately classified as qualitative research. In the novel *All The Light We Cannot See* (2014), information is presented in the form of words and sentences. Furthermore, it is analyzed descriptively to describe and explain the function content in it by applying the theory of narrative structure.

Therefore, there are advantages if the researcher uses qualitative methods in this study. Several advantages make this research method suitable for use in this research, such as the author's ability to understand complex problems and the details of the circumstances being studied and can make the research researched in depth (Moleong, 2010). In addition, qualitative methods also have drawbacks when used in this study, because generally in qualitative research the research subjects are few, it is likely that the data found will not be as complicated as when using quantitative methods. Qualitative methods also have several characteristics, according to Moleong (2010) there are eleven characteristics in qualitative research.

This research conducts research in a natural setting or the context of a whole. Qualitatif makes humans the main instrument of the data collection tool. Using qualitative methods, namely observation, interviews, or document reviewers. The analysis used qualitative is inductive analysis. Qualitative requires more guidance in the preparation of substantive

theory. Data collection is descriptive in the form of words and not numbers. Qualitative research is more concerned with the process than the results. Qualitative research has clear research boundaries, so researchers can easily sharpen their focus. Qualitative also have special criteria for data validity and is usually qualitative research. Develop designs continuously adapted to the reality on the ground. And finally, the results of qualitative research are usually based on consultation and mutual agreement.

B. Data and Data Sources

There are two types of data in qualitative research, primary and secondary. Data in the form of text from interviews or images obtained during the research process is called primary data. While data sourced from primary data that has been processed by researchers, in the form of documents, announcements, letters, banners, photos, recordings, videos, and advertisements on television are secondary data (Creswell, 2009). In qualitative research, the data source is a subject such as a film, novel, or event to be studied. The data in the research itself is an object, usually in the form of visuals, symbols, or text (Arikunto, 2010, p. 129).

In this study, the researcher collected primary data in the form of text taken from explanatory words or sentences and dialogues in the novel which contain a narrative function in it. The process of collecting data is done by quoting words or sentences that contain a narrative function in them. This explanatory sentence or dialogue helps the researcher to

represent the text used in understanding the data. To be more complex, researchers need supporting data (secondary data) to assist researchers in finding and classifying data. Therefore, in this study, the researcher took references from previous academic works that had been completed by other researchers, academic works in the form of theses, journals or articles, and other academic research. This reference is used by researchers to facilitate the process of searching and classifying data according to predetermined criteria in the study.

C. Research Instrument

Research instruments have an important role in efforts to achieve research objectives because the weight and quality of a study are often judged by the quality of the instruments used (Adhi K. & A. M. Khoiron, 2019, p. 90). In this study, the research instrument is the researcher's self (Human instrument) which is supported by coding (data card) which is used to write down the data obtained from citing the dialogues and explanatory sentences in the novel. The task of the researcher in the instrument is to identify the problem, find the source of the data, collect the data, and analyze it.

A research instrument is a tool used in obtaining or collecting data to solve problems or achieve research objectives. However, in qualitative research, the researcher is the person who collects the data (Creswell, 2014). Because the research uses qualitative methods which are usually carried out in a natural setting, pays more attention to the process than the

results and tries as much as possible to understand the meaning of an event, the instrument used is not a questionnaire or a test, but the researcher himself. (Creswell, 2009).

D. Data Collection Techniques

Data collection techniques are an important part of research activities because the main goal of researchers is to receive data. Therefore, to collect data, it is important to know data collection techniques, so that the data collected meets predetermined standards. This data is the information needed by researchers to solve problems in research, so the data obtained through a study must be valid and reliable (A. Kusumastuti & A.M. Khoiron, 2019, p. 100). This information can be about an object, plant, animal, human, or event. The data collection process is usually carried out in two stages, namely preparation and implementation.

The preparation stage is usually conceptual in nature about the clarity of the purpose of data collection, the variables to be measured, the instruments to be used, as well as the sources and types of data to be collected. Then the implementation stage of data collection is determined by the type of collection technique used in each study. The data collection steps include efforts to limit research, collect information through observation and interviews, both structured and unstructured, documentation, visual materials, and efforts to design protocols for recording or recording information (Creswell, 2010).

In this research, the data obtained were from the novel *All The Light We Cannot See* (2014) using qualitative data collection techniques.

In the process of collecting data, the researcher took the following steps:

1. Reading the novel *All The Light We Cannot See* (2014) to understand the whole story in the novel.
2. Classifying the data, the researcher sorts the data in the form of text according to the type of narrative function and the distribution of the functions contained in the novel.
3. Coding means that the researcher provides a code for each data set that has been categorized. Researchers will easily analyze and find data as a result of this process.

For example:

a. 01/ATWCS/RES/P. 10/ ζ^3

(1) 01: Number of data

(2) ATWCS: All The Light We Cannot See

(3) RES: Resident

(4) P. 10: Page

(5) ζ^3 : Type of Function

b. 05/ATWCS/PYB/P. 21/ β^3

(1) 05: Number of data

(2) ATWCS: All The Light We Cannot See

(3) PYB: Price Younger Brother

(4) P. 21: Page

(5) β^3 : Type of Function

E. Data Validation

Validity shows that the level of clarity of phenomena research results is following reality (Sukmadinata, 2019). Checking the validity of this data cannot be separated from qualitative research, because it is used to refute what is alleged in qualitative research that is said to be unscientific (A. Kusumastuti & A. M. Khoiron, 2019). Determining the validity (trust) required a detailed examination technique. This examination technique is based on certain criteria. There are four criteria used in validity, namely, credibility, transferability, dependability, and confirmability (Moleong, 2010). Credibility replaces the concept of internal validity with non-qualitative. Transferability, this concept states that the generalization of an invention can be applied or applied to all contexts in the same population. Dependability is the substitution of the term reliability in non-qualitative research. The last, confirmability, comes from the concept of objectivity according to non-qualitative.

In this study, researchers used the credibility method. This method involves establishing the results of qualitative research as credible or trustworthy from the perspective of the research participants. The function of this credibility is to carry out the investigation in such a way that a level of confidence in its findings can be achieved. In addition, this credibility also serves to show the degree of trustworthiness of the findings by means of proof by researchers of the reality under study (Moleong, 2010). In this study, the data that can be considered credible in this study is to read carefully the novel *All The Light We Cannot See* (2014). From there the

researcher will collect data that is considered reliable. Then the expert validate the data that has been collected. The data validation technique in this study uses a triangulation technique which is an examination of the validity of the data that utilizes something else, outside the data for checking purposes or as a data comparison.

Where in this research, the expert validate the data that has been collected by the researcher. There are validator criteria in this research. The first, validator is a master's degree in literature. Second, validators are researchers who have analyzed structuralism in the literature. In this case, the researcher discussed data analysis with the research supervisor, Mr. Muhammad Rizal, M.A. an English educator who studies and is an expert in the field of literature, to ensure that the data is valid and will be the expert in charge of verifying the validity of the research data.

After going through the criteria of credibility, transferability, dependability and conformability are then used to find the validity of the data. The researcher must provide all the necessary information. The data is then observed and interpreted and analyzed with the aim of obtaining information and classifying it into the appropriate type of narrative function in accordance with the structural narrative theory used, namely the structural narrative theory of Vladimir Yakovlevict Propp. Then, the data was collected and consulted with an advisor and asked an expert to verify the validity of the data.

F. Data Analysis Techniques

Analysis can be described as three operational movements namely data reduction, data display, and drawing or verification of completion (Miles & Huberman, 1994, p. 10). Data collection is a time-consuming and complex method of qualitative study. Researchers analyze and organize data in a systematic way to increase understanding and enable others to present the results. Several steps were taken to analyze the data. Meanwhile, Miles and Huberman (1994, p. 10) stated that data analysis in qualitative research uses several techniques as follows:

1. Data Reduction

According to Miles (1994, p. 10) data reduction functions for selection, focalization, simplification, abstraction, and processing of data in point-related fields or in written transcripts. Data reduction is data obtained from samples and clarified to eliminate invalid data. This is done so that the data provided is in accordance with the problems in this analysis. In this study, the data is in the text of the novel *All The Light We Cannit See* (2014). Based on the theory of Miles (1994), in this category the researcher conducts preliminary investigations and searches for data by reading the novel, reading attentively, and going through the data by highlighting the quotations to see the background context. Next, the researcher designates sentences that describe the narrative function spread between dramatic personae to be evaluated. After that, the researcher classified

and identified the data based on the type of function, variation, and distribution on dramatic personae.

2. Data Display

According to Miles (1994, p. 11) display is generally an orderly and dense arrangement of knowledge that allows drawing and concluding actions. Display data is the appropriate data that researchers find. Study data are actually classified by researchers scientifically. In this category, the researcher displays or presents data consisting of narrative functions and the distribution of these functions to dramatic personae. The researcher displays which sentences or dialogues contain narrative functions and then classifies these functions according to their distribution in dramatic personae in the novel *All The Light We Cannot See* (2014).

3. Drawing Conclusion

Conclusions are drawn during the research process as well as the data reduction process. After sufficient data has been collected, temporary conclusions are drawn, and after the data is completely complete, final conclusions are drawn (Miles, 1994, p. 11). Based on the data that has been reduced and presented, the researcher makes a conclusion that is supported by strong evidence at the data collection stage. The conclusion is the answer to the formulation of the problems and

questions that have been expressed by the researcher from the start.

CHAPTER VI

FINDINGS AND DISCUSSIONS

A. Findings

In this sub-chapter, the researcher presents data collected from the novel *All The Light We Cannot See* (2014) and analyzes data related to narrative functions. The findings in this analysis are based on Vladimir Y. Propp's (1968) theory about the function of narrative structure. Based on this theory, the researcher then analyzed the scattered functions and the distribution of these functions among the drama characters in the novel *All The Light We Cannot See* (2014). The findings from the first question regarding the functions found are further analyzed in the study to answer the second question regarding the distribution of these functions in the drama characters.

In short, this sub-chapter aims to answer the questions formulated in the first chapter of this research. This sub-chapter consists of findings and discussion which will later discuss the data to the dominant data findings in the research, which will be discussed with a better understanding to reach a conclusion. After the process of collecting data regarding the function of the narrative content and how it is distributed among the dramatic characters in the novel *All The Light We Cannot See* (2014), the researcher found 62 data.

Table 4. 1. Data Findings

No	Characters	The Functions of Dramatis Personae												
		ζ	A	γ	β	D	↓	ε	B	↑	δ	M	ο	η
1.	Monsieur LeBlanc			9						3		1	3	
2.	Marie-Laure								2	1			1	
3.	Werner			6	1		1		4	2	1		1	
4.	Hans Schilzer		2								1			
5.	Dr. Hauptmann													
6.	The Men		2											
7.	Poland		2											
8.	German Soldier		2					1						
9.	Jutta	1												
10.	Resident	1												
11.	Inviders		1											
12.	Prince Younger Brother				1									
13.	Prince Second Brother				1									
14.	Prince's Father				1									
15.	Duke's Son				1									
16.	Monsieur LeBlanc's Father				1									
17.	Owner				2									
18.	Henry													
19.	Prince				1	1								
20.	Bulgar							1						
21.	Director's Wife								1					
22.	First Boy										1			
23.	Rumpel													1
TOTAL		62												

Based on the data search table, there are 62 data found from the novel *All The Light We Cannot See* (2014) about the narrative function in the form of 2 data Delivery, 9 data Villainy, 15 data Interdiction, 9 data Absentation, 1 data the First Function of the Donor, 1 data Return, 2 data of Reconnaissance, 7 data of Mediation, 6 data of Departure, 3 data Violation, 1 data of Difficult Task, 5 data of Unrecognized Arrival, and 1 data of Trickery. In addition, from the functions that have been found in *All The Light We Cannot See* (2014) the distribution of functions is analyzed and there are 3 types of dramatic personae including Villain, Dispatcher, and Hero.

1. The Functions of Dramatis Personae Found in the Novel *All The Light We Cannot See* (2014)

In finding the functions found in the novel *All The Light We Cannot See* (2014), the researcher found 62 data of functions. These functions are 2 data of Delivery (ζ), 9 data of Villainy (A), 15 data of Interdiction (γ), 9 data of Absentation (β), 1 data of First Function of the Donor (D), 1 data of Return (\downarrow), 2 data of Reconnaissance (ϵ), 7 data of Mediation (B), 6 data of Departure (\uparrow), 3 data of Violation (δ), 1 data of Difficult Task (M), 5 data of Unrecognized Arrival (O), 1 data of Trickery (η). The following describes the narrative functions found:

a. Delivery (ζ)

Submission is one of the narrative functions whose action function is in the form of the actor obtaining information about the victim. This function has three variations of the action in it. Information obtained by criminals can be indirectly or directly. Conveying information indirectly is where the perpetrators of crimes get information about their victims from other people, while direct delivery is where the perpetrators of crimes get information directly from their victims (Propp, 1968, p. 28-29). In this study, researchers found 2 data on the act of conveying information as follows:

01/ATWCS/RES/P. 10/ ζ^3

Text 4. 1. Data number 01, the third variation of Delivery

Here, people whisper, the Germans have renovated two kilometers of subterranean corridors under the medieval walls for war.

The data shows the form of action of the delivery function in the form of conveying information carried out by local residents. They conveyed information about the Germans renovating the underground corridors in the Middle Ages. Two kilometers of the wall in preparation for war against France. Submission of this information was conveyed by the surrounding community to the residents of Saint-Malo. Therefore, the sentence is included in the act of Submission, as explained by Propp that the act of Submission is the opposite or other form of gathering information that gives rise to an appropriate answer (Propp, 1986, p. 29).

22/ATWCS/JU/ P. 58/ ζ^1

Text 4. 2. Data number 22, the first variation of Delivery

Herribert Pomsel: *“Is it a Jew book?” “It’s Jew book, isn’t it?”*

Jutta: *“My brother is so quick at matematic. He’s quicker than every on of the schoolmasters. Someday he’ll probably win a big prize. He says we’ll go to Berlin and study under the great scientists”.*

Herribert Pomsel: *“The only place your brother is going, is to the mines. As soon as he turns fifteen. Same as every other boy in this house.”*

The data shows the function of delivery, namely the delivery of information by Jutta to Herribert Pomsel regarding his older brother, Werner, who has advantages in mathematics. Jutta said, that Werner dreamed of winning major awards and going to Berlin to study and

become a great scientist. Previously, Herribert asked if it was true that the object he was holding was a Jew book, then Jutta answered by giving this explanation. Herribert is a donor at Children's House. However, the goal of funding the Children's House is to send boys who are old enough to be sent to join the military and are prohibited from fulfilling dreams. The action taken by Jutta earlier was an act of conveying information in response to Jutta's answer to Herribert Pomsel's question. Therefore, this action belongs to the first variation of the delivery function in which the action of the criminal immediately receives an answer to his question (Propp, 1986, p. 28).

b. Villainy (A)

Villainy is the second function found in the analysis of this study. Villainy has acts in the form of crimes committed by criminals that trigger damage or injury. This function is very important, because with it the actual movement of the story is created. Sometimes functions such as absention, the violation of an interdiction, delivery, fraud success, can trigger this function, create the possibility of its occurrence, or simultaneously facilitate its occurrence. In this function, there are 19 different variations of each action (Propp, 1968, p. 30-34). In this study, researchers found 9 actions of the Villain function contained in *All The Light We Cannot See* (2014).

02/ATWCS/MEN/P. 20/A¹⁴

Text 4. 3. Data number 02, the fourteenth variation of Villainy

Guide: *“The prince was attacked by men on horseback and stabbed in the heart”.*

In this sentence, the Guide tells the incident that was experienced by a prince. In this scene, the Guide explains that there was a prince who experienced a crime committed by a horseman. The crime committed by the horseman was stabbing the prince's heart. This is a crime committed by a criminal against the prince. Therefore, the act is included in the fourteenth variation of the villainy function where the act is in the form of a criminal trying to commit murder (Propp, 1968, p. 33).

03/ATWCS/MEN/P. 20/A⁵

Text 4. 4. Data number 03, the fifth variation of Villainy

Guide: *“The thieves stole his rings, his horse, everything. But because the little blue stone was clenched in his fist, they not discover it.”*

The indicates the continuation of the sentence spoken by the Guide. He again tells of the next crime committed by the man on horseback. The crime was in the form of forcibly taking the prince's belongings by robbers, in which all the prince's valuables were confiscated except for the blue stone that the prince had hidden in his hand. These actions are included in the actions or deeds that describe

the fifth variation of Villainy, namely criminals committing robbery in various forms (Propp, p. 31).

08/ATWCS/INV/P. 21/A¹⁴

Text 4. 5. Data number 08, the fourteenth variation of Villainy

Guide: “*The invaders came and destroyed the palace, and killed everyone they found, and the prince was never seen again*”.

The data shows the crimes committed by the Invaders. The crimes committed by the Invaders were in the form of massive palace destruction and massacres of all the people they met at the palace. This act is a crime. Therefore, this data is included in the fourteenth variation of Villainy as explained by Propp that the action of the fifteenth variation is that the perpetrator of the crime commits murder (Propp, 1968, p. 33).

23/ATWCS/HS/P. 58/A⁶

Text 4. 6. Data number 23, the sixth variation of Villainy

Hans Schilzer kicks Werner in the shin and coughs.

Herribert Pomsel: “*The only place your brother is going, is nto the mines. As soon as he turns fifteen. Same as every other boy in this house.*”

The data shows the action of the sixth variation of the villainy function, namely the crime committed by Hans Schilzer physically against Werner. The action taken by Hans Schilzer was in the form of

kicking Werner's shins until Werner was injured. Hans did this to warn Werner that he was brought up in the Children's House to be sent to join the military, not to dream of becoming a researcher. Therefore, this is included in the sixth variation of the act of villainy according to his actions, namely the criminal causing bodily harm (Propp, 1968, p. 32).

24/ATWCS/GS/P. 59/A⁶

Text 4. 7. Data number 24, the sixth variation of Villainy

The Germans, a gardener claims, have sixty thousand troop glides; they can march for days without eating; they impregnate every school girl they meet.

The data shows the crimes committed by German soldiers. This action was in the form of sexual crimes committed against every schoolgirl they met. The sexual crimes committed by the German soldiers resulted in losses to the school girls causing them to become pregnant. This action belongs to the sixth variation of the villainy function. As explained by Propp, the variation of the six functions of villainy is in the form of a crime that causes disfigurement or injury to the victim's body (Propp, 1968, p. 32).

26/ATWCS/HS/P. 64/A¹⁹

Text 4. 8. Data number 26, the nineteenth variation of Villainy

There are fistfight in the alleys, rumors that Hans has set a car on fire. One night Werner hears him downstairs, shouting at

Frau Elena. The front door slams; the children toss in their beds; Frau Elena paces the parlor, he slippers whispering left, whispering right.

The data shows the criminal acts committed by Hans Schilzer. The crime was in the form of an attempt to trigger a fight by setting fire to a car to provoke it. Hans' actions became the talk of the town, so a negotiation meeting was held. The crime committed by Hans made Frau Elena feel anxious. The proof that Hans was the culprit was when Hans hid or avoided during the negotiation process to reveal the mastermind behind the fight. Therefore, the action taken by Hans is the nineteenth variation of the Villainy action where the form of action is in the form of a criminal trying to fight or war (Propp, 1968, p. 35).

28/ATWCS/GS/P. 74/A¹⁹

Text 4. 9. Data number 28, the nineteenth variation of Villainy

WERNER: *“are you listening you’re not supposed to be listening to?”*

JUTTA: *“what do you care?”*

WERNER: *“it’s dangerous, is why I care” She puts her finger in her other ear.*

WERNER: *“The other girls don’t seem to mind,”* he whispers.

RADIO ANNOUNCER: *“We’re dropping bombs on Paris.” She says. Her voice is loud, and he resist an urge to clap his hand over her mouth. Jutta stares up, defiant. She look as if she is being raked by some invisible arctic.*

Data number 28 is an illustration of the Villainy function in the form of bombings carried out by Germans against Paris. This was explained by a woman in a radio broadcast that Werner and Jutta heard while they were in the disposal area. This action is included in

the Villainy function of the 19th variation because the crime is included in the effort that triggers a war between the two countries. This is in accordance with the actions that describe the nineteenth variation of crime, namely criminals seeking war (Propp, 1968, p. 34).

57/ATWCS/POL/P. 162/A¹⁵

Text 4. 10. Data number 57, the fourteenth variation of Villainy

WERNER: *“To My Dear Sister Jutta- Today in field exercises the commandant told us about Reiner Schicker. He was a young corporal and his captain needed someone to go behind enemy lines to map their defenses. The captain asked for volunteers and Reiner Schicker was the only one who stood up. But the next day Reiner Schicker got caught. The very next day! The Poles captured him and tortured him with electricity.”*

Data number 57 is a letter written by Werner to his younger sister, Jutta. Werner told Jutta about Reiner Schicker, a young corporal who was treated unfavorably by the Poles. The action taken by the Poles was in the form of arrest and imprisonment for Reiner Schicker. This action is the fifteenth variation of the Villainy function. This data is supported by an explanation of the actions included in the fifteenth variation of Villainy, namely villains who detain or arrest someone (Propp, 1968, p. 34).

58/ATWCS/POL/P. 162/A¹⁴

Text 4. 11. Data number 58, the fourteenth variation of Villainy

WERNER: *“They gave him so much electricity that his brain liquified.”*

Data number 58 is a continuation of the letter Werner wrote to Jutta. In the continuation of his letter, Werner recounted what happened next to Reiner Schicker. Werner explained that after Reiner was arrested by the Poles, he also received a crime with acts of persecution. It was explained that Reiner was tortured by the Poles by giving him high-voltage electricity until Reiner's brain melted. This is the action of the 14th variation of the Villainy function, namely the act of crime in the form of a criminal who commits an act of murder (Propp, 1968, p. 33-34).

c. Interdiction (γ)

Interdiction is the second function in the narrative structure explained by Propp, where the action is in the form of interdictions or rules that are made not to be violated. This function has two variations of action, namely a direct interdiction which generally uses the words "don't" or "no" and an indirect interdiction in the form of an interdiction represented as a command or suggestion (Propp, 1968, p. 26-27). In this research, the researcher found 15 actions that are included in interdiction.

11/ATWCS/MLB/P. 29/ γ^1

Text 4. 12. Data number 11, the first variation of Interdiction

Marie-Laure's father is principal locksmith for the National Museum of Natural History. Between the laboratories, warehouses, four separate public museums, the menagerie, the greenhouses, the acres of medicinal and decorative gardens in

the Jardin den Plantes, and a dozen gates and pavilions, her father estimates there are twelve thousand locks in the entire museum complex. No one knows enough to disagree. Every employee from custodians to the director must carry his or her keys at all times. No one is allowed to leave his respective building with keys.

Data number 11 describes Marie-Laure's father who works as a caretaker at a national museum named Monsieur LeBlanc. In his work, all employees in charge of holding keys are prohibited from leaving their respective buildings with keys, including Monsieur LeBlanc. This is the first ban to be directly enforced at the national museum. Therefore, this data is an illustration of the Interdiction function because it describes the form of prohibition for Monsieur LeBlanc. This data is supported by several examples of direct interdictions such as "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).

12/ATWCS/MLB/P. 29/ γ^1

Text 4. 13. Data number 12, the first variation of Interdiction

No one is allowed to leave keys on a desk.

The sentence above is a continuation of the previous prohibition. This is the second ban imposed on key holders at the national museum including Monsieur LeBlanc. If in the previous data it was a prohibition in the form of not being able to leave the building with the key, then in the following data it was a prohibition for Monsieur LeBlanc and other employees not to leave the key in the locker. This is enforced to keep the items in the museum safe. From this explanation,

it can be concluded that this data is an action of the first variation of Interdiction which is explained in the form of examples of prohibitions that are commonly found in a story such as "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).

29/ATWCS/WER/P. 83/ γ^1

Text 4. 14. Data number 29, the first variation of Interdiction

Each is dusted with convectioners' sugar and topped by a dollop of whippedcream. Werner gapes. Herr Siedler laughs.
Herr Siedler: "*Cream is forbidden here. I know. But-*" he puts a forefinger to his lips "*-there are ways arround such things. Go on*".

Data number 29 describes the action of the Interdiction function. This can be seen in the dialogue uttered by Herr Siedler regarding the prohibition of using whipe cream in food at the Children's House. This regulation is a prohibition that is enforced in the Children's House and must be obeyed by all residents including Werner. Therefore, this data is included in the first variation of the Interdiction function whose action is in the form of a direct prohibition such as "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).

41/ATWCS/WER/P. 137/ γ^1

Text 4. 15. Data number 41, the first function of Interdiction

MASTER: "*This is your parade uniform, this is your field uniform, this is your gym uniform. supenders crossed in te back,*

parallel in the front. sleeves rolled to the elbow. each boy is to carry a knife in a scabbard on the right side of the belt. raise your right arm when you wish to be called upon. always align in rows of ten. Here, you are not allowed to bring books,”

Data number 29 describes the action of the Interdiction function.

This can be seen in the dialogue uttered by Herr Siedler regarding the prohibition of using whip cream in food at the Children's House. This regulation is a interdiction that is enforced in the Children's House and must be obeyed by all residents including Werner. Therefore, this data is included in the first variation of the interdiction function whose action is in the form of a direct interdiction such as "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).

42/ATWCS/WER/P. 137/ γ^1

Text 4. 16. Data number 42, the first function of Interdiction

MASTER: "*No cigarettes..*"

The data is a continuation sentence from the speech delivered by the Master on the previous data. In this data there is a second prohibition that was conveyed by the Master to all members to obey including Werner. This second prohibition is in the form of a rule where all members are prohibited from smoking in the barracks. The prohibition belongs to the first variation of the prohibitive action which takes the form of outright prohibitions such as "You dare not look into this cupboard"; "Take care of your younger brother, don't leave the area" (Propp, 1968, p. 26).

43/ATWCS/WER/P. 137/ γ^1

Text 4. 17. Data number 43, the first function of Interdiction

MASTER: “..*no food or drink from outside the barracks.*..”

Data number 43 is also a continuation sentence from the previous data. This data is a fragment of the sentence uttered by the Master in the third ban on military members. The third rule conveyed by the Master was in the form of a interdiction on bringing food or drink from outside the barracks for military members. This ban was applied to all members, including Werner, who at that time was also a new soldier. From the explanation above it can be concluded that the data contains the first variation of the interdiction function whose action is in the form of a direct interdiction as in the following example: "You don't dare to look into this cupboard"; “Take care of your younger brother, don't leave the area” (Propp, 1968, p. 26).

44/ATWCS/WER/P. 137/ γ^1

Text 4. 18. Data number 44, the first function of Interdiction

Master: “..*no personal possessions.*..”

The data is the fourth rule that the Master conveys to his members. This fourth rule is in the form of a prohibition that personal valuables may not be taken while in the barracks. Therefore, this data is included in the prohibition function of the first variation according to the previous prohibition conveyed by the Master according to the

following examples of direct prohibition: "You don't dare to look into this cupboard"; "Take care of your younger brother, don't leave the area" (Propp, 1968, p. 26).

45/ATWCS/WER/P. 137/ γ^1

Text 4. 19. Data number 45, the first function of Interdiction

Master: "*No talking after lights-out.*"

The sentence above is the final rule conveyed by the Master in his speech. This last rule is a interdiction for members not to talk to each other when the lights have been turned off. This interdiction is included in the first variation of the interdiction function whose action is in the form of a direct interdiction as in the following example: "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).

48/ATWCS/MLB/P. 144/ γ^1

Text 4. 20. Data number 48, the first function of Interdiction

Curfews are installed. Music that can be heard outdoors is Banned.

The data explains the interdiction conveyed by the mayor regarding curfew rules and prohibits anyone from turning on music at high volume to respect a country that is in mourning. Therefore this data is included in the first variation of the interdiction function because it provides a interdiction to be conveyed directly, as in the

following example: "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).

49/ATWCS/MLB/P. 144/ γ^1

Text 4. 21. Data number 50, the first variation of Interdiction

Public dances are banned. The country is in mourning and we must behave respectfully, announces the mayor. hough what authority he retains is not clear.

This sentence is also a interdiction conveyed by the mayor regarding dancing in public or public places. This is done out of respect for a country that is in mourning. Therefore, this is the first variation of the interdiction action which conveys a direct interdiction as some of the examples described by Propp, namely "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Prop, 1968, p. 26).

51/ATWCS/MLB/P. 150/ γ^2

Text 4. 22. Data number 51, the first function of Interdiction

Posters go up in the marker, on three trunks in the Place Chateaubriand. Voluntary surrender of firearms. Anyone who does not cooperate will be shot.

Data number 51 illustrates the conditions at that time, where the use of firearms by civilians was interdicted. The sentence above is an announcement regarding the order to withdraw firearms belonging to civilians which was distributed through posters displayed in the market. It is also explained in the poster that those who are not cooperative will be sentenced to be shot. The interdiction is conveyed indirectly or the interdiction is represented as an order. Then it includes actions that describe the second variation of interdiction, namely an inverted form of interdiction is represented by an order or a suggestion, for example: "bring breakfast out into the field"; "take your brother with you to the woods" (Propp, 1968, p. 28).

59/ATWCS/MLB/P. 166/γ¹

Text 4. 23. Data number 59, the first function of Interdiction

In Saint-Malo, many people fined for locking their doors, for keeping doves, for hoarding meat, Truffles disappear. Sparkling wine disappears.

The data explains the restrictions that apply to Saint-Malo, where Monsieur LeBlanc and her daughter are currently staying. The interdiction takes the form of no one keeping pigeons, hoarding food, and locking doors. This sentence also explains that many of them received fines for doing so. Therefore, this sentence contains the action interdiction of the first variation. This data is supported by examples of interdictions presented by Propp in his book, *Morphology of the*

Folktale. Examples such as "don't open the chest"; "don't pick up the golden feather"; and "don't kiss your sister" (Propp, 1968, p. 26).

60/ATWCS/MLB/P. 166/ γ^1

Text 4. 24. Data number 60, the first function of Interdiction

No eye contact. No chatter in doorways.

This data number 60 is a continuation sentence from the previous data. Like the previous data, there are several rules that must be obeyed by all residents of Saint-Malo. As in data number 59, it is forbidden to make eye contact and it is forbidden to talk in the doorway. Then this data is included in the first variation of the Interdiction function which states a direct interdiction such as the following prohibition example: "don't open the chest"; "don't pick up the golden feather"; and "don't kiss your sister" (Propp, 1968, p. 26).

61/ATWCS/MLB/P. 166/ γ^1

Text 4. 25. Data number 61, the first function of Interdiction

No sunbathing, no singing and dancing, no lovers strolling the ramparts in the evenings-such rules are not written down, but they may as well be.

Data number 61 is the last rule that applies in Saint-Malo. The rules are in the form of a prohibition not to sunbathe, not to dance and sing, then a interdiction for lovers not to walk around the fort area at night. It is explained in the last sentence that these interdictions are not

officially written down but apply in Saint-Malo. Therefore this data goes into the first variation of the interdiction function which prohibits something outright. Like the examples of interdictions written by Propp which are usually found in a story like "don't open the chest"; "don't pick up the golden feather"; and "don't kiss your sister" (Propp, 1968, p. 26).

62/ATWCS/MLB/P. 171/ γ^2

Text 4. 26. Data number 62, the first function of Interdiction

Members of the population must relinquish all radio receivers now in their possession. Radio sets are to be delivered to 27 rue de Charters before tomorrow noon. Anyone failing to carry out this order will be arrested as a saboteur.

Data number 62 is a warning text read by Marie-Laure. It was explained in the warning letter that all residents who have information receiving devices such as radios are ordered to hand over the radios to 27 rue de Charters before tomorrow afternoon. Then it is also explained in the next sentence that anyone who does not carry out the order will be arrested as a saboteur. From this explanation, it can be concluded that the warning letter is an order for all residents not to have information channels such as radio. If this interdiction is violated, you will receive a consequence according to what is written in the letter. Therefore, this data is included in the second variation of Interdiction, namely in the form of interdicted actions that are conveyed indirectly or represented as orders or suggestions (Propp, 1968, p. 27).

d. Absentation (β)

Absentation is a narrative function in which the action takes the form of a family member leaving or not being present at home. There are three variations of the Absentation function. In this function, the departure in question can be in the form of a departure made to leave the house and can also be represented as a family member who has died (Propp, 1968, p. 26). In this study, researchers found 10 actions that describe Absentation.

05/ATWCS/PYB/P. 21/ β^3

Text 4. 27. Data number 05, the third variation of Absentation

Guide: "The stone came to be known as the Sea of Flames. Some believed the prince was a deity, that as long as he kept the stone, he could not be killed. But something strange began to happen: the longer the prince wore his crown, the worse his luck became. In a month, he lost a brother to drowning.."

The data show the action of the third variation of the absentation function. This can be seen in the sentence spoken by the Guide to Marie-Laure. He explained that the Sea of Flame is a magical stone that is believed to be able to give strength to anyone who carries the stone. In this scene, the Guide reveals that the stone is magical, but also carries risks involved. The guide explained that within a month the prince who had brought the stone lost his brother due to drowning. The death of the prince's brother caused his absence at the palace, so it can be concluded that this action belongs to the third variation of the

absentation function in which the form of action is in the form of a younger family member being absent or on leave (Propp, 1968, p. 26).

06/ATWCS/PSB/P. 21/ β^3

Text 4. 28. Data number 06, the third variation of Absentation

Guide: “*..and the second brother to snakebite..*”

This data is a continuation of the sentence spoken by the previous Guide. This data also shows a third variation of absenteeism, namely the departure of a younger sibling. The Guide says that the prince's second brother also left the prince due to a snakebite. The snake bite caused the death of the prince's younger brother. The death caused the prince's younger brother to no longer be present at the palace. Therefore this data belongs to the action of the third variation of absentation because the action is in the form of family members from the younger generation leaving or not attending (Propp, 1968, p. 26).

07/ATWCS/PF/P. 21/ β^2

Text 4. 29. Data number 07, the second variation of Absentation

Guide: “*Within six month, his father died of disease*”

This sentence is also a continuation of the story of The Guide about a prince who repeatedly experiences bad luck. It is said that in the sixth month the prince also lost his father due to illness. His father's death caused him to no longer be present at the palace. Therefore, this

data includes the second variation of absentation because the act of intensified absence is represented by the death of the parents (Propp, 1968, p. 26).

09/ATWCS/DS/P. 22/ β

Text 4. 30. Data number 09, Absentation

Guide: *“Then the duke’s only son died in a riding accident”*

These data show the action of the absentation function. This can be seen in the Duke's explanation about a Duke who lost his only child due to an accident while driving. The child died because of the accident which resulted in his presence being no longer at home. This is a form of absenteeism, in which one of the family members leaves the house. Leaving can be represented as leaving or dying. Therefore, this departure is included in the act or act of being absent, that is, one of the family members is not present at home (Propp, 1968, p. 26).

10/ATWCS/MLF/P. 27// β^2

Text 4. 31. Data number 10, the second variation of Absentation

Grown-up voice: *“Hasn’t has an easy road, you know. His father died in the war.”*

The data shows the second variation of the Absenteeism function. This is due to conversations from adults who say that the father of Monsieur LeBlanc died during the war. The sentence shows the departure of parents which is represented as death. Therefore it is

included in the second variation of absences whose form of action is in the form of intensification of absenteeism as represented by parental data (Propp, 1968, p. 26).

17/ATWCS/OW/P. 50/ β

Text 4. 32. Data number 17, Absentation

Monsieur LeBlanc: *"I heard all nine previous owners have committed suicide."*

This data is a sentence delivered by Monsieur LeBlanc. He explained that he had heard that the previous nine owners of the magic stones had left the house by committing suicide. This action is a form of representation of the Absentation action carried out by previous owners. Therefore, these actions are included in Absentation as explained that Absentation is the act of one family member leaving or not being present (Propp, 1968, p. 26).

18/ATWCS/OW/P. 50/β

Text 4. 33. Data number 18, Absentation

Monsieur LeBlanc: "Anyone who touches it with an ungloved hand will die within a week, just like its previous owner."

Data number 18 is an explanation from Monsieur LeBlanc regarding everyone who was absent or left after rescuing Sea of Flames, including the previous owner who also died. the owner's death caused his presence to no longer exist in the palace. therefore, This is

an act of Absenteeism as explained by Propp in his book, Morphology of the Folktale regarding the act of Absenteeism namely "One of the family members is absent from home" (Propp, 1968, p. 26).

54/ATWCS/HEN/P. 160/ β^3

Text 4. 34. Data number 54, the third variation of Absentation

Darwin: "*Henry would stay right beside me and wisper those script, but he died. And I did not.*"

The data show a third variation of the absentee function. In this scene, Darwin tells about his younger brother named Henry who died while they were reading the manuscript. Henry's death is included in the action of the third variation of the Absentasi function, which is when a family member of the younger generation leaves or dies and is not at home. Because, his death caused his presence to no longer be at home, so he was classified as absent (Propp, p. 26).

55/ATWCS/WER/P. 162/ β^1

Text 4. 35. Data number 55, the first variation of Absentation

Werner: "*Some of the boys wisper that Dr. Hauptmann is connected to very powerful ministers. He won't answer. But, he wants me to assist hum all the time! I go to his workshop in the evening.*"

The data above is a fragment of a letter Werner wrote to his younger brother, Jutta. In the letter Werner related that he left the

barracks, which was now his home every night to meet Dr. Hauptmann. From these data, it can be concluded that this was the first variation of Absentation because Werner left the barracks. This is in accordance with the action or action of the first variation of Absentation, namely the person absenting himself can be a member of the older generation (Propp, 1968, p. 26).

e. The First Function of the Donor (D)

The first function of the donor is a narrative structure function whose actions take the form of when the hero is being tested or receiving an attack, this becomes a way for him to receive a magical agent or helper. This function has ten variations included (Propp, 1968, p. 39-42). In this study, researchers found 1 action that describes The First Function of the Donor in the novel *All The Light We Cannot See* (2014).

04/ATWCS/PR/P. 20/D³

Text 4. 36. Data number 04, the third variation of First Function of the Donor

Guide: *“The sultan’s doctor said it was a miracle, that the prince never should have survived such a violent wound. The nurses said the stone must have healing powers.”*

Data number 4 is a sentence conveyed by Guidance to Marie-Laure regarding the story of a prince who was very badly injured but

still survived because the Sea of Flame kept by the prince gave him healing powers. This is the action of the third variation of the First Function of the Donor, because when the condition is urgent or dying, the prince receives help in the form of healing powers according to what the prince needs from the Sea of Flame. Therefore, what happened to the prince was an act of the third First Function of the Donor variado, namely a dying or deceased person requesting the rendering of a service (Propp, 1968, p. 40).

f. Return (↓)

Return is one of the functions in the narrative structure whose action is in the form of the hero return. Return is generally carried out in the same way as arrival, but sometimes has the nature of escaping (Propp, 1968, p. 55-56). In this study, the researcher found an action that describes Return in the novel *All The Light We Cannot See* (2014).

14/ATWCS/WER/P. 42/↓

Text 4. 37. Data number 14, Return

They come back, they are members of the Hitler Youth.

The data above shows the action of the return function performed by Werner. In the sentence states that Werner and the others are back. The line explains that Werner is returning as Hitler Youth following his previous departure from the Children's House. Werner's return is due to the fact that in the previous chapter Werner chose to

return to see Jutta and leave the barracks. Therefore, this data is included in the Return function because returns sometimes have the property of escaping (Propp, 1968, p. 55-56).

g. Reconnaissance

Reconnaissance is one of the functions in the narrative structure whose actions or actions are in the form of reconnaissance efforts by criminals (Propp, 1968, p. 28). In this study, the researcher found two acts of reconnaissance carried out by criminals in the novel *All The Light We Cannot See* (2014).

15/ATWCS/BUL/P. 46/ε

Text 4. 38. Data number 15, Reconnaissance

A half-inch-tall baker slides speck-sized loaves in and out of his open; three minuscule burglars hatch plans as they drive slowly past the jeweler's.

The data shows a reconnaissance action taken by the three thieves while planning the robbery. Reconnaissance is carried out by three thieves as they pass a jewelery shop. This was done to seize the jewelry in the store together. From this analysis it can be concluded that the act of the robber was a form of reconnaissance because the act was in the form of reconnaissance carried out by the perpetrators of the crime (Propp, 1968, p. 28).

27/ATWCS/GS/P. 70/ε¹

Text 4. 39. Data number 27, the first variation of Reconnaissance

A pair soldiers on the roof of the Gallery of Paleontology peer over the gardens with binoculars.

The data shows reconnaissance by a pair of German soldiers from the roof of the Paleontology Gallery using binoculars. The action was carried out by a pair of soldiers to get information about the park area. Therefore, the actions carried out by a pair of German soldiers can be classified in the form of the first variation of the Reconnaissance function according to the actions they take, namely reconnaissance aims to find out information, the location of children, or sometimes valuable objects, etc. (Propp 1968, p. .28).

h. Mediation

Mediation can be said as a function that brings heroes into the story. From this function it can be known the type of hero in a fairy tale through the plot after the Mediation action. Some forms of Mediation actions such as the misfortune or lack of heroes are known, heroes are requested or ordered, and heroes are allowed to go or be sent somewhere (Propp, 1968, p. 36-37). In this research, researchers found 7 actions of the Mediation function in the novel *All The Light We Cannot See* (2014).

16/ATWCS/ML/P. 50/B

Text 4. 40. Data number 16, Mediation

*Marie-Laure thinks: Four years have passed. "Evil" says
Warder in the guard station. "Brings sorrow on anyone who
carries it. I heard all nine previous owners have committed
suicide".*

The data describes the action or actions of the mediating function, namely the appearance or knowledge of an accident. An inexplicable misfortune happened to everyone who carried the Sea of Flame. This foreshadows what will happen to the next carrier of the Sea of Flame, Marie-Laure who is in charge of carrying the jewel with her father. Therefore, the misfortunes described by the Warden are included in the form of acts of Mediation according to the forms of acts of function that misfortune or lack of knowledge (Propp, 1968, p. 36).

19/ATWCS/ML/P. 50/B

Text 4. 41. Data number 19, Mediaton

*Warden: "No, no, if you hold it, you cannot die, but the people
around you die within a month. Or maybe it's a year"*

Data number 19 in describes the further misfortunes that will befall the bearer of the Sea of Flame. The warden explains that whoever carries the stone will not die, but other misfortunes befall those around them such as dying within a month or a year. Therefore,

this data is a form of action from Mediation because there is a known misfortune. In accordance with Propp's explanation that one of the actions of the Mediation function is misfortune or lack is made known (Propp, 1968, p. 36).

20/ATWCS/DW/P. 51/B

Text 4. 42. Data number 20, Mediation

And yet whenever anything goes wrong, the staff whispers that the diamond has caused it. The electricity fails for an our: it's the diamonds. A leaky pipe destroys an entire rack of pressed botanical samples: it's the diamond. When the director's wife slips on ice in the Place des Vosges and breaks her wrist in two places, the museum's gossip machine explodes.

Data number 20 is a picture of the misfortune that befell the owner of the Sea of Flame. The misfortunes narrated in this data take the form of unpleasant incidents that occurred in the area of the Museum where the Sea of Flame is kept. The director's wife was even hit by misfortune, who slipped and broke her bones in two places. Therefore, this data is included in the Mediation function because there is a known misfortune in the sentence according to one form of Mediation action, namely misfortune or lack is made known (Propp, 1968, p. 36).

25/ATWCS/WER/P. 62/B²

Text 4. 43. Data number 25, the second variation of Mediation

One day a neighbor's wireless goes out, and Frau Elena suggest Werner have a look. He unscrews the back plate, waggles the tubes back and forth.

The data shows the action of the second variation of Mediation. The sentence describes ten-year-old Werner being asked or ordered to check for damage to his neighbor's wireless. This happened not only once or twice, but Werner was repeatedly asked to check for damage to other neighbors' machines. Therefore, this sentence contains the action of the second variation of the Mediation function whose form of action is in the form of a hero being sent, presented in the form of continuous orders or requests (Propp, 1968, p. 31).

50/ATWCS/WER/P. 149/B²

Text 4. 44. Data number 50, the second variation of Mediation

Dr. Hauptmann's mouth is partially open. His face is flushed, adrenalized.

Dr. Hauptmann: "What is your name, cadet?"

Werner: "Pfenning, Sir."

Dr. Hauptmann: "What else can you make?" Werner studies the parts on histable.

Werner: "A doorbell, Sir? Or a Mourse beacon? An ohmmeter?" As tough he is watching Werner even he blinks. He says,

Dr. Hauptmann: "Make them all."

The data is also an illustration of the action of the second variation of the Mediation function. Werner experienced this while in the barracks. Werner was ordered to make all the tools he could using

the equipment that had been laid out on the table by Dr. Hauptmann. These are action requests or commands that are performed continuously. Therefore, this data is included in the variations of the two Mediation functions according to the form of action, namely the delivery presented in the form of continuous requests or orders (Propp, 1968, p. 37).

52/ATWCS/WER/P. 154/B²

Text 4. 45. Data number 52, the second variation of Mediation

Dr. Hauptmann: *“You will work at the laboratory after dinner. Every night. Even Sundays.”*

Werner: *“Yes, Sir.”*

Dr. Hauptmann: *“Start tomorrow.”*

Data number 52 is a conversation from Dr. Hauptmann with Werner. In the conversation, Dr. Hauptmann gave orders to Werner. He ordered Werner to work in the laboratory after dinner, every day and even on Sunday continuously. This is a form of action of the Mediation function in which one of the actions is that the hero is asked for help or given an order (Propp, 1968, p. 37).

56/ATWCS/WER/P. 162/B

Text 4. 46. Data number 56, Mediation

Werner: *“He sets me to work on circuits for a radio he is testing. Trigonometry too. He says to be as creative as I can.”*

The sentence above is a fragment of the sentence uttered by Werner in his letter to Jutta. Werner tells about Dr. Hauptmann ordered Werner to work on the radio circuit being tested by Dr. Hauptmann. From this explanation, it can be concluded that it is a form of action from Mediation, in which the action is in the form of Dr. It was Hauptmann who gave Werner the order to work on the radio circuit. Therefore, this sentence describes Mediation with an action in the form of the hero is approached with a request or command (Propp, 1968, p. 36).

i. Departure

Departure is one of the narrative structure functions in which the form of action is in the form of the hero leaves home. This function is different from absence (β), this function is more specific to the hero and the plot after which describes the hero as being included in the seeker hero or victim hero (Propp, 1968, p. 39). In this study, researchers found 5 actions that describe Departure in the novel *All The Light We Cannot See* (2014).

13/ATWCS/WER/P. 42/ ↑

Text 4. 47. Data number 13, the first variation of Departure

In Zollverein, in the spring of Werner's tenth year, the two oldest boys at Children's House-thirteen-year-old Hans Schizer and

fourteen-year-old Herribert Pomsel-shoulder secondhand knapsack and goose-step into the woods.

Data number 13 explains that Werner left the Children's House because he was old enough to join the military. The hat is a rule in force at the Children's House that the oldest in the orphanage will attend military training. the departure is a form of action from the Departure function. This is in accordance with Propp's explanation regarding the action of the Departure function, namely the departure of the hero from leaving the house alone or with a group for a specific purpose. In Werner's departure, it is not accompanied by further actions such as pursuits carried out by other characters, so that Werner's character can be identified as a victim-hero (Propp, 1968, p. 39).

21/ATWCS/ML/P. 56/↑

Text 4. 48. Data number 21, Departure

She watches New York City recede; the forts of New Jersey salute her departure with cannons.

The data is in the form of sentences describing the departure described by the departure of Marie-Laure and her father. Marie-Laure's departure was for the purpose of finding shelter. Therefore, from this explanation it can be concluded that this data is a form of Departure action because Marie-Laure's departure with her father is a form of action of the Departure function which has a specific purpose. This data

is supported by Propp's explanation of the action form of the Departure function, namely the departure of a group that previously had a search as its goal (Propp, 1968, p. 39).

32/ATWCS/MLB/P. 87/↑

Text 4. 49. Data number 32, Departure

The locksmith hears no whistles, no rattling couplings: no trains. At dawn he decides it will be better to go on foot.

The sentence above is the action form of Departure. This is illustrated in the sentence which tells of the departure of Monsieur LeBlanc with his daughter, Marie-Laure, who continued their journey on foot in the morning. This data is supported by Propp's explanation regarding the form of action or action of the Departure function, namely the departure of the heroes to achieve a goal (Propp, 1968, p. 39).

33/ATWCS/MLB/P. 88/↑

Text 4. 50. Data number 33, Departure

Her father comes her off traveling up hill through mustard flower until they they reach a field a few hundred yards.

The following data shows the form of the Departure action. The reason is, this data is a continuation of the journey of Monsieur LeBlanc and his daughter to get to a safe place by taking Sea of Flame up the mountain past the mustard greens to the field. This action is still

a function of the departur. Therefore, the data is classified as departure because it corresponds to the action form of the departure function. Described by Propp, the form of action of departure is the stage where the heroes depart or travel to achieve certain goals (Propp, 1968, p. 39).

37/ATWCS/MLB/P. 188/↑

Text 4. 51. Data number 37, Departure

Monsieur LeBlanc: *“We’re crossing into Saint-Malo now, the part they call te city within the walls”.*

The data above is a sentence spoken by Monsieur LeBlanc to Marie-Laure. Monsieur said that he and Marie would be traveling back to Saint Malo and leaving their lodgings at that time. This sentence describes the function of Departure because it is a departure made by a hero or group to achieve something they are aiming for. This data is supported by Propp's explanation regarding the form of action of the Departure function, namely the need for heroes or groups to seek or find something they are going to (Propp 1968, p. 39).

39/ATWCS/WER/P. 133/↑

Text 4. 52. Data number 39, Departure

Werner: *“I’ll write you letters every week. Twice a week if I can. You don’t have to show them to Frau Elena if you don’t want to.” Jutta shurts her eyes.*

Werner: *“It’s not forever, Jutta. Two years, maybe..”*

Jutta: *“Don’t tell lies. Lie yourself, Werner, but don’t lie to me.”Ten hors later, he’s on a train.*

Data number 39 is an action from the Departure function. This can be seen in Werner's dialogue saying goodbye to Jutta. He said goodbye to leave for the military. He did Werner's departure because it was an obligation for all boys who entered the age of ten. This departure is not accompanied by a search, therefore the plot of the story after Werner's departure is more about the fate that befell Werner. So it can be said that Werner is included in the victimized-hero. This data is supported by an explanation regarding the action form of the Departure function, namely the hero leaves home (Propp, 1968, p. 39).

j. Violation

Violation is one of the narrative functions whose action or action is in the form of a prohibited prohibition. The form of violation committed is in accordance with the form of prohibition (Propp, 1968, p. 27). In this study, researchers found 3 forms of violations depicted in the novel *All The Light We Cannot See* (2014).

30/ATWCS/HS/P. 83/ δ

Text 4. 53. Data number 30, Violation

Herr Siedler: *“Cream is forbidden. I know. But”-he puts a forefinger to his lips-“there are ways arround. Go on.”*

Data number 30 is an illustration of the violation committed by Herr Siedler. The violation he committed was in accordance with the previous prohibition in data number 29. The violation was in the form of using cream in food which is prohibited at the Children's House, but Herr Siedler still does it. Therefore, this is included in the Violation action according to the previous Interdiction. This data is supported by explanations about Interdiction and Violation which are interconnected and the form of Violation's actions is the interdiction is violated (Propp, 1968, p. 27).

31/ATWCS/WER/P. 83/ δ

Text 4. 54. Data number 31, Violation

Werner: *“Right. Children’s House. Silly me. Have another. Get some more cream on it, now.”*

Data number 31 is also an illustration of a violation of the prohibition previously described in data number 29. The following violation was committed by Werner who asked for more cream to be added to his food, even though this was prohibited at the Children's House. Therefore, this data is included in the Violation action. This data is in accordance with the explanation regarding the action of Violation, namely when the previously made prohibition is violated (Propp, 1968, p. 27).

53/ATWCS/FB/P. 155/ δ

Text 4. 55. Data number 53, Violation

First Boy: *“I couldn’t see him,”-he whispers-“but I heard him perfectly.”*

Second Boy: *“Shut your face! You’ll get us thrashed.”*

Data number 53 is a form of violation committed by First Boy. This violation is in accordance with the prohibition in data number 45 which prohibits anyone from speaking after the lights are turned off. Therefore, this action is included in the Violation function, in accordance with the form of the action of Violation in the form of the interdiction is violated (Propp, 1968, p. 27).

k. Difficult Task

Difficult Task is one of the functions in the narrative structure. In the analysis conducted by Propp, he said that Difficult Task is a favorite element in a fairy tale. The form of action that describes the Difficult Task is the difficult task given or offered to the hero (Propp, 1968, p. 60-61). In this study, researchers found 1 action that describes the Difficult Task.

34/ATWCS/MLB/P. 90/M

Text 4. 56. Data number 34, Difficult Task

Three fakes. One real. It is best, the director said, that no man knows whether he carries the real diamond or a reproduction. And everyone, he said giving them each a grave look, should behave as if he carries the real thing.

Data number 34 is a form of action from the Difficult Task function. This action is in the form of handing over the task to the caretaker to carry three gemstones, one of which is a real gem. On the task, no one knows where the real jewels are, but they all have to feel that what they are carrying is the real one. Of the three caretakers, one of them is Monsieur LeBlanc who is assigned to carry the gem to a safe place. Therefore, this data is an action from the Difficult Task function in accordance with the form of action of this function, namely a difficult task is proposed to the hero (Propp, 1968, p. 60).

1. Unrecognized Arrival

Unrecognized Arrival is a function in the narrative structure in which the form of action is that an unrecognized hero arrives at home or in another country (Propp, 1968, p. 60). In this study, researchers found 6 data that describe Unrecognized Arrival actions.

35/ATWCS/ML/P. 107/o

Text 4. 57. Data number 35, Unrecognized Arrival

Two days after fleeing Paris, Marie-Laure and her father enter the town of Evreux.

In this section, it explains that after traveling for two days, Marie-Laure and Monsieur LeBlanc have arrived in another city, namely Evreux. The arrival or arrival of unknown or unrecognized Monsieur LeBlanc and Mair Laure is a form of action from

Unrecognized Arrival as Propp explains the action of the function is when an unrecognized hero arrives in another house or country (Propp, 1968, p. 60).

36/ATWCS/MLB/P. 110/ o

Text 4. 58. Data number 36, Unrecognized Arrival

Behind him, over Evreux, a wall of clouds ignites once, twice. Lightning? On the road ahead, he can make out several acres of uncut hay and the gentle profiles of unlit farm buildings—a house and barn. No movement.

Monsieur LeBlanc: “*Marie, I see a hote.*”

Data number 36 also describes Unrecognized Arrival actions like previous data. It is described in the text that after traveling, Monsieur finally arrives in the city of Evreux and plans to stop at a hotel temporarily with Marie-Laure. Therefore, this data is included in the Unrecognized Arrival action according to Propp's explanation in his book, *Morphology of the Folktale* which explains that the Unrecognized Arrival action is the hero, unrecognized, arrives home or in another country (Propp, 1968, p. 60).

38/ATWCS/MLB/P. 118/o

Text 4. 59. Data number 38, Unrecognized Arrival

Finally they reach a gate, and he sets her down on a curbstone and pushes an electric buzzer, and she can hear it ring deep within a house. Nothing. He presses again. Again nothing. He presses a third time.

Marie-Laure: “*This is the house of your uncle?*”

Monsieur LeBlanc: “*It is.*”

Data number 38 describes the action of the Unrecognized Arrival function. It is explained in the data above that Monsieur LeBlanc and Marie-Laure have arrived in Sainy-Malo where Monsieur LeBlanc's uncle lives, where they will stay. Therefore, this data is included in the Unrecognized Arriva action according to the action form of the function, namely the arrival of an unknown hero at a certain palace or place (Propp, 1968, p. 60).

40/ATWCS/WER/P. 137/o

Text 4. 60. Data number 40, Unrecognized Arrival

A pretty little river winds through athletics fields. Not in the clearest hour of Zollverein clearest day has Werner breathed air so unadulterated by dust.

Data number 40 is an illustration of the Unrecognized Arrival function, because it tells about Werner who has arrived in the city of Zollverein after previously traveling by train. Therefore, this action is a form of action of the Unrecognized Arrival function as the form of action is the arrival of an unknown hero at home or in another country (Propp, 1968, p. 60).

47.ATWCS/MLB/P. 143/o

Text 4. 61. Data number 47, Unrecognized Arrival

Dear Marie-Laure-

We are in Germany now and it is fine. I've managed to find an angel who will try to get this to you. The winter first and alders are very beautiful here.”

Data number 47 is a fragment of a letter written by Monsieur LeBlanc to Marie-Laure. He reported that he had arrived in another country, namely Germany and said that he was fine. Therefore, this data describes the form of action of the Unrecognized Arrival function in accordance with the form of action, namely the hero, unrecognized, arrives home or in another country (Propp, 1968, p. 60).

m. Trickery

Trickery is one of the functions in the narrative structure whose actions are in the form of a criminal who tries to deceive his victim to seize the victim's belongings (Vladimir Y. Propp, 1968, p. 29). In this study, the researcher found 1 action that describes Trickery in the novel *All The Light We Cannot See* (2014).

46/ATWCS/RUM/P. 141/ η^3

Text 4. 62. Data number 46, the third variation of Trickery

If occasionally he cheated a customer, he told himself that was part of the game.

Data number 46 is an illustration of the action of the Trickery function because it explains the fraudulent actions that Rumpel occasionally commits to his customers in order to get more profit. This

is in accordance with the action that describes the Trickery function as explained that the form of action of the third variation Trickery function is fraud committed to gain profit (Propp, 1968p. 30).

2. The Distribution of the Functions Among Dramatis Personae in the Novel *All The Light We Cannot See* (2014)

In this study, after analyzing the functions in the novel *All The Light We Cannot See* (2014), the researcher then analyzed the distribution of these functions among dramatis personae. In the book *Morphology of the Folktale* written by Vladimir Propp, it is explained that there are at most seven dramatis characters in a fairy tale. The seven dramatis personae include Villain, Donor, Helper, Princess, Dispatcher, Hero and False Hero.

Table 4. 2. Data Findings

No	Type of Dramatis Personae	Total Number
1.	Villain	9
2.	Dispatcher	7
3.	Hero	6
TOTAL		22

In this analysis, the researcher classifies dramatic personas according to the functions that are distributed among them. In the classification process, researchers found three dramatic personas including the villain, the operator, and the hero. The dramatic personae villain consists of 9 data spread among the five characters. The five characters are

Hans Schilzer, the Men, German Soldier, Invader, and the Poland. The villain character becomes the most dominant character appearing in the novel *All The Light We Cannot See* (2014) because the action of the crime function depicted in the novel is more than the action of other functions. The *Dramatis personae* dispatcher consists of 7 data spread among three characters namely Marie-Laure, Werner, and Director's Wife. And the last one is the dramatic hero *personae* which consists of 6 data functions spread between three characters, Monsieur LeBlanc, Marie-Laure, and Werner. Here's the explanation:

a. Villain

02/ATWCS/MEN/P. 20/A¹⁴

Text 4. 63. Data number 02, Villain

Guide: “*The prince was attacked by men on horseback and stabbed in the heart*”.

The data is narrated by the Guide, it describes the crimes committed by several men. The man who rode a horse who attacked the prince and then stabbed the prince with a dagger right in the heart. This action is a depiction of Villainy performed by Men. Because this scene only depicts crime and is not accompanied by fights and chases, the storyline only focuses on the fate of the victim. Therefore, the *dramatis* character of the villain in this section is the Men. As explained by Propp, the functions belonging to the *dramatis personae* villain include acts of villainy, struggle, and pursuit (Propp, 1968, p. 79-80).

03/ATWCS/MEN/P. 20/A⁵

Text 4. 64. Data number 03, Villain

Guide: *“The thieves stole his rings, his horse, everything. But because the little blue stone was clenched in his fist, they not discover it.”*

The data shows the character who committed the crime. This character is a robber who commits a crime in the form of forcibly taking the prince's valuables. Therefore, the character of The Men is classified as a criminal with a dramatic personality because he commits crimes against his victims. The action is classified as villainy, and the perpetrator is classified as a dramatic villain. This data is supported by Propp's explanation regarding the three functions belonging to the villain, one of which is the act of villainy (Propp, 1968, p. 79-80).

08/ATWCS/INV/P. 21/A¹⁴

Text 4. 65. Data number 08, Villain

Guide: *“The invaders came and destroyed the palace, and killed everyone they found, and the prince was never seen again”.*

The data shows the crimes committed by the Invaders. The action was in the form of destroying the palace and killing everyone in the palace. This action is included in the fourteenth variation of the Villainy function carried out by Invader figures. The fourteenth

variation of functions act is the villain commits murder. Therefore, the Invarder character belongs to the *dramatis personae* villain because there is a division of the villainy function between the Invarder character and the victim (Propp, 1968, pp. 79-80).

23/ATWCS/HS/P. 58/A⁶

Text 4. 66. Data number 23, Villain

Hans Schilzer kicks Werner in the shin and coughs.

Herribert Pomsel: *“The only place your brother is going, is nto the mines. As soon as he turns fifteen. Same as every other boy in this house.”*

The data shows a scene where Hans is committing a crime against Werner by kicking Werner in the shins until he coughs. This is the action form of the sixth variation Villain function. From this explanation, there is a division of villainy functions between dramatic villain figures, namely Hans Schilzer, to Werner, his victim. Therefore, the character Hans belongs to the *dramatis personae* villain as his actions. This data is in accordance with the distribution of functions in the *dramatis personae* villain, one of which is the function of villainy (Propp, 1968, p. 79-80).

24/ATWCS/GS/P. 59/A⁶

Text 4. 67. Data number 24, Villain

The Germans, a gardener claims, have sixty thousand troop glides; they can march for days without eating; they impregnate every school girl they meet.

The data shows the crimes committed by the German soldiers, one of which was the sexual crime committed against every schoolgirl they met. Sexual crimes committed by the Germans resulted in the school girls becoming pregnant. This act is an illustration of the sixth variation of Villainy, namely the villain of causing disfigurement or injury to the victim's body (Propp, 1968, p. 32). Therefore, the character of the German soldier here belongs to the dramatic character of the villain, as explained that the functions surrounding the dramatic character of the villain are villainy, struggle, and pursuit (Propp, 1968, p. 79).

26/ATWCS/HS/P. 64/A¹⁹

Text 4. 68. Data number 26, Villain

There are fistfight in the alleys, rumors that Hans has set a car on fire.

The data shows the actions of the villain, Hans Schilzer. He instigates fights by spreading rumors and burning cars to provoke soldiers. This was proven by Hans hiding during the negotiation process to reveal the mastermind behind the fight. Therefore, the

actions taken by Hans are the nineteenth variation of the Villainy action where the form of action is in the form of a villain trying to fight or fight causing him to be classified as a villain character. As explained by Propp, that the act of villainy is one of the functions belonging to the *dramatis personae* villain (Propp, 1968, p. 79).

28/ATWCS/GS/P. 74/A¹⁹

Text 4. 69. Data number 28, Villain

WERNER: *“are you listening you’re not supposed to be listening to?”*

JUTTA: *“what do you care?”*

WERNER: *“it’s dangerous, is why I care” She puts her finger in her other ear.*

WERNER: *“The other girls don’t seem to mind,”* he whispers.

RADIO ANNOUNCER: *“We’re dropping bombs on Paris.” She says. Her voice is loud, and he resist an urge to clap his hand over her mouth. Jutta stares up, defiant. She look as if she is being raked by some invisible arctic.*

The data shows an overview of villainy's function in the form of bombings carried out by the German soldiers against Paris. This was explained by a woman in a radio broadcast that Werner and Jutta heard while in the disposal area. This action is included in the nineteenth variation of the villainy function because the villainy is included in the attempt to trigger a war between the two countries. This corresponds to the act of describing the nineteenth variation of crime, namely criminals seeking war (Propp, 1968, p. 34). Therefore, the German soldier figure in this scene is classified as a villain character, because he tries to trigger a war between the two countries.

This is consistent with the distribution of the function of villainy to the dramatic personae villain (Propp, 1968, p. 79).

57/ATWCS/POL/P. 162/A¹⁵

Text 4. 70. Data number 57, Villain

WERNER: *“To My Dear Sister Jutta- Today in field exercises the commandant told us about Reiner Schicker. He was a young corporal and his captain needed someone to go behind enemy lines to map their defenses. The captain asked for volunteers and Reiner Schicker was the only one who stood up. But the next day Reiner Schicker got caught. The very next day! The Poles captured him and tortured him with electricity.”*

The data shows a letter that Werner wrote to his younger sister, Jutta. Werner tells Jutta about Reiner Schicker, a young corporal who was mistreated by the Poles. Actions taken by the Polish side included the arrest and imprisonment of Reiner Schicker. This act is the fifteenth variation of the villain function. This data is supported by an explanation of the actions included in the fifteenth variation of Villainy, namely the criminal arrests or confines someone (Propp, 1968, p. 34). Therefore, Polish figures are included in the figure of criminals, because evil deeds are spread among them. This data is supported by Propp's explanation regarding several functions possessed by the dramatic persona villain, one of which is the function of the villain (Propp, 1968, p. 79).

58/ATWCS/POL/P. 162/A¹⁴

Text 4. 71. Data number 58, Villain

WERNER: *“They gave him so much electricity that his brain liquified.”*

The data is continued data from the previous data. This data shows the crimes committed by the Poles against a young corporal named Reiner Schicker. This crime is included in the fourteenth variation of the villainy function, in the form of torture using an electric current to cause Reiner's death. Therefore, from the above it can be concluded that the dramatic persona of the villain is depicted by the Poles. This data is supported by Propp's explanation regarding the functions belonging to the dramatic personar villain, one of which is the function of villainy (Propp, 1968, pp. 79).

b. Dispatcher

16/ATWCS/ML/P. 50/B

Text 4. 72. Data number 16, Dispatcher

*Marie-Laure thinks: Four years have passed. “Evil” says
Warder in the guard station. “Brings sorrow on anyone who
carries it. I heard all nine previous owners have committed
suicide”.*

The data shows the action of the Mediation function in the form of an appearance or knowledge of a misfortune. Such misfortune happened to everyone who carried the Sea of Flame. This foreshadows

what will happen to the next bearer of the Sea of Flame, Marie-Laure. Therefore, the misfortune described is included in the form of Mediation action according to the form of action function in the form of a known misfortune or deficiency. Therefore, the character Marie-Laure belongs to the drama personae dispatcher because of the spread of the Mediation function in this character. This is in accordance with the description of the dramatic figure of the dispatcher which has a spread of mediation functions in it (Propp, 1968, p. 80).

19/ATWCS/ML/P. 50/B

Text 4. 73. Data number 19, Dispatcher

Warden: *“No, no, if you hold it, you cannot die, but the people around you die within a month. Or maybe it’s a yea”.*

The data shows sentences spoken by the Warden explaining the actions of the Mediation function, that the appearance or knowledge of a disaster. The Warden explains that anyone who carries the Sea of Flame will suffer the misfortune of losing those around her. This foreshadows what will happen to the next carrier of the Sea of Flame, Marie-Laure. Therefore, the character is classified as a dramatic figure as a dispatcher who brings the Sea of Flame on his father's orders. This data is supported by an explanation of the function belonging to the dramatic personae dispatcher, namely the mediation function (Propp, 1968, p.80).

Text 4. 74. Data number 20, Dispatcher

And yet whenever anything goes wrong, the staff whispers that the diamond has caused it. The electricity fails for an our: it's the diamonds. A leaky pipe destroys an entire rack of pressed botanical samples: it's the diamond. When the director's wife slips on ice in the Place des Vosges and breaks her wrist in two places, the museum's gossip machine explodes.

The data shows the acts of misfortune that befell the owner of the Sea of Flame. The misfortune described in this data is in the form of an unpleasant incident that occurred in the area of the museum where the Sea of Flame is stored. Even the director's wife, who at that time brought the Sea of Flame, was also struck by an accident that she slipped and broke her bones in two places. Therefore, this data is included in the mediation function because in the sentence there is a known misfortune according to one form of mediation action, namely misfortune or lack of knowledge. The character who experiences this action, the director's wife, belongs to the dramatic figure of the dispatcher because of the mediation function she experiences. As explained by Propp, the function belonging to the dramatic personae dispatcher is mediation (Propp, 1968, p. 80).

25/ATWCS/WER/P. 62/B²

Text 4. 75. Data number 25, Dispatcher

One day a neighbor's wireless goes out, and Frau Elena suggest Werner have a look. He unscrews the back plate, waggles the tubes back and forth.

The data shows the action of the Mediation function between the figures Werner and Frau Elena. Frau Elena is the character who suggests or orders Werner to check his neighbor's wireless for damage. This action is included in the second variation of the Mediation function where the action is in the form of the hero is dispatched directly. Therefore, Werner belongs to the dramatic figure of the dispatcher because of the mediation function that is spread over him (Propp, 1968, p.79-80).

50/ATWCS/WER/P. 149/B²

Text 4. 76. Data number 50, Dispatcher

Dr. Hauptmann's mouth is partially open. His face is flushed, adrenalized.

Dr. Hauptmann: "What is your name, cadet?"

Werner: "Pfenning, Sir."

Dr. Hauptmann: "What else can you make?" Werner studies the parts on histable.

Werner: "A doorbell, Sir? Or a Mourse beacon? An ohmmeter?" As tough he is watching Werner even he blinks. He says,

Dr. Hauptmann: "Make them all."

The data shows the action of the second variation of the mediation function. Werner experienced it while in the barracks. Werner was ordered to make all the tools he could using the tools that

had been laid out on the table by Dr. Hauptmann. These are action requests or commands that are performed continuously. Therefore, this data is included in the second variation of mediation functions according to the form of action that the hero is dispatched directly (Propp, 1968, p. 37). The orders mandated to Werner made him a dramatic personae dispatcher. This is because the form of mediation is classified as a function that is spread over the dramatic personae (Propp, 1968, p. 80).

52/ATWCS/WER/P. 154/B²

Text 4. 77. Data number 53, Dispatcher

Dr. Hauptmann: *“You will work at the laboratory after dinner. Every night. Even Sundays.”*

Werner: *“Yes, Sir.”*

Dr. Hauptmann: *“Start tomorrow.”*

Data number 53 is the distribution of the Mediation function between Werner and Dr. characters. Hauptmann. The conversation contains an act of Mediation in the form of sending Werner who was assigned directly by Dr. Hauptmann to work in the laboratory. This action belongs to the second variation of Mediation whose form of action is in the form of the hero's dispatched directly. The distribution of the Mediation function among these characters is therefore included in the Dispatcher's dramatic persona (Propp, 1968, p. 79-80). In this data it is identified that Dr. Hauptmann is the character who gives

orders to send assignments and Werner is the victim-hero character who receives orders.

56/ATWCS/WER/P. 162/B

Text 4. 78. Data number 57, Dispatcher

Werner: *“He sets me to work on circuits for a radio he is testing. Trigonometry too. He says to be as creative as I can.”*

The data above is the distribution of the Mediation function between Werner and Dr. characters. Hauptmann that Werner told in letters. The distribution of functions includes Werner's actions sent or ordered by Dr. Hauptmann to work on the radio circuit under test. Therefore, the division of the Mediation function between the two characters is included in dramatic personae dispatched. This is in accordance with Propp's explanation which explains that the function which includes its distribution in the dramatic personae dispatched is mediation (Propp, 1968, pp. 79-80). It was identified that Werner was a dispatcher who received orders from Dr. Hauptmann.

c. Hero

13/ATWCS/WER/P. 42/ ↑

Text 4. 79. Data number 13, Hero

In Zollverein, in the spring of Werner's tenth year, the two oldest boys at Children's House-thirteen-year-old Hans Schizer and

fourteen-year-old Herribert Pomsel-shoulder secondhand knapsack and goose-step into the woods.

The data shows the departure actions taken by Werner. He left the Children's House, the place that had been his home to join the German military. His departure aims to fulfill the requirement for the eldest son to join the military. This action belongs to the Departure function. After Werner's departure, there were no accompanying characters who acted as searchers, so that Werner could be identified as a victim-hero. This is because the storyline in the novel *All The Light We Cannot See* focuses more on fate after his departure. As explained by Propp, that the victim-hero is more inclined to perform the remaining functions (Propp, 1968, p. 80).

21/ATWCS/ML/P. 56/↑

Text 4. 80. Data number 21, Hero

She watches New York City recede; the forts of New Jersey salute her departure with cannons.

The data shows the distribution of the Departure function on the Marie-Laure character. The spread consisted of Marie-Laure leaving with her father in search of a safe place. The division of functions in this section only includes departure to search and is not accompanied by other functions and the storyline in *All The Light We Cannot See* (2014) focuses on the fate or life of Marie-Laure after her departure. So, this character belongs to the hero-victim type. This is in accordance with

Propp's explanation that the heroes-victims only carry out the remaining functions and their departure is not accompanied by a search or spelling of other characters so that they are classified as victim-heroes (Propp, 1968, p. 36).

32/ATWCS/MLB/P. 87/↑

Text 4. 81. Data number 32, Hero

The locksmith hears no whistles, no rattling couplings: no trains. At dawn he decides it will be better to go on foot.

The data shows the distribution of the Departure function performed by Monsieur LeBlanc, who will travel to Saint-Malo with the aim of finding a safe place with his daughter. This belongs to the function of the department where the distribution of actions belongs to the dramatic personae of the hero (Propp, 1968, p. 80). It was identified that Monsieur LeBlanc's character belongs to the victim-hero, because his departure is not accompanied by a chase or search by other characters. As explained by Propp, the characteristic of the victim-hero is that his departure is not accompanied by a search for other characters and the storyline focuses on life after his departure (Propp, 1968, p. 36).

33/ATWCS/MLB/P. 88/↑

Text 4. 82. Data number 33, Hero

*Her father comes her off traveling up hill trough mustard
flower until they they reach a field a few hundred yards.*

The data above is the sentence spoken by Monsieur LeBlanc to Marie-Laure. Monsieur said that he and his son would continue their journey back to Saint Malo and leave their lodgings by then. This sentence describes the function of departure because it is a departure made by Monsieur LeBlanc to reach the place he is going. The actions taken by Monsieur LeBlanc are departmental functions so that they are classified as dramatic hero figures. As explained, the distribution function belongs to heroes, one of which is the departmental function (Propp, 1968, p. 80). It was identified that Monsieur's character is classified as a victim-hero. This is because after his departure is not accompanied by the search carried out by other characters and the storyline in the novel focuses more on life or fate after his departure, both of which are characteristic of the victim-hero (Propp, 1968, p. 36).

37/ATWCS/MLB/P. 188/↑

Text 4. 83. Data number 37, Hero

*Monsieur LeBlanc: “We’re crossing into Saint-Malo now, the
part they call te city within the walls”.*

The data above is the sentence spoken by Monsieur LeBlanc to Marie-Laure. Monsieur said that he and Marie would continue their journey back to Saint Malo and leave their lodgings then. This sentence shows the action of the departure function because it is a departure made by a hero to achieve something he is aiming for. This data is supported by Propp's explanation regarding the action form of the Departure function, namely the hero's departure to look for or find something to go to (Propp, 1968, p. 39). Based on this explanation, it can be identified that Monsieur LeBlanc belongs to the victim-hero. This is because his departure is not accompanied by the search for other characters and the storyline in the novel focuses more on life after his departure, so this is a characteristic of the victim-hero.

39/ATWCS/WER/P. 133/↑

Text 4. 84. Data number 39, Hero

Werner: *“I’ll write you letters every week. Twice a week if I can. You don’t have to show them to Frau Elena if you don’t want to.” Jutta shuts her eyes.*

Werner: *“It’s not forever, Jutta. Two years, maybe..”*

Jutta: *“Don’t tell lies. Lie yourself, Werner, but don’t lie to me.” Ten hours later, he’s on a train.*

The data shows the shape of the distribution of the departure function in Werner's figure as the main character. This function is an action included in the action performed by the dramatic persona hero. Werner's departure was not accompanied by other functions such as a reaction to donor demands, marriage which is the hallmark of seeker-heroes. Therefore, Werner's character tends to be the scope of the

hero's action and belongs to the hero-victim type because the storyline after that focuses more on the life story or fate of the hero's departure. This data is supported by Propp's assertion that the hero-victim only performs remaining functions (Propp, 1968, p. 80).

B. Discussion

This sub-chapter focuses on discussing research findings that researchers have found previously. There are two formulations of the problem in the first chapter. The first problem discusses what functions are scattered in the novel *All The Light We Cannot See* (2014). The second problem is to discuss the distribution of these functions among dramatic persons in the novel *All The Light We Cannot See* (2014). The researcher then analyzes these problems using the narrative function theory of Vladimir Y. Propp (1968). This study examines the novel as a research object with text as a form of data found in research.

From the overall function analysis carried out in the novel *All The Light We Cannot See* (2014) using the narrative function theory of Vladimir Y. Propp (1968), around 62 data were found. The data consists of 2 data of delivery, 9 data of villainy, 15 data of interdiction, 9 data of absention, 1 data of first function of the donor, 1 data of return, 2 data of reconnaissance, 7 data of mediation, 6 data of departure data, 3 data of violation, 1 data of difficult task, 6 data of unrecognized arrival, and 1 data of trickery. In addition, from the functions that have been found in *All The Light We Cannot See* (2014) the distribution of these functions is

analyzed and it is found that there are 3 types of dramatic personae, namely Villain, Dispatcher, and Hero.

Data findings related to the first dominant problem are the Interdiction function in the novel *All The Light We Cannot See* (2014). The Interdiction function is the most dominant action performed in the *All The Light We Cannot See* (2014) storyline. This is an indication that the residual function is more dominant than the functions possessed by the dramatic persona. In the first formulation in this study, 15 data were found in the study which indicated that the Interdiction function was running.

Interdiction function (γ) is the most dominant action among other functions. This is influenced by the storyline in *All The Light We Cannot See* which tends to tell about the living conditions of the characters during world war II. As seen in text 4. 20 Datum 49/ATWCS/ML/P. 144/ γ^1 . This Interdiction function was formed on the basis of the conditions that were being experienced at that time. Conditions in which the country is in mourning and all citizens, including Monsueur LeBlanc and his daughter Marie-Laure, are demanded not to take actions that would otherwise disrespect the atmosphere of mourning, such as going out in the middle of the night and listening to music with a disturbing volume. In his analysis, Propp explained that the action belongs to the first variation of the Interdiction function where the forbidden expression is pronounced clearly. Generally the use of the word "don't" in prohibitions is made like the following example: "don't open the chest" (Propp, 1968, p. 26).

For the second most function is Absentation (β) which consists of 11 data. This function also belongs to the residual function which is not included in the function which is spread in the dramatic persone. This function describes the act of leaving or absence of one member in a family. The description is as in text 4. 31 Datum 10/ATWCS/MLF/P. 27/ β 2. The data describe the action of the second variation of the Absentation function whose action is absence represented by the death of a parent. In this data the absence is represented by the death of Monsieru LeBlanc's father. The Absentation function is not classified as a function that is spread among dramatic personae, which is called the remaining function (Propp, 1968, p. 80).

The next function is Villainy (A) whose form of action is in the form of crime. Here we find 9 data representing the Villain in the novel *All The Light We Cannot See* (2014). This function belongs to the actions that are spread among the dramatic persone. In seeker-heroes, this action is usually followed by several other functions such as Struggle and Pursuit (Propp, 1968, p. 79). However, in this novel, the hero character is identified as the victim-hero. Therefore this action is not accompanied by other functions as described in text 4. 6 Datum 23/ATWCS/HS.P. 58/ β 2. The data is a form of crime committed by Hans Schilzer's character to Werner in the form of kicking the shins until Werner is injured. These actions are not accompanied by other forms of action such as struggle and pursuit, so that it is identified that the victim is classified as a victim-hero.

Next is the Mediation function (B). This function has several actions such as known misfortune, hero being asked to help or ordered, and he allowed to go or he is dispatched. Actions that describe the Mediation function in this novel found as many as 7 data. In this function, the hero character begins to be easily identified, as in text 4. 45 Datum 51/ATWCS/WER/P. 149/B. The data shows the Mediation function in the form of hero actions that are given orders. Requests or orders submitted by DR. Hauptmann to Werner. This order is a form of Mediation action, in accordance with Propp's explanation that one form of action from Mediation is that the hero is asked for help or ordered (Propp, 1968, p. 36).

The next function is Unrecognized Arrival (o). There are 6 data found in the novel *All The Light We Cannot See* (2014) which describes the action of Unrecognized Arrival. This function has actions in the form of the hero unrecognized, arrives home or in another country and has two variations of actions. As in text 4. 57 Datum 35/ATWCS/ML/P. 107/o. The data shows the Unrecognized Arrival action in the form of the arrival of Monsieur LeBlanc and her daughter, Marie-Laure in the city of Evreux. This action is not classified as a function that is spread among dramatic personae, so it is identified that the characters Monsieur-Leblanc and his son are classified as victim-heroes because the storyline focuses on the life or fate of these characters after their death (Vladimir Y. Propp, 1968, p. 36). This data is supported by Propp's explanation that victim-hero tends to perform only the remaining functions (Propp, 1968, p. 80).

Furthermore, the Departure function (\uparrow) is found in 5 data in the novel *All The Light We Cannot See* (2014). The distribution of this function belongs to the dramatic Hero persona. The action of this function is the departure of the hero who leaves the house. This action is different from leaving (β) because leaving in this function identifies the type of hero in a story. As in text 4. 48 Datum 21/ATWCS/ML/P. 56/ \uparrow . The data shows the departure of Monsieur LeBlanc along with his daughter, Marie-Laure leaving Paris. After the character's departure, the storyline focuses on the character's life and is not accompanied by other characters who are looking for their whereabouts. Therefore, it can be identified that Monsieur LeBlanc and Marie-Laure are included in the victim-hero type (Propp, 1968, p. 39).

The next action is the delivery of information that belongs to the action of the Delivery function (ζ). The distribution of this action is found in 2 data in the novel *All The Light We Cannot See* (2014). The form of action is in the form of conveying information obtained by criminals about their victims. As in text 4. 2 Datum 22/ATWCS/JU/P. 58/ ζ 1. The data shows the first variation of the Delivery action, namely the villain directly receives an answer to his request (Propp, 1968, p. 29). This action was taken by Jutta at the request of Herribert Pomsel. This action is included in the remaining function because it is not classified as a function that is spread among dramatic personae.

The next function is violation (δ) which is closely related to the Interdiction function. The action form of this function is a prohibited

prohibition. The form of action of this function generally corresponds to the form of action in Interdiction (Propp, 1968, p. 27). This can be seen in text 4. 55 Datum 54/ATWCS/FB/P. 155/δ which indicates an act of violation of the prohibition previously described in text 4. 19 Datum 45/ATWCS/WER/P. 137/γ1. The two data are interrelated, because the previous prohibition on data number 45 was in the form of prohibiting speaking when the lights were out, but in data number 54, this prohibition was violated by a member of the barracks. Therefore, this action is classified as Violation.

The next function is the first function of the donor (D) whose form of action is in the form of a magical agent that gives way to help when the hero is having difficulties such as a hero being interrogated or attacked. In this function, there are 10 variations of action in it (Propp, 1968, p. 39-40). This function is described in text 4. 37 Datum 04/ATWCS/PR/P. 20/D3 which shows the form of action of a magical agent in the form of a magic gemstone the Sea of Flame which gives strength to the prince in difficult times as described in the text. Therefore, this action belongs to the third variation of the first function of the donor, in accordance with Propp's explanation that the form of action of this variation is a dying or deceased person requesting the rendering of a service (Propp, 1968, p. 40) .

The next function, difficult task (M), has a form of action in the form of a task that is difficult to submit to the hero. This function is a favorite element in fairy tales (Propp, 1968, p. 60). In the analysis of the novel *All The Light We Cannot See* (2014), the researcher found a form of

action that represents the function of the difficult task. In this text 4. 56 Datum 34/ATWCS/ML/P. 90/M shows the form of action for the difficult task that was handed over to Monsieur LeBlanc. The task consists of guarding the magical gem, the Sea of Flame, to a safe place. What makes this task difficult are the risks involved in carrying the gems. So, this action is classified as a difficult task function.

The next function is return (↓) which has the action form of the hero return. This action is generally performed in the same way as departure. However, this function is not accompanied by a special function that accompanies the return. This is because return means through space (Propp, 1968, p. 55-56). As in text 4. 38 Datum 14/ATWCS/WER/P. 42/↓. The data shows the form of return action taken by Werner when he returned as a young Hitler after their previous departure as members of the German military. Werner's return is not accompanied by other functions, so the data is classified as a return function.

The last function is trickery. This function has a form of action in the form of a criminal who commits fraud to take the victim's belongings. This trickery function has 3 variations of action (Propp, 1968, p. 29-30). As in text 4. 62 Datum 46/ATWCS/RUM/P. 141/η3, this data is an illustration of the third variation of the Trickery function, namely the villain employs other means of deception or coercion. Rumpel in this text is identified as a criminal who commits fraud against his customers to get more profit. Therefore, this data belongs to the third variant of the trickery function.

In the second formulation of the problem related to the distribution of these functions among dramatic persona in the novel *All The Light We Cannot See* (2014), three dramatic personae were found from the researcher's analysis on the distribution of previous functions including villain, dispatcher, and hero. The most dominant dramatic persona is the villain with 9 data. In the novel *All The Light We Cannot See* (2014), the villain as the most dominant dramatic character is influenced by the many crimes that appear in the storyline. Meanwhile, the hero in this story tends to be a victim-hero, so that other special functions that are spread among the dramatic figures of the villain are not widespread (Propp, 1968, p. 79-80). As in the action taken by Hans Schilzer against Werner in text 4. 6 Datum 23/ATWCS/HS/P. 58/A6. The data shows that the crimes committed by Hans were not accompanied by special functions afterwards, such as struggle and pursuit. So the character Hans Schilzer is identified as a villain who committed a crime against Werner as the victim-hero.

Apart from the dramatic personae villain, there is also a distribution of functions among the dramatic personae dispatchers. The function that is spread in the dramatic figure of the dispatcher is mediation (Propp, 1968, p. 80). As in text 4. 46 Datum 53/ATWCS/WER/P. 154/B2 which shows the dramatic personae of the dispatcher. This can be seen in the function contained, namely mediation. The orders imposed on Werner were carried out continuously by Dr. Hauptmann. Therefore, Werner is included in the dramatic figure of the dispatcher personae, because there is a distribution of the mediation function between the two characters.

For the last distribution of functions, we found a distribution of functions among the hero's dramatic personae. This dramatic figure includes the distribution of functions including departure on a search, reaction to the demands of the donor, wedding, and the first function. The distribution of these functions is characteristic of the seeker-hero, while the victim-hero only plays residual functions (Propp, 1968, p. 80). In the seeker type hero, the functions involved are broader and more complex, while the victim type hero tends to focus on the story of the life or fate of the character (Propp, 1968, p. 36). As in text 4. 48 Datum 21/ATWCS/ML/P. 56/↑ showing departure Monsieur LeBlanc and his daughter, Marie-Laure leave Paris in search of a safe place. This departure is not accompanied by other special functions such as the search or pursuit of other characters and the storyline after the departure is more inclined to tell about the life story or fate of the character after his departure. So, Monsieur LeBlanc and Marie-Laure's characters are victims-hero types.

From the explanation above regarding the finding of data the dominant function in the novel *All The Light We Cannot See* (2014) is the interdiction function. This function does not belong to the distribution of functions among dramatic personae. This is because the storyline in this novel tends to revolve around the fate of the main characters and more scattered residual functions which are not classified as dramatic characters. Whereas in the second dominant function, namely villainy, its distribution is classified in dramatic personae, so that dramatic personae in the novel *All The Light We Cannot See* (2014) is more dominant in villains. The

dramatic figures of the villain include Hans Schilzer who committed the crime against Werner, the Men who committed the robbery and attempted murder of the prince, the German Soldier who committed the crime of sexual violence, and the Pole who tortured Reiner.

Mean while, the hero, in the novel *All The Light We Cannot See* (2014), is identified as a victim-hero. This can be seen in the distribution of departue functions to the main figures who make the departure. These figures include Werner, Monsieur LeBlanc, and Marie-Laure. The functions of the department are spread among the three, as in text 4. 48 Datum 21/ATWCS/ML/P. 56/↑ which describes the departure of Monsieur LeBlance and his son to a safe place. His departure is not accompanied by special actions such as searching or being chased by other characters, so that the character is identified as a victim-hero. As well as in text 4. 52 Datum 39/ATWCS/WER/P. 133/↑ which shows the distribution of departmental functions in Werner's character which is illustrated by Werner's departure to become a soldier leaving the Children's House. This departure was also not accompanied by a search for other figures, so it was identified that Werner was classified as a victim-hero. The novel *All The Light We Cannot See* leans towards the story of life after the death of the three characters, so that the depiction of the hero in this story is more of a victim-hero.

From this explanation, the function found in the novel *All The Light We Cannot See* (2014) has a residual function whose distribution does not belong to the dramatis personae, and there is also a function

whose distribution belongs to the *dramatis personae*. The residual function in the novel *All The Light We Cannot See* (2014) has a more dominant distribution, so that the storyline in the novel is not so complex and only focuses on the life drama of the main characters. The most dominant residual function in this story is the function of interdiction which is influenced by the setting of the atmosphere in the novel *All The Light We Cannot See* (2014) which tells about the setting of the world war two. The background of the war atmosphere affects the conditions at that time in the story. Many of the interdiction rules become the most dominant form of action, followed by the number of villainy as the second domination which is influenced by the atmosphere. This is in accordance with the flow of Propp's explanation of the conditions in the story related to the distribution of functions (Propp, 1968, p.36). The function which dominates in second place, belongs to the *dramatic personae*. His actions are in the form of crimes that are widely spread in the novel *All The Light We Cannot See* (2014). Therefore, the dramatic character in this novel is played by a villain who is partly influenced by the setting of war. As in text 4. 6. Datum 23/ATWCS/HS/P. 58/A6 which relates to the background conditions in the novel which describe the crime committed by Hans against Werner. The act was done as a warning warning to Werner not to dream too big, because eventually all the boys living in the Children's House would be going to be soldiers and join the war. Crimes like this are the most widely spread actions in the characters, so the dramatic villain

figures become the most dominant in the discovery of data analyzed by researcher.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGESSTION

A. Conclutions

The conclusion is a summary of the research findings and in this section, is the conclusion from the data findings in chapter IV. This conclusion answers the problem formulation in the first chapter. In this study, researchers found 62 data scattered in the novel *All The Light We Cannot See* (2014). Of the 62 data, including 15 data of interdiction, 9 data of villainy, 7 data of mediation, 9 data of absention, 6 data of unrecognized arrival, 3 data of violation, 6 data of departur, 2 data of reconnaissance, 2 data of delivery, 1 data of difficult task, 1 data of return, 1 data of first function of the donor, and 1 data of trickery. Then in the second problem formulation, after analyzing the functions spread among dramatic personae, the researcher found 3 types of dramatic figures including villains, dispatchers, and heroes. Dramatis personae of 4 villains namely Hans Schilzer, the Men, German Soldier, and the Poland. The dramatis figure of the dispatcher is 1 person, namely Werner. And the dramatic hero figures of 3 people include Monsieur-LeBlanc and his daughter Marie Laure, and Werner. All of the functions found have the following variants:

β	γ	δ	ε	ζ	η	A	B	\uparrow	D	\downarrow	o	M
β^1	γ^1	ε^1	ζ^1	η^3	A^5	B^2	D^3					
β^2	γ^2			ζ^3	A^6							
β^3					A^{14}							
					A^{15}							
					A^{16}							

The formula above shows several functions that are found with variations in actions found in several functions including absention there are first variation (β^1), second variation (β^2), and third variation (β^3). Variations of interdiction actions were found in the first variation (γ^1) and second variation (γ^2). Identified that there are variants of reconnaissance actions covering the first variation (ε^1). In the delivery function, variations of the first (ζ^1) and third (ζ^3) actions are found. The trickery function is found the third variation (η^3). The villainy function is found in the fifth variation (A^5), sixth variation (A^6), fourteenth variation (A^{14}), fifteenth variation (A^{15}), and sixteenth variation (A^{16}). The mediation function is found second variation (B^2). The first function of the donor donor is found the third variation (D^3). While other functions include violation, departure, return, unrecognized arrival, and difficult task, no action variants were found.

The researcher found that the distribution of functions in the novel *All The Light We Cannot See* (2014) is dominated by the remaining functions, the distribution of which is not classified as dramatic personae. These functions include interdiction, violation, absence, trickery, delivery, unrecognized arrival, return, reconnaissance. Meanwhile, the functions belonging to the dramatic personae in the novel *All The Light We Cannot*

see (2014) include villainy, mediation, difficult task, and department. The functions that are spread among the dramatic characters indicate that there are 3 dramatic figures in the novel *All The Light We Cannot See* (2014) including the villain, dispatcher, and hero.

B. Implications

Regarding the findings and results of the discussion, this research makes it possible to have a partial impact on partners in literary studies, studies of the structure of functions, and the distribution of functions among dramatic characters in a fictional story. This study uses novels as research objects because novels represent real life. In literary works, the narrative function does not escape attention because it is an important aspect for a story to run in a structured manner. It is as important as the distribution of narrative functions in a story which becomes a factor in the formation of dramatic characters in a story. Based on these considerations, this research can provide practical contributions regarding analyzing narrative functions and their distribution among dramatic personae, especially in fictional stories, as information and knowledge for general public.

C. Sugestion

A literary work in the form of prose such as a novel does not only contain elements that are burdensome to the reader to attract interest through appearance alone, but also has aspects of narrative structure and

characters related to the sequence of storylines, such as the narrative function and its distribution. Therefore, readers need to know that novels have interesting elements in them that can be used to find out and learn to think critically as proven in this research. Where a novel can be analyzed in such a way as to find out the scattered narrative function and how it spreads to the drama persone. Hopefully this research can help future researchers to find some references related to narrative function, dramatic persona or the novel *All The Light We Cannot See* (2014). By finding gaps in this research, researchers can use the same theory with different objects or use the same object but with a different theory. Future researchers can also use Vladimir Y. Propp's book *Morphology of the Folktale* to analyze various literary works such as novels from different countries.

BIBLIOGRAPHY

- Aguirre, M. (2011). *An Outline of Propp's Model for The Study of Fairytales*. The Northanger Library Project.
- Cindy, B. D. (2019) *The Impact on Sisterhood for Women Survival When World War II as Reflected in All The Light We Cannot See by Anthiny Doerr* [Thesis, Andalas University]. <https://scholar.unand.ac.id>
- Cresswell, J.W. (2009). *Third Edition Research Design: Qualitative, Quantitative, and Mixed Methods Approach*. Sage Publisher.
- Creswell, J. W. (2010). *Research design: pendekatan kualitatif, kuantitatif, dan mixed*. PT Pustaka Pelajar.
- Creswell, J. W. (2014). *Fourth Edition Research Design: Qualitative Quantitative and Mixed Methods Approaches*. University of Nebraska-Lincoln. Sage Publisher.
- Danarko, E. (2017). *Gender Narratives in Anthony Doerr's All The Light We Cannot See: Women in an American War Literature*. <http://www.journal.student.uny.ac.id>
- Doer, A. (2014). *All The Light We Cannot See*. Harper Collins Publisher.
- Herdianti, N. (2020). *Marie-Laure's Struggle as Blind Teenager in Anthony Doerr's All The Light We Cannot See*. [Thesis, Sunan Ampel University]. <https://www.digilib.uinsa.ac.id>
- Kenan, S. R. (1983). *Narrative Fiction: Contemporary Poetics*. Methuen.

- Kunto, A. (2010). *Prosedur Penelitian*. Rineka Cipta.
- Kusumastuti, A., & Khoiron A. M. (2019). *Metode penelitian Kualitatif*. Lembaga Pendidikan Sukarno Pressindo.
- Leo, W. (2019). *Marie's Survival in Anthony Doerr's All The Light We Cannot See: An Archetypal Analysis*. [Thesis, Andalas University].
<https://scholar.unand.ac.id>
- Nandy. (2022). *Review Novel All The Light We Cannot See Karya Anthony Doerr*.
Retrieved from <http://www.gramedia.com>
- Liswandi, Y. D. P. (2019). *Myth Versus Technology in Anthony Doerr's All The Light We Cannot See*. [Thesis, Andalas University].
<https://www.scolar.unand.ac.id>
- Netflix. (2022). *Watch All The Light We Cannot See*. <https://www.netflix.com>
- Prihatika, Y. D. (2017). *Werner's Attempts to Overcome His Guilty Feeling in Anthony Doerr's novel All The Light We Cannot See* [Thesis, Airlangga University]. <https://repository.unair.ac.id>
- Propp, V. Y. (1968). *Morphology of the Folktale*. American Folklore Society.
- Sakinah, N. (2019). *Werner's Attempts to Overcome His Guilty Feeling in Anthony Doerr's novel All The Light We Cannot See* [Thesis, Airlangga University]. <https://repository.unair.ac.id>
- Miles M. B. & Huberman A. M. (1994). *Qualitative Data Analysis*. Sage Publications

- Topping, S. (2023). *History of The Pulitzer Prizes*. <http://www.pulitzer.org>
- Trisari, A. (2021). *Struktur Naratif Vladimir Propp (Tinjauan Konseptual)*.
<https://journal.unpak.ac.id/index.php/salak>
- Wama T. & Nakatsu R. (2008). *Analysis and Generation of Japanese Folktales Based on Vladimir Propp's Methodology*.
<http://www.researchgate.net/publication/4353163>
- Wijaya, H. (2018). *Analisis Data Kualitatif Model Spradley (Etnografi)*.
<https://repository.sttjaffray.ac.id>
- Yulistya D. H. & Retno B. A. (2022). *Narrative function of Vladimir Propp in John Green's Novel, The Fault in Our Star*. <http://jurnal.itscience.org>
- Zhornokui, U. (2020). *The Polyphony of the Thanatological Concept in the Novel All The Light We Cannot See by Anthony Doerr*.
<https://doi.org/10.36074/09.10.2020.v3.30>
- Zhornokui, U. (2020). *The Problem of Blurred Core Binary Oppositions The Novel All The Light We Cannot See by Anthony Doerr*.
<https://periodicals.kazarin.ua>

DATA FINDINGS

No	The Function of Dramatis Personae in the Novel <i>All The Light We Cannot See</i> (2014)	
	Interdiction	Absentation
1.	11/ATWCS/ML/P. 29/ γ^1	05/ATWCS/PYB/P. 21/ β^3
2.	12/ATWCS/ML/P.29/ γ^1	06/ATWCS/SC/P. 21/ β^3
3.	29/ALTCS/WER/P. 83/ γ^1	07/ATWCS/PF/P. 21/ β^2
4.	41/ATWCS/WER/P 137/ γ^1	09/ATWCS/DS/P. 22/ β
5.	42/ATWCS/WER/P. 137/ γ^1	10/ATWCS/MLF/P. 27/ β^2
6.	43/ATWCS/WER/P. 137/ γ^1	17/ATWCS/PO/P. 50/ β
7.	44/ATWCS/WER/P. 137/ γ^1	18/ATWCS/P. 50/ β
8.	45/ATWCS/WER/P. 137/ γ^1	54/ATWCS/HEN/P. 160/ β^3
9.	48/ATWCS/ML/P. 144/ γ^1	55/ATWCS/WER/P. 162/ β^1
10.	49/ATWCS/ML/P. 144/ γ^1	
11.	51/ATWCS/ML/P. 150/ γ^2	
12.	59/ATWCS/ML/P. 166/ γ^1	
13.	60/ATWCS/ML/P. 166/ γ^1	
14.	61/ATWCS/ML/P.166/ γ^1	
15.	62/ATWCS/ML/P. 171/ γ^1	

No	Reconnaissance	Delivery
1.	15/ATWCS/BUL/P. 46/ ε	01/ATWCS/RES/P. 10/ ζ^3
2.	27/ATWCS/SOL/P.70/ ε^1	22/ATWCS/JU/P. 58/ ζ^1

No	Villain	Mediation
1.	02/ATWCS/MEN/P. 20/A ¹⁴	16/ATWCS/ML/P. 50/B
2.	03/ATWCS/MEN/P. 20/A ⁵	19/ATWCS/ML/P. 50/B
3.	08/ATWCS/INV/P. 21/A ¹⁴	20/ATWCS/DW/P. 51/B
4.	23/ATWCS/GS/P. 58/A ⁶	25/ATWCS/WER/P. 62/B ²
5.	24/ATWCS/GS/P. 59/A ⁶	50/ATWCS/WER/P. 149/B ²
6.	26/ATWCS/HS/P. 64/A ¹⁹	52/ATWCS/WER/P. 154/B ²
7.	28/ATWCS/GS/P. 74/A ¹⁹	56/ATWCS/WER/P. 162/B
8.	57/ATWCS/POL/P. 162/A ¹⁵	
9.	58/ATWCS/POL/P. 162/A ¹⁴	

No	Departur	Unrecognized Arrival
1.	13/ATWCS/WER/P. 42/↑	35/ATWCS/ML/P. 107/o
2.	21/ATWCS/ML/P. 56/↑	36/ATWCS/ML/P. 110/o
3.	32/ATWCS/ML/P. 87/↑	38/ATWCS/ML/P. 118/o
4.	33/ATWCS/ML/P. 88/↑	40/ATWCS/WER/P. 137/o
5.	37/ATWCS/ML/P. 188/↑	47/ATWCS/ML/P. 143/o
6.	39/ATWCS/WER/P. 133/↑	

No	Violation	Trickery
1.	30/ATWCS/HS/P. 83/δ	46/ATWCS/RUM/P. 141/η ³
2.	31/ATWCS/WER/P. 83/δ	
3.	53/ATWCS/FB/P. 155/δ	

No	First Function of the Donor	Return
1.	04/ATWCS/PR/P. 20/D ³	14/ATWCS/WER/P. 42/↓

No	Difficult Task
1.	34/ATWCS/ML/P. 90/M

APPENDICES

A. Validation Sheet

The thesis titled: *The Function of Dramatis Personae in the Novel All The Light We Cannot See (2014)* had been validated by Mr. Muhammad Rizal, M.A. on:

Day : Tuesday

Data : April 11th, 2023

Sukoharjo, April 11th, 2023

Validator,



Muhammad Rizal, M.A.

A. Data Validation

No	Coding	Data	Type of Function	Type of Dramatis Personae	Explanation
1.	01/ATWCS/RES/P. 10/ ζ^3 01: Data Number ATWCS: All The Light We Cannot See RES: Resident P. 10: Page ζ^3 : Type of Function	<i>Here, people whisper, the Germans have renovated two kilometers of subterranean corridors under the medieval walls for war.</i>	Delivery		The data shows the form of action of the Delivery function, namely the delivery of information conveyed by the surrounding community that the Germans had renovated underground corridors in the Middle Ages. two kilometers of wall in preparation for war. with France. Therefore, the sentence is included in the act of Submission, as explained by Propp that the act of Submission is the opposite or other form of gathering information

					that gives rise to an appropriate answer (Propp, 1986, p. 29). Note from validator: valid
2.	02/ATWCS/MEN/P. 20/A ¹⁴ 02: Data Number ATWCS: All The Light We Cannot See MEN: The Men P. 20: Page A ¹⁴ : Type of Function	Guide: <i>“The prince was attacked by men on horseback and stabbed in the heart”</i>	Villainy	Villain	The data shows the Guide telling what happened to a prince. It is explained that the prince experienced a crime committed by a horseman who stabbed the prince's heart. This is a crime committed by a villain against the prince. Therefore, the act is included in the fourteenth variation of Villainy in which the act takes the form of a criminal trying to commit murder (Vladimir Y. Propp, 1968, p. 33). Note from validator: valid

3.	03/ATWCS/MEN/P. 20/A ⁵ 03: Data Number ATWCS: All The Light We Cannot See MEN: The Men P. 20: Page A ⁵ : Type of Function	Guide: <i>“The thieves stole his rings, his horse, everything. But because the little blue stone was clenched in his fist, they not discover it.”</i>	Villainy	Villain	The data describes a villainy in the form of being taken by force by robbers, in which all of the prince's valuables were confiscated except for the blue stone that the prince had hidden in his hand. These actions are included in the actions or actions that describe the fifth variation of Villainy, namely criminals committing robbery in various forms (Propp, p. 31). Note from validator: valid
4.	04/ATWCS/PR/P. 20/D ³ 04: Data Number ATWCS: All The Light We Cannot See PR: Prince P. 20: Page	Guide: <i>“The sultan’s doctor said it was a miracle, that the prince never should have survived such a violent wound. The nurses said the stone must have healing powers.”</i>	First Function of the Donor		The data on the side is a sentence conveyed by Guidance to Marie-Laure regarding the story of a prince who was seriously injured but survived because the Sea of Flame kept by the prince gave him

	D ³ : Type of Function				<p>healing powers. This was the third variation of the Donor's First Function, for when his condition was urgent or dying, the prince received the help of healing power that the prince needed from the Sea of Fire. Therefore, what happens to the prince is an act of the third Variado Donor First Function, that is, a dying or deceased person who requests the rendering of a service (Propp, 1968, p. 40).</p> <p>Note from validator: valid</p>
5.	<p>05/ATWCS/PYB/P. 21/β³</p> <p>05: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>PYB: Price Younger Brother</p>	<p>Guide: <i>“The stone came to be known as the Sea of Flames. Some believed the prince was a deity, that as long as he kept the stone, he could not be killed. But</i></p>	Absentation		<p>The data beside this is a sentence spoken by the Guide to Marie-Laure. He explains that the Lake of Fire, a magic stone, is believed to give powers to the prince who</p>

	P. 21: Page β ³ : Type of Function	<i>something strange began to happen: the longer the prince wore his crown, the worse his luck became. In a month, he lost a brother to drowning..”</i>			carries the stone, but also possesses evil. The guide explained that within a month the prince had lost his brother by drowning. The departure of his brother made his presence not at home. Therefore, this action is classified as the third variation of the Absentation function in which the form of action is in the form of a younger family member being absent or on leave (Propp, 1968, p. 26). Note from validator: valid
6.	06/ATWCS/SC/P. 21/β ³ 06: Data Number ATWCS: All The Light We Cannot See SC: Second Brother	Guide: “ <i>..and the second brother to snackbite..”</i>	Absentation		This data is a continuation of the sentence spoken by the previous Guide. He said that the prince's second brother also left the prince because of the snakebite.

	P. 21: Page β^3 : Type of Function				Therefore, the departure of the prince's brother made him no longer present at home. This data is an illustration of the action or action of the third variation of Absence because the action is in the form of a family member from the younger generation leaving or not attending (Propp, 1968, p. 26). Note from validator, valid, but data less complete, try to add more explanation
7.	07/ATWCS/PF/P. 21/ β^2 07: Data Number ATWCS: All The Light We Cannot See PF: Price's Father B^2 : Type of Function	Guide: " <i>Within six month, his father died of disease.</i> "	Absentation		The text on the side is a continuation of the story of The Guide about a prince who repeatedly experiences bad luck. It is said that in the sixth month the prince also lost his father due to

					<p>illness. Due to the departure of his father, this data is included in the second variation of Abstation because the act of absent parents is represented by the death of parents (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
8.	<p>08/ATWCS/INV/P. 21/A¹⁴ 08: Data Number ATWCS: All The Light We Cannot See INV: Inverders P. 21: Page A¹⁴: Type of Function</p>	<p>Guide: <i>“The invaders came and destroyed the palace, and killed everyone they found, and the prince was never seen again”</i></p>	Villainy	Villain	<p>The data shows the crimes committed by the Invaders. The crimes committed by the Invaders were in the form of massive palace destruction and massacres of all the people they met at the palace. This act is a crime. Therefore, this data is included in the fourteenth variation of Villainy as explained by Propp that the action of the fifteenth variation is that the</p>

					<p>perpetrator of the crime commits murder (Propp, 1968, p. 33).</p> <p>Note from validator: valid</p>
9.	<p>09/ATWCS/DS/P. 22/β</p> <p>09: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>DS: Duke's Son</p> <p>P. 22: Page</p> <p>β: Type of Function</p>	<p>Guide: <i>"Then the duke's only son died in a riding accident"</i></p>	Absentation		<p>The text on the side is a sentence delivered by the guide, which tells of a Duke who lost his only child in an accident while driving. The child died from the accident. As a result of the death of the child, his presence is no longer there, so this is a form of absence, in which one of the family members is not present at home. Leaving can be represented as leaving or dying. Therefore this departure is included in the act or action of absence, namely one of the family members is not present at home (Vladmir Y.</p>

					Propp, 1968, p. 26). Note from validator : valid
10.	10/ATWCS/MLF/P. 27// β^2 10: Data Number ATWCS: All The Light We Cannot See MLF: Monsieur LeBlanc's Father P. 27: Page β^2 : Type of Function	Grown-up voice: <i>"Hasn't has an easy road, you know. His father died in the war."</i>	Absentation		The data shows the action of the second variation of the Absentation function. It is explained in sentences that can be heard in an adult voice that the father of Monsieur LeBlanc died during the war. So the absence of Monsieur's father is represented as the second variation of the Absentation function, namely an action in the form of intensive absence represented by the death of a parent (Vladimir Y. Propp, 1968, p. 26). Note from validator: valid

11.	<p>11/ATWCS/MLB/P. 29/γ^1</p> <p>11: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>ML: Monsieur LeBlanc</p> <p>P. 29: Page</p> <p>γ^1: Type of Function</p>	<p><i>Marie-Laure's father is principal locksmith for the National Museum of Natural History. Between the laboratories, warehouses, four separate public museums, the menagerie, the greenhouses, the acres of medicinal and decorative gardens in the Jardin den Plantes, and a dozen gates and pavilions, her father estimates there are twelve thousand locks in the entire museum complex. No one knows enough to disagree. Every employee from custodians to the director must carry his or her keys at all times. No one is allowed to leave his respective building with keys.</i></p>	Interdiction	<p>The data on the side describes Marie-Laure's father who worked as a caretaker at the national museum named Monsieur LeBlanc. In their work, all employees in charge of holding keys are interdicted from leaving their respective buildings with keys, including Monsieur LeBlanc. This is the first form of interdiction to be imposed directly on the national museum. Therefore, this data belongs to the distribution of the Interdiction function because it is a form of interdiction for Monsieur LeBlanc. This data is supported by examples of outright interdictions such as “Don't you dare look in this cupboard”; “Take care of your</p>
-----	--	---	--------------	--

				<p>sister, don't leave the area” (Propp, 1968, p. 26).</p> <p>Note from validator: valid, but theory states that it is addressed to the hero. Do the workers (Monsieur LeBlanc) act like hero?</p> <p>If examined more deeply, Monsieur LeBlanc can also be said to be the hero. Because he was the one who also carried or secured the stone or magic stones together with Marie. It's just that the rules here are intended for museum guards, which also includes Monsieur LeBlanc in it.</p>
--	--	--	--	---

12.	12/ATWCS/ML/P. 29/ γ^1 12: Datan Number ATWCS: All The Light We Cannot See ML: Monsieur LeBlanc P. 29: Page γ^1 : Type of Function	<i>No one is allowed to leave keys on a desk.</i>	Interdiction	The sentence above is a continuation of the previous interdiction. This is the second ban imposed on key holders at national museums including Monsieur LeBlanc. If in the previous data there was a interdiction in the form of not being allowed to leave the building with a key, then this data shows the next interdiction for Monsieur LeBlanc and other employees in the form of not being able to leave the keys in the lockers. This is enforced to keep items in the museum safe. From this explanation it can be concluded that this data belongs to the action of the first variation of the interdiction function which is
-----	--	---	--------------	---

					<p>described in the form of examples of interdictions which are found in many stories such as "You don't dare to look into this cupboard"; "Take care of your sister, don't leave the area" (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
13.	<p>13/ATWCS/WER/P. 42/ ↑</p> <p>13: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>WER: Werner</p> <p>P. 42: Page</p> <p>↑: Type of Function</p>	<p><i>In Zollverein, in the spring of Werner's tenth year, the two oldest boys at Children's House-thirteen-year-old Hans Schizer and fourteen-year-old Heribert Pomsel-shoulder secondhand knapsack and goose-step into the woods.</i></p>	Departure	Hero	<p>Data number 13 explains that Werner left the Children's House because he was old enough to join the military. The hat is a rule in force at the Children's House that the oldest in the orphanage will attend military training. the departure is a form of action from the Departure function. This is in accordance with Propp's</p>

					<p>explanation regarding the action of the Departure function, namely the departure of the hero from leaving the house alone or with a group for a specific purpose. In Werner's departure, it is not accompanied by further actions such as pursuits carried out by other characters, so that Werner's character can be identified as a victim-hero (Propp, 1968, p. 39).</p> <p>Note from validator: valid</p>
14.	<p>14/ATWCS/WER/P. 42/↓ 14: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 42: Page</p>	<p><i>They come back, they are members of the Hitler Youth.</i></p>	Return		<p>The data beside, it said that Werner, and his friends returned during the war. He chose not to continue as a soldier. But all said that Werner and his friends were still members of the Hitler Youth.</p>

	↓: Type of Function				<p>Werner's return is an action where he runs away from the barracks to return to see his sister Jutta. Therefore, this data is included in the Return function because returns sometimes have escaping properties (Propp, 1968, p. 55-56).</p> <p>Note from validator: valid</p>
15.	<p>15/ATWCS/BUL/P. 46/ε</p> <p>15: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>BUL: Bulglars</p> <p>P. 46: Page</p> <p>ε: Type of Function</p>	<p><i>A half-inch-tall baker slides speck-sized loaves in and out of his open; three minuscule burglars hatch plans as they drive slowly past the jeweler's.</i></p>	Reconnaissance		<p>Data number 15 describes the reconnaissance actions carried out by three thieves while planning a robbery. The reconnaissance was carried out by three thieves when they were driving past a jewelry shop. From this analysis, it can be concluded that the act is a form of Reconnaissance action because the action is in the form of a</p>

					<p>reconnaissance action carried out by criminals (Propp, 1968, p. 28).</p> <p>Note from validator: valid, what the type of reconnaissance? Do u need to specify the type? Or this general allowed?</p> <p>No, so the explanation in the book, if there is a text that explains reconnaissance but is not included in the variation, then the text is only included in the reconnaissance category.</p>
16.	<p>16/ATWCS/ML/P. 50/B</p> <p>16: Data Number</p> <p>ATWCS: All The Light We Cannot See</p>	<p><i>Marie-Laure thinks: Four years have passed. "Evil" says Warder in the guard station. "Brings sorrow on anyone who carries it.</i></p>	Mediation	Dispatcher	<p>The data describes the action or actions of the mediating function, namely the appearance or knowledge of an accident. An</p>

	<p>ML: Marie-Laure P. 50: Page B: Type of Function</p>	<p><i>I heard all nine previous owners have committed suicide”.</i></p>		<p>inexplicable misfortune happened to everyone who carried the Sea of Flame. This foreshadows what will happen to the next carrier of the Sea of Flame, Marie-Laure who is in charge of carrying the jewel with her father. Therefore, the misfortunes described by the Warden are included in the form of acts of Mediation according to the forms of acts of function that misfortune or lack of knowledge (Propp, 1968, p. 36).</p> <p>Note from validator: valid, but more explanation!</p>
--	--	---	--	---

17.	17/ATWCS/OW/P. 50/ β 17: Data Number ATWCS: All The Light We Cannot See OW: Owner P. 50: Page β: Type of Function	Monsieur LeBlanc: <i>"I heard all nine previous owners have committed suicide."</i>	Absentation	<p>This data is a sentence delivered by Monsieur LeBlanc. Monsieur LeBlanc explained that he had heard that the nine previous owners of the magic stones had left the house by suicide. This action is a form of representation of the absent action carried out by the previous owner. Therefore, these actions are included in Absentasi as explained that Absenteeism is an act of a family member who leaves or is absent (Propp, 1968, p. 26).</p> <p>Note from validator: valid, need to specify the type or not?</p> <p>No, because it does not represent any variation of the absentation</p>
-----	---	---	-------------	--

					function. so that the action is only classified as absent without variation.
18.	18/ATWCS/OW/P. 50/β 18: Data Number ATWCS: All The Light We Cannot See OW: Owner P. 50: Page β: Type of Function	Monsieur LeBlanc: <i>“Anyone who holds it in his ungloved hand dies within a week.”</i>	Absentation		Data number 18 is an explanation from Monsieur LeBlanc regarding all owners who were absent or left after saving Sea of Flames. The owner's departure is represented as death, so his presence is no longer there. Therefore, this is an act of Absenteeism as explained by Propp in his book, Morphology of the Folktale regarding the act of Absenteeism, namely "One of the family members is absent from home" (Propp, 1968, p. 26).

					Note from validator: valid
19.	19/ATWCS/ML/P. 50/B 19: Data Number ATWCS: All The Light We Cannot See ML: Marie-Laure P. 50: Page B: Type of Function	Warden: <i>“No, no, if you hold it, you cannot die, but the people around you die within a month. Or maybe it’s a year”</i>	Mediation	Dispatcher	The data describes the further misfortunes that will befall the bearer of the Sea of Flame. The warden explains that whoever carries the stone will not die, but other misfortunes befall those around them such as dying within a month or a year. Therefore, this data is a form of action from Mediation because there is a known misfortune. In accordance with Propp's explanation that one of the actions of the Mediation function is misfortune or lack is made known (Propp, 1968, p. 36). Note from validator: valid

20.	<p>20/ATWCS/DW/P. 51/B</p> <p>20: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>DW: Director's Wife</p> <p>P. 51: Page</p> <p>B: Type of Function</p>	<p><i>And yet whenever anything goes wrong, the staff whispers that the diamond has caused it. The electricity fails for an our: it's the diamons. A leaky pipe destroys an entire rack of pressed botanical samples: it's the diamond. When the director's wife slips on ice in the Place des Vosges and breaks her wrist in two places, the museum's gossip machice explodes.</i></p>	Mediation	Dispatcher	<p>The data show a misfortune that befell the owner of the Sea of Fire. The misfortune that is described in this data is in the form of an unpleasant incident that occurred in the Museum area where the Lake of Fire is stored. Even the director's wife was struck by a disaster that she slipped and broke her bones in two places. Misfortunes that occur and are known, are classified as actions in the Mediation function. Therefore, this data is included in the Mediation function because there is a known misfortune in the sentence according to one form of Mediation action, namely known misfortune or lack (Propp, 1968, p. 36).</p>
-----	--	---	-----------	------------	--

					Note from validator: valid
21.	21/ATWCS/ML/P. 56/↑ 21: Data Number ATWS: All The Light We Cannot See ML: Marie-Laure P. 56: Page ↑:Type of Function	<i>She watches New York City recede; the forts of New Jersey salute her departure with cannons.</i>	Departur	Hero	The data beside is a sentence indicating the departure of Marie-Laure and her father, Monsieur LeBlanc, to seek refuge. Marie-Laure's departure is not followed by a search for other characters, so the hero in this fairy tale is one of the victims' heroes. From this explanation it can be concluded that the data is a form of Departure action because Marie-Laure's departure provides clues about the continuation of the story in the novel <i>All The Light We Cannot See</i> (2014). This data is supported by the action form of the Departure function, namely the departure of a

					group that previously had a search as its goal (Propp, 1968, p. 39). Note from validator: valid
22.	22/ATWCS/JU/ P. 58/ ζ^1 22: Data Number ATWCS: All The Light We Cannot See JU” Jutta P. 58: Page ζ^1 : Type of Function	Herribert Pomsel: <i>“Is it a Jew book?” “It’s Jew book, isn’t it?”</i> Jutta: <i>“My brother is so quick at mathematic. He’s quicker than every on of the schoolmasters. Someday he’ll probably win a big prize. He says we’ll go to Berlin and study under the great scientists”</i> Herribert Pomsel: <i>“The only place your brother is going, is nto the mines. As soon as he turns fifteen. Same as every other boy in this house.”</i>	Delivery		The data shows the action of the Delivery function, namely the delivery of information by Jutta to Herribert Pomsel regarding his older brother, Werner, who has an advantage in mathematics. Jutta said Werner dreamed of winning major awards and going to Berlin to study and become a great scientist. This is the act of conveying information in response to Jutta's answer to Herribert Pomsel's question. Therefore, this action belongs to the first variation of the Dispatch function, i.e. the

					<p>criminal immediately receives the answer to his question (Propp, 1986, p. 28).</p> <p>Note from validator: valid</p>
23.	<p>23/ATWCS/HS/P. 58/A⁶</p> <p>23: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>HS: Hans Schilzer</p> <p>P. 58: Page</p> <p>A⁶: Type of Function</p>	<p><i>Hans Schilzer kicks Werner in the shin and coughs.</i></p> <p>Herribert Pomsel: <i>“The only place your brother is going, is nto the mines. As soon as he turns fifteen. Same as every other boy in this house.”</i></p>	Villainy	Villain	<p>The data is an illustration of the 6th variation of the Villainy function, namely the crime committed by Hans Schilzer physically against Werner. The action taken by Hans Schilzer was in the form of kicking Werner's shins until Werner was injured. Therefore, this is included in the sixth variation of the actions or actions of criminals according to their actions, namely criminals causing bodily harm (Propp, 1968, p. 32).</p> <p>Note from validator: valid</p>

24.	<p>24/ATWCS/GS/P. 59/A⁶</p> <p>24: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>GS: Germans</p> <p>P. 59: Page</p> <p>A⁶: Type of Function</p>	<p><i>The Germans, a gardener claims, have sixty thousand troop glides; they can march for days without eating; they impregnate every school girl they meet.</i></p>	Villainy	Villain	<p>The data shows the actions committed by Germans, one of which is a sexual crime committed against every school girl they meet. Sexual crimes committed by Germans resulted in the school girls becoming pregnant. This action is an illustration of the sixth variation of Villainy, namely the criminal causes disfigurement or injury to the victim's body (Propp, 1968, p. 32).</p> <p>Note from validator: valid</p>
25.	<p>25/ATWCS/WER/P. 62/B²</p> <p>25: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>WER: Werner</p>	<p><i>One day a neighbor's wireless goes out, and Frau Elena suggest Werner have a look. He unscrews the back plate, waggles the tubes back and forth.</i></p>	Mediation	Dispatcher	<p>The data shows the action of the second variation of Mediation. The sentence describes ten-year-old Werner being asked or ordered to check for damage to his neighbor's</p>

	p. 62: Page B ² : Type of Function				<p>wireless. This happened not only once or twice, but Werner was repeatedly asked to check for damage to other neighbors' machines. Therefore, this sentence contains the action of the second variation of the Mediation function whose form of action is in the form of a hero being sent, presented in the form of continuous orders or requests (Propp, 1968, p. 31).</p> <p>Note from validator: valid</p>
26.	26/ATWCS/HS/P. 64/A ¹⁹ 26: Data Number ATWCS; All The Light We Cannot See HS: Hans Schilzer P. 64: Page	<i>There are fistfight in the alleys, rumors that Hans has set a car on fire. One night Werner hears him downstairs, shouting at Frau Elena. Te front door slams; the children toss in their beds; Frau</i>	Villainy	Villain	The data beside shows Hans Schilzer's villainy action. He sparked a fight by spreading rumors and setting fire to the car to provoke the soldiers. This was proven by Hans hiding during the

	A ¹⁹ : Type of Function	<i>Elena paces the parlor, he slippers whispering left, whispering right.</i>			negotiation process to reveal the mastermind behind the fight. Therefore, the actions taken by Hans are the nineteenth variation of the villainy action in which the form of action is in the form of criminals attempting to fight or wage war (Propp, 1968, p. 35). Note from validator: valid
27.	27/ATWCS/SOL/P. 70/ε ¹ 27: Data Number ATWCS: All The Light We Cannot See SOL: Soldiers P. 70: Page ε ¹ : Type of Function	<i>A pair soldiers on the roof of the Gallery of Paleontology peer over the gardens with binoculars.</i>	Reconnaissance		The data indicates a reconnaissance action by a pair of soldiers from the roof of the Paleontology Gallery using binoculars. The action was carried out by a pair of soldiers to get information in the park area. Therefore, this data includes the form of action of the first variation of the function of Reconnaissance

					<p>according to the actions they perform, i.e. reconnaissance that aims to determine the location of children, or sometimes valuable objects, etc. (Propp 1968, p.28).</p> <p>Note from validator: valid</p>
28.	<p>28/ATWCS/GS/P. 74/A¹⁹</p> <p>28: Data Number</p> <p>ATWCS: All The LIGHT We Cannot See</p> <p>GS: Germans</p>	<p>WERNER: <i>“are you listening you’re not supposed to be listening to?”</i></p> <p>JUTTA: <i>“what do you care?”</i></p> <p>WERNER: <i>“it’s dangerous, is why I care” She puts her finger in her other ear.</i></p> <p>WERNER: <i>“The other girls don’t seem to mind,”</i> he whispers.</p> <p>RADIO ANNOUNCER: <i>“We’re dropping bombs on Paris.” She says. Her voice is loud, and he</i></p>	Villainy	Villain	<p>The data beside shows the function of the Villain in the form of the bombing carried out by Germany against Paris. This was explained by a woman in a radio broadcast that Werner and Jutta heard while in the disposal area. This action belongs to the 19th variation of the Villainy function because the crime is included in the effort to trigger a war between the two countries. This corresponds to the act of</p>

		<i>resist an urge to clap his hand over her mouth. Jutta stares up, defiant. She look as if she is being raked by some invisible arctic.</i>			describing the nineteenth variation of villainy that villains seeking war (Propp, 1968, p. 34). Note from validator: valid
29.	29/ATWCS/WER/P. 83/ γ^1 29: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 83: Page γ^1 : Type of Function	<i>Each is dusted with convectioners' sugar and topped by a dollop of whippedcream. Werner gapes. Herr Siedler laughs.</i> Herr Siedler: <i>"Cream is forbidden here. I know. But-" he puts a forefinger to his lips "-there are ways arround such things. Go on".</i>	Interdiction		The data beside shows the action of Interdiction function. This can be seen from the dialogue spoken by Herr Siedler regarding the prohibition of using whip cream in food at the Children's Home. This regulation is a prohibition that is enforced in the Children's Home and must be obeyed by all residents including Werner. Therefore, this data belongs to the first variation of the Prohibit function whose action is in the form of an outright ban such as "You don't dare to look into

					<p>this cupboard”; “Take care of your younger brother, don't leave the area” (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
30	<p>30/ATWCS/HS/P. 83/ δ</p> <p>30: Data Number</p> <p>ATWCS: All The Light We Cannon See</p> <p>HS: Hans Schilzer</p> <p>P. 83: Page</p> <p>δ: Type of Function</p>	<p>Herr Siedler: “<i>Cream is forbidden. I know. But</i>”-he puts a forefinger to his lips-“<i>there are ways arround. Go on.</i>”</p>	Violation		<p>The data beside shows the wrongful act committed by Herr Siedler. The violation he committed was in accordance with the previous prohibition in data number 29. The violation involved the use of cream in food which was prohibited at the Children's Home, but Herr Siedler still did it. Therefore, this is included in the act of Violation under the previous Prohibition. This data is supported by an explanation of prohibitions and violations that are</p>

					interconnected and the form of violation is a prohibited prohibition (Propp, 1968, p. 27). Note from validator: valid, but more explanation!
31.	31/ATWCS/WER/P. 83/ δ 31: Data Number ATWCS: All The Light We Cannot See p. 83: Page δ : Type of Function	Werner: “ <i>Right. Children’s House. Silly me. Have another. Get some more cream on it, now.</i> ”	Violation		The data on the side also illustrates the violation of the prohibition described earlier in data number 29. The next violation was committed by Werner who asked for more cream to be added to his food, even though this was prohibited at the Children's House. Therefore, this data is included in the Violation action. This data is in accordance with the explanation regarding the act of Violation, namely when the previously made

					prohibition is violated (Propp, 1968, p. 27). Note from validator: valid
32.	32/ATWCS/MLB/P. 87/↑ 32: Data Number ATWCS:All The Light We Cannot See MLB: Monsieur LeBlanc P. 87: Page ↑: Type of Function	<i>The locksmith hears no whistles, no ratting couplings: no trains. At dawn he decides it will be better to go on foot .</i>	Departur	Hero	The data on the side shows the Departure action form. This is illustrated in the sentence that tells of the departure of Monsieur LeBlanc with his daughter, Marie-Laure, who continued their journey on foot in the morning. This data is supported by Propp's explanation regarding the form of action or action of the Departure function, namely the departure of the heroes to achieve a goal (Propp, 1968, p. 39) Note from validator: valid

33.	33/ATWCS/MLB/P. 88/↑ 33: Data Number ATWCS: All The Light We Cannot See ML: Monsieur LeBlanc P. 88: Page ↑: Type of Function	<i>Her father comes her off traveling up hill trough mustard flower until they they reach a field a few hundred yards.</i>	Departure	Hero	The following data is a form of Departure action. This is because this data is a continuation of Monsieur LeBlanc and Marie- Laure's journey to get to a safe place by bringing Sea of Flame up the mountain through the mustard greens until they reach the field. Therefore it is included in Departure because it corresponds to the action form of the Departure function, namely the stages where the heroes make departures or journeys to achieve certain goals (Propp, 1968, p. 39). Note from validator: valid
34.	34/ATWCS/ML/P. 90/M	<i>Three fakes. One real. It is best,</i>	Difficult Task		The data beside shows the action

	<p>34: Data Number ATWCS: All The Light We Cannot See ML: Monsieur LeBlanc P. 90: Page M: Type of Function</p>	<p><i>the director said, that no man knows whether he carries the real diamond or a reproduction. And everyone, he said giving them each a grave look, should behave as if he carries the real thing.</i></p>			<p>form of the Difficult Task function. This action is in the form of handing over the task to the caretaker to bring three gemstones, one of which is a genuine gemstone. In the task, no one knew where the real gems were, but they all had to feel that what they were carrying was the real thing. Of the three caretakers, one of them is Monsieur LeBlanc who is assigned to carry the gem to a safe place. Therefore, these data are the actions of the Difficult Task function according to the form of action of this function, that is, the difficult task is posed to the hero (Propp, 1968, p. 60).</p> <p>Note from validator: valid</p>
--	---	---	--	--	---

35.	<p>35/ATWCS/ML/P. 107/o</p> <p>35: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>ML: Monsieur LeBlanc</p> <p>P. 70: Page</p> <p>o: Type of Function</p>	<p><i>Two days after fleeing Paris, Marie-Laure and her father enter the town of Evreux.</i></p>	<p>Unrecognized Arrival</p>		<p>In this section, it explains that after traveling for two days, Monsieur LeBlanc and Marie-laure have arrived in another city, namely Evreux. The arrival or arrival of unknown or unrecognized Monsieur LeBlanc and Mair Laure is a form of action from Unrecognized Arrival as Propp explains the action of the function is when an unrecognized hero arrives in another house or country (Propp, 1968, p. 60).</p> <p>Note from validator: valid</p>
36.	<p>36/ATWCS/ML/P. 110/ o</p> <p>36: Data Number</p> <p>ATWCS: All The Light We Cannot See</p>	<p><i>Behind him, over Evreux, a wall of clouds ignites once, twice. Lightning? On the road egead, he can make out several acres of</i></p>	<p>Unrecognized Arrival</p>		<p>The data beside shows the Unrecognized Arrival action like the previous data. It is explained in the text that after traveling,</p>

	ML: Monsieur LeBlanc P. 110: Page o: Type of Function	<i>uncut hay and the gentle profiles of unlit farm buildings-a house and barn. No movement.</i> Monsieur LeBlanc: “ <i>Marie, I see a hote.</i> ”			Monsieur finally arrives in the town of Evreux and plans to stay temporarily at a hotel with Marie-Laure. Therefore, this data is included in the Unrecognized Arrival action according to Propp's explanation in his book Morphology of the Folktale which explains that the Unrecognized Arrival action is a hero, unknown, arriving at home or in another country (Propp, 1968, p.60). Note from validator: valid, but try to put the context
37.	37/ATWCS/MLB/P. 188/↑ 37: Data Number ATWCS: All The Light We Cannot See	Monsieur LeBlanc: “ <i>We’re crossing into Saint-Malo now, the part they call te city within the walls</i> ”.	Departure	Hero	The data above is a sentence spoken by Monsieur LeBlanc to Marie-Laure. Monsieur said that he and Marie would be traveling back

	<p>ML: Monsieur LeBlanc</p> <p>P. 118: Page</p> <p>↑: Type of Function</p>				<p>to Saint Malo and leaving their lodgings at that time. This sentence describes the function of Departure because it is a departure made by a hero or group to achieve something they are aiming for. This data is supported by Propp's explanation regarding the form of action of the Departure function, namely the need for heroes or groups to seek or find something they are going to (Proppm 1968, p. 39).</p> <p>Note from validator: valid</p>
38.	<p>38/ATWCS/ML/P. 118/o</p> <p>38: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>ML: Monsieur LeBlanc</p>	<p><i>Finally they reach a gate, and he sets her down on a curbstone and pushes an electric buzzer, and she can hear it ring deep within a house. Nothing. He presses again.</i></p>	<p>Unrecognized</p> <p>Arrival</p>		<p>The data describes the action of the Unrecognized Arrival function. It is explained in the data above that Monsieur LeBlanc and Marie-Laure have arrived in Sainy-Malo</p>

	P. 118: Page o: Type of Function	<p><i>Again nothing. He presses a third time.</i></p> <p>Marie-Laure: <i>“This is the house of your uncle?”</i></p> <p>Monsieur LeBlac: <i>“It is.”</i></p>			<p>where Monsieur LeBlanc's uncle lives, where they will stay. Therefore, this data is included in the Unrecognized Arriva action according to the action form of the function, namely the arrival of an unknown hero at a certain palace or place (Vladimir Y. Propp, 1968, p. 60).</p> <p>Note from validator: valid</p>
39.	<p>39/ATWCS/WER/P. 133/↑</p> <p>39: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>WER: Werner</p> <p>P. 133: Page</p> <p>↑: Type of Function</p>	<p>Werner: <i>“I’ll write you letters every week. Twice a week if I can. You don’t have to show them to Frau Elena if you don’t want to.”</i></p> <p><i>Jutta shurts her eyes.</i></p> <p>Werner: <i>“It’s not forever, Jutta. Two years, maybe..”</i></p> <p>Jutta: <i>“Don’t tell lies. Lie</i></p>	Departure	Hero	Data number 39 is an action from the Departure function. This can be seen in Werner's dialogue saying goodbye to Jutta. He said goodbye to leave for the military. He did Werner's departure because it was an obligation for all boys who entered the age of ten. This

		<i>yourself, Werner, but don't lie to me."Ten hors later, he's on a train.</i>			<p>departure is not accompanied by a search, therefore the plot of the story after Werner's departure is more about the fate that befell Werner. Therefore, it can be said that Werner is included in the victimized-hero. This data is supported by an explanation regarding the action form of the Departure function, namely the hero leaves home (Vladimir Y. Propp, 1968, p. 39).</p> <p>Note from validator: valid</p>
40.	40/ATWCS/WER/P. 137/o 40: Data Number ATWCS: All The Light We Cannot See WER: Werner	<i>A pretty little river winds through athletics fields.Not in the clearest hour of Zollverein clearest day has Werner breathed air so unadulterated by dust.</i>	Unrecognized Arrival		The data beside is an illustration of the Unrecognized Arrival function, because it tells about Werner who has arrived in the city of Zollverein after previously traveling by train.

	P. 137: Page o: Type of Function				Therefore, this action is a form of action of the Unrecognized Arrival function as the form of action is the arrival of an unknown hero at home or in another country (Propp, 1968, p. 60). Note from validator: valid
41.	41/ATWCS/WER/P. 137/ γ^1 41: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 137: Page γ^1 : Type of Function	MASTER: <i>"This is your parade uniform, this is your field uniform, this is your gym uniform. suspenders crossed in te back, parallel in the front. sleeves rolled to the elbow. each boy is to carry a knife in a scabbard on the right side of the belt. reise your right arm when you wish to be called upon. always align in rows of ten. Here, you are not allowed</i>	Interdiction		Data number 29 describes the action of the Interdiction function. This can be seen in the dialogue uttered by Herr Siedler regarding the prohibition of using whipe cream in food at the Children's House. This regulation is a prohibition that is enforced in the Children's House and must be obeyed by all residents including Werner. Therefore, this data is

		<i>to bring books..”</i>			included in the first variation of the Interdiction function whose action is in the form of a direct prohibition such as "You dare not look into this closet"; “Take care of your little brother, do not venture forth from the county” (Propp, 1968, p. 26). Note from validator: valid
42.	42/ATWCS/WER/P. 137/ γ^1 42: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 137: Page γ^1 : Type of Function	MASTER: “ <i>No cigarettes..”</i>	Interdiction		Data number 42 is a continuation sentence from the speech delivered by the previous Master. In this data, there is a second prohibition conveyed by the Master to all members to obey. This second prohibition is in the form of a rule in which all members are prohibited from smoking in the barracks. The prohibition is

					<p>included in the first variation of the Interdiction action which is in the form of direct prohibitions such as "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
43.	<p>43/ATWCS/WER/P. 137/ γ^1</p> <p>43: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>WER: Werner</p> <p>P. 137: Page</p> <p>γ^1: Type of Function</p>	<p>MASTER: "<i>..no food or drink from outside the barracks..</i>"</p>	Interdiction		<p>The data beside is a continuation of the previous data. This data is a fragment of a sentence uttered by Master in the third ban on military members. The third rule conveyed by the captain was a prohibition against bringing food or drinks from outside the barracks for TNI members. From the explanation above it can be concluded that the</p>

					<p>data contains the first variation of the Interdiction function whose action is in the form of a direct prohibition as in the following example: "You don't dare to look into this cupboard"; "Take care of your sister, don't leave the area" (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
44.	<p>44/ATWCS/WER/P. 137/ γ^1</p> <p>44: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>WER: Werner</p> <p>P. 137: Page</p> <p>γ^1: Type of Function</p>	<p>Master: "<i>no personal possessions</i>"</p>	Interdiction		<p>Data number 44 is the fourth rule conveyed by the Master to its members. This fourth rule is in the form of a prohibition that no personal valuables may be brought while in the barracks. Therefore, this data is included in the Interdiction function of the first variation in accordance with the</p>

					<p>previous prohibitions conveyed by the Master in accordance with the following examples of direct prohibitions: "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).</p> <p>Note from validator: valid, but pu more data</p>
45.	<p>45/ATWCS/WER/P. 137/ γ^1 45: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 137: Page γ^1: Type of Function</p>	<p>Master: "<i>No talking after lights-out.</i>"</p>	Interdiction		<p>The sentence above is the final rule conveyed by the Master in his speech. This last rule is a prohibition for members not to talk to each other when the lights have been turned off. This prohibition is included in the first variation of the Interdiction function whose action</p>

					<p>is in the form of a direct prohibition as in the following example: "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
46.	<p>46/ATWCS/RUM/P. 141/ η^3</p> <p>46: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>RUM: Rumpel</p> <p>P. 141: Page</p> <p>η^3: Type of Function</p>	<p><i>If occasionally he cheated a customer, he told himself that was part of the game.</i></p>	Trickery		<p>Data number 46 is an illustration of the action of the Trickery function because it explains the fraudulent actions that Rumpel occasionally commits to his customers in order to get more profit. This is in accordance with the action that describes the Trickery function as explained that the form of action of the third variation Trickery function is fraud committed to gain</p>

					profit (Propp, 1968p. 30). Note from validator: valid
47.	47.ATWCS/ML/P. 143/o 47: Data Number ATWCS: All The Light We Cannot See ML: Monsieur LeBlanc P. 143: Page o: Type of Function	<i>Dear Marie-Laure- We are in Germany now and it is fine. I've managed to find an angel who will try to get this to you. The winter first and alders are very beautiful here."</i>	Unrecognized Arrival		Data number 47 is a fragment of a letter written by Monsieur LeBlanc to Marie-Laure. He reported that he had arrived in another country, namely Germany and said that he was fine. Therefore, this data describes the form of action of the Unrecognized Arrival function in accordance with the form of action, namely the hero, unrecognized, arrives home or in another country (Propp, 1968, p. 60). Note from validator: valid
48.	48/ATWCS/ML/P. 144/ γ^1 48: Data Number	<i>Curfews are installed. Music that can be heard outdoors is Banned.</i>	Interdiction		The data on the side shows the prohibition actions conveyed by the

	<p>ATWCS: All The Light We Cannot See</p> <p>ML: Monsieur LeBlanc</p> <p>P. 144: Page</p> <p>γ^1: Type of Function</p>				<p>mayor regarding curfew rules and forbidding anyone from turning on music at high volume to respect a country that is grieving. Therefore this data is included in the Interdiction function of the first variation because it provides a prohibition to be conveyed directly, as in the following example: "You don't dare to look into this cupboard"; "Take care of your sister, don't leave the area" (Propp, 1968, p. 26).</p> <p>Note from validator: valid</p>
49.	<p>49/ATWCS/ML/P. 144/ γ^1</p> <p>49: Data Number</p> <p>ATWCS: All The Light We Cannot See</p>	<p><i>Public dances are banned. The country is in mourning and we must behave respectfully, announces the mayor. hough what</i></p>	Interdiction		<p>This sentence is also a interdiction conveyed by the mayor regarding dancing in public or public places. This is done out of respect for a</p>

	<p>ML: Monsieur LeBlanc P. 144: Page γ^1: Type of Function</p>	<p><i>authority he retains is not clear.</i></p>			<p>country that is in mourning. Therefore, this is the first variation of the Interdiction action which conveys a direct interdiction as some of the examples described by Propp, namely "You dare not look into this closet"; "Take care of your little brother, do not venture forth from the county" (Prop, 1968, p. 26).</p> <p>Note from validator: valid</p>
50.	<p>50/ATWCS/WER/P. 149/B² 50: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 149: Page B²: Type of Function</p>	<p><i>Dr. Hauptmann's mouth is partially open. His face is flushed, adrenalized.</i></p> <p>Dr. Hauptmann: "What is your name, cadet?"</p> <p>Werner: "Pfenning, Sir."</p> <p>Dr. Haumpmann: "What else can</p>	Mediation	Dispatcher	<p>The data beside also a description of the action or actions of the second variation of the Mediation function. This was experienced by Werner when he was in the barracks. Werner was ordered to make all the tools he could using</p>

		<p><i>you make?" Werner studies the parts on histable.</i></p> <p>Werner: <i>"A doorbell, Sir? Or a Mourse beacon? An ohmmeter?" As tough he is watching Werner even he blinks.</i></p> <p><i>He says,</i></p> <p>Dr. Hauptmann: <i>"Make them all."</i></p>			<p>the equipment that had been set up on the table by Dr. Hauptmann. This is an action request or command that is carried out continuously. Therefore, this data is included in the second variation of the Mediation function according to the form of action, namely delivery which is presented in the form of continuous requests or orders (Propp, 1968, p. 37).</p> <p>Note from validator: valid</p>
51.	<p>51/ATWCS/ML/P. 150/ γ^2</p> <p>51: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>ML: Monsieur LeBlanc</p> <p>P. 150: Page</p>	<p><i>Posters go up in the marker, on three trunks in the Place Chateaubriand. Voluntary surrender of firearms. Anyone who does not cooperate will be shot.</i></p>	Interdiction		<p>The data show the conditions at that time, where the use of firearms by civilians was prohibited. The sentence above is an announcement regarding the order to withdraw firearms belonging to civilians</p>

	γ^2 : Type of Function			<p>which was distributed through posters displayed in the market. It is also explained in the poster that those who are not cooperative will be sentenced to be shot. The prohibition is conveyed indirectly or the prohibition is represented as an order. Then it includes actions that describe the second variation of Interdiction, namely an inverted for of interdiction is represented by an order or a suggestion, for example: "bring breakfast out into the field"; "take your brother with you to the woods" (Propp, 1968, p. 28).</p> <p>Note from validator: valid</p>
--	-------------------------------	--	--	---

52.	<p>52/ATWCS/WER/P. 154/B²</p> <p>52: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>WER” Werner</p> <p>P. 154: Page</p> <p>B²: Type of Function</p>	<p>Dr. Hauptmann: “<i>You will work at the laboratory after dinner. Every night. Even Sundays.</i>”</p> <p>Werner: “<i>Yes, Sir.</i>”</p> <p>Dr. Hauptmann: “<i>Start tomorrow.</i>”</p>	Mediation	Dispatcher	<p>Data number 53 is a conversation from Dr. Hauptmann with Werner. In the conversation, Dr. Hauptmann gave orders to Werner. He ordered Werner to work in the laboratory after dinner, every day and even on Sunday continuously. This is a form of action of the Mediation function in which one of the actions is that the hero is asked for help or given an order (Propp, 1968, p. 37).</p> <p>Note from validator: valid</p>
53.	<p>53/ATWCS/FB/P. 155/δ</p> <p>53: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>FB: First Boy</p>	<p>First Boy: “<i>I couldn’t see him,</i>”- <i>he whispers-“but I heard him perfectly.”</i></p> <p>Second Boy: “<i>Shut your face! You’ll get us thrashed.</i>”</p>	Violation		<p>Data number 53 is a form of violation committed by First Boy. This violation is in accordance with the prohibition in data number 45 which prohibits anyone from</p>

	P. 155: Page δ: Type of Function				speaking after the lights are turned off. Therefore, this action is included in the Violation function, in accordance with the form of the action of Violation in the form of the interdiction is violated (Propp, 1968, p. 27). Note from validator: valid
54.	54/ATWCS/HEN/P. 160/β ³ 54: Data Number ATWCS: All The Light We Cannot See HEN: Henry P. 160: Page β ³ : Type of Function	Darwin: “ <i>Henry would stay right beside me and wisper those script, but he died. And I did not.</i> ”	Absentation		This data is what Darwin said to Marie-Laure. Darwin related that his brother, Henry, had died while they were reading the manuscript. This is an action of the third variation of the Absentation function, namely when a family member from the younger generation leaves or dies so that he is not present at home (Propp, p.

					26). Note from validator: valid
55.	55/ATWCS/WER/P. 162/ β^1 55: Data Number ATWCS: All The Light We Cannot See WER: Werner P. 162: Page β^1 : Type of Function	Werner: “ <i>Some of the boys whisper that Dr. Hauptmann is connected to very powerful ministers. He won’t answer. But, he wants me to assist him all the time! I go to his workshop in the evening.</i> ”	Absentation		The data above is a fragment of a letter Werner wrote to his younger brother, Jutta. In the letter Werner related that he left the barracks, which was now his home every night to meet Dr. Hauptmann. From these data, it can be concluded that this was the first variation of Absentation because Werner left the barracks. This is in accordance with the action or action of the first variation of Absentation, namely the person absenting himself can be a member of the older generation (Propp, 1968, p. 26).

					Note from validator: valid
56.	56/ATWCS/WER/P. 162/B 57: Data Number ATWCS: All The Light We Canot See WER: Werner P. 162: Page B: Type of Function	Werner: <i>“He sets me to work on circuits for a radio he is testing. Trigonometry too. He says to be as creative as I can.”</i>	Mediation	Dispatcher	The sentence above is a fragment of the sentence uttered by Werner in his letter to Jutta. Werner tells about Dr. Hauptmann ordered Werner to work on the radio circuit being tested by Dr. Hauptmann. From this explanation, it can be concluded that it is a form of action from Mediation, in which the action is in the form of Dr. It was Hauptmann who gave Werner the order to work on the radio circuit. Therefore, this sentence describes Mediation with an action in the form of the hero is approached with a request or command (Propp, 1968, p. 36).

					Note from validator: valid
57.	57/ATWCS/POL/P. 162/A ¹⁵ 57: Data Number ATWCS: All The Light We Cannot See POL: Poland P. 162: Page A ¹⁴ : Type of Function	<i>Today in field exercises the commandant told us about Reiner Schicker. He was a young corporal and his captain needed someone to go behind enemy lines to map their defenses. The captain asked for volunteers and Reiner Schicker was the only one who stood up. But the next day Reiner Schicker got caught. The very next day! The Poles captured him and tortured him with electricity.”</i>	Villainy	Villain	Data number 57 is a quote from a letter written by Werner to his younger brother, Jutta. Werner told Jutta about Reiner Schicker, a young corporal who was treated unfavorably by the Poles. The action taken by the Poles was in the form of arrest and imprisonment for Reiner Schicker. This action is the fiveteenth variation of the villainy function. This data is supported by an explanation of the actions included in the fiveteenth variation of villainy that the villain imprisons or detains someone (Propp, 1968, p. 34). Note from validator: valid

58.	<p>58/ATWCS/POL/P. 162/A¹⁴</p> <p>58: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>POL: Poland</p> <p>P. 162: Page</p> <p>A¹⁴: Type of Function</p>	<p>WERNER: <i>“They gave him so much electricity that his brain liquified.”</i></p>	Villainy	Villain	<p>Data number 58 is a continuation of the letter Werner wrote to Jutta. In the continuation of his letter, Werner recounted what happened next to Reiner Schicker. Werner explained that after Reiner was arrested by the Poles, he also received a crime with acts of persecution. It was explained that Reiner was tortured by the Poles by giving him high-voltage electricity until Reiner's brain melted. This is the action of the fourteenth variation of the villainy function, namely the act of crime in the form of a criminal who commits an act of murder (Propp, 1968, p. 33-34).</p> <p>Note from validator: valid</p>
-----	---	---	----------	---------	---

59.	<p>59/ATWCS/ML/P. 166/γ^1</p> <p>59: Data Number</p> <p>ATWCS: All The Light We Cannot See</p> <p>ML: Monsieur LeBlanc</p> <p>P. 166: Page</p> <p>γ^1: Typeof Function</p>	<p><i>In Saint-Malo, many people fined for locking their doors, for keeping doves, for hoarding meat, Truffles disappear. Sparkling wine disappears.</i></p>	Interdiction	<p>The data beside explains the restrictions that apply to Saint-Malo, where Marie-Laure and Monsieur LeBlanc are currently staying. The prohibition takes the form of no one keeping pigeons, hoarding food, and locking doors. This sentence also explains that many of them received fines for doing so. Therefore, this sentence contains the action Interdiction of the first variation. This data is supported by examples of prohibitions presented by Propp in his book, Morpholog of the Folktale. Examples such as "don't open the chest"; "don't pick up the golden feather"; and "don't kiss your sister" (Propp, 1968, p. 26).</p>
-----	--	--	--------------	---

					Note from validator: valid
60.	60/ATWCS/ML/P. 166/ γ^1 60: Data Number ATWCS: All The Light We Cannot See ML: Monsieur LeBlanc P. 166: Page γ^1 : Type of Function	<i>No eye contact. No chatter in doorways.</i>	Interdiction		This data number is a continuation sentence from the previous data. Like the previous data, there are several rules that must be obeyed by all residents of Saint-Malo. As in data number 61, it is forbidden to make eye contact and it is forbidden to talk in the doorway. Then this data is included in the first variation of the Interdiction function which states a direct prohibition such as the following prohibition example: "don't open the chest"; "don't pick up the golden feather"; and "don't kiss your sister" (Propp, 1968, p. 26). Note from validator: valid

61.	61/ATWCS/ML/P. 166/ γ^1 61: Data Number ATWCS: All The Light We Cannot See ML: Monsieur LeBlanc P. 166: Page γ^1 : Type of Function	<i>No sunbathing, no singing and dancing, no lovers strolling the ramparts in the evenings-such rules are not written down, but they may as well be.</i>	Interdiction	Data number 61 is the last rule that applies in Saint-Malo. The rules are in the form of a prohibition not to sunbathe, not to dance and sing, then a prohibition for lovers not to walk around the fort area at night. It is explained in the last sentence that these prohibitions are not officially written down but apply in Saint-Malo. Therefore this data goes into the first variation of the Interdiction function which prohibits something outright. Like the examples of prohibitions written by Propp which are usually found in a story like "don't open the chest"; "don't pick up the golden feather"; and "don't kiss your sister" (Propp, 1968, p. 26).
-----	---	--	--------------	--

					Note from validator: valid
62.	62/ATWCS/P. 26/P. 171/ γ^2 62: Data Number ATWCS: All The Light We Cannot See P. 26: Page γ^2 : Type of Function	<i>Members of the population must reliquish all radio receivers now in their possession. Radio sets are to be delivered to 27 rue de Charters before tomorrow noon. Anyone failing to vary out this order will be arrested as a saboteur.</i>	Interdiction		Data number 62 is a warning text read by Marie-Laure. It was explained in the warning letter that all residents who have information receiving devices such as radios are ordered to hand over the radios to 27 rue de Charters before tomorrow afternoon. Then it is also explained in the next sentence that anyone who does not carry out the order will be arrested as a saboteur. From this explanation, it can be concluded that the warning letter is an order for all residents not to have information channels such as radio. If this prohibition is violated, you will receive a consequence

					<p>according to what is written in the letter. Therefore, this data is included in the second variation of Interdiction, namely in the form of prohibited actions that are conveyed indirectly or represented as orders or suggestions (Propp, 1968, p. 27).</p> <p>Note from validator: valid</p>
--	--	--	--	--	---