CHARACTER FUNCTIONS AND FUNCTIONAL SCHEMES IN THE EQUALIZER FILM BASED ON VLADIMIR PROPP’S STRUCTURAL THEORY

A Thesis

Submitted to Faculty of Adab and Humanities

In Partial to Fulfillment of the Requirements for

The Degree of Strata One (S1)

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ABSTRACT

Muhammad Agung Wicaksono, Character Functions and Functional Schemes in The Equalizer Film Based on Vladimir Propp’s Structural Theory. A Thesis: English Language and Literature, Faculty of Adab and Humanities, State Islamic University of Syarif Hidayatullah Jakarta, 2017.

This thesis aims to observe the character functions and the functional schemes as the plot through structural approach in The Equalizer (2014), a film directed by Antoine Fuqua and written by Richard Wenk. By using qualitative method and descriptive analysis technique, this research explains character functions on the main characters and functional schemes through Vladimir Propp’s theory named “functions”. Furthermore, to support the analysis, the writer also uses characterization by Boggs and Petrie.

Based on the research findings, the writer concludes that there are six character functions out of seven in The Equalizer film; they are the hero, the dispatcher, the princess, the donor, the helper, and the villain. After that, there are nineteen out of thirty-one functions that available in the film. The data on this research shows that the story constructs Robert McCall’s movements as the hero obviously from the beginning to the last in order to defeat the Russian Mafias, and then saves Alina as the princess from their threats.

This research figures “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 theory in Propp’s system. In practice, this means that “Function = Action (or Event) + Position” in the sequence. The same actions have different morphological values depending on its place in the story. As a result, in The Equalizer film, the six character functions can be applied to the nineteen functional schemes, which is to define or designate units of meaning as part of the story process.

Keywords: Character, Propp’s functions, Structural Approach
APPROVAL SHEET

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This thesis entitled above has been defended before by Faculty of Adab and Humanities's Examination Committee on January 27, 2017. It has already been accepted as partial fulfilment of the requirements for degree of strata one.

Jakarta, January 27, 2017

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I hereby declare that this submission is my own work and that to be the best of my knowledge and belief. It contains no material previously written or published by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institution of higher learning, except where due acknowledgment has been made in the text.

Jakarta, August 2016

Muhammad Agung Wicaksono
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Jakarta, August 2016

Muhammad Agung Wicaksono
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CHAPTER I
INTRODUCTION

A. Background of the Research

Structural study can be discovered more to the existence of the actors with involvement in the events. In the structure of narrative, there are some elements; the elements that support in the analytical structure of narrative in the text are characters, the backgrounds, and the events. Moreover, Christianson states that the events will be a plot when the events are organized in a sequence of time (30).

Study on narrative structure has taken as a main inspiration from the research of folklore and mythology. Nowadays, it includes not only the study of literary narrative, but also legal discourses, religious, and philosophical among others. In addition, narrative structures are different from linguistic structures because they can be revealed by language other than the natural languages (in cinema, visions, etc) (Greimas 793).

Based on the explanation above, it can be described that literary works research not only focuses on reading text, but also expands to the contemporary things. As a result, the development of literary research is more systematic and more fundamental. Furthermore, similarly with A.J. Greimas, his predecessor states:

“Contrary to formalism, structuralism refuses to set the concrete against the abstract and to ascribe greater significance to the latter. Form is defined by opposition to content, an entity in its own right, but structure has no distinct content: it is content itself, and the logical organization in which it is arrested is conceived as property of the real (Propp 167)”. 
Research about literary works, particularly in the film, represents a new field in literary work research. Moreover, film comes from two elements; those are art form and industry (Boggs and Petrie 1). Subsequently, it is identified as a powerful and unique art form on apart with literature, sculpture, drama, painting, and music. Therefore, it is clear that film is one of a representation of a literary works because there are some elements of literature within.

One of some elements in film is genre. Genre is a division of art form that has certain parts. Likewise, in film industry, the usefulness of genre is to give information about film category that will be released. In addition, film genre can be divided into some categories; those are Thriller, Noir, Western, Science-Fiction, Gangster, Musical, Road Movie, Romantic Comedy, Horror, Martial Arts, and Adaptations of Novels (Stewart and Kowaltzke 273).

Nowadays, the development in film industry grows fast, especially in action film. The directors and the producers struggle each other in order to their creations to be interesting. Besides, the producers do not show their creation about entertainment only, but they also try to give some inspirational scenes on it.

As a narrative story, there is also a structure in film. According to Propp, in narrative structure, the important thing is not the characters, but the action of the characters instead, that called as “functions” (Ratna 132). Furthermore, although Propp’s theory has been increasing interest in attempting structural analysis only on folklore genre, actually it can be implied to other genres. Consequently, Propp’s analysis can be useful in analyzing the structure of literary forms (such as novels and plays), comic strips, motion picture and television plots, and the like.
Additionally, in understanding the interrelationship between folklore and literature, the emphasis has been mainly upon content until now. As a result, Propp’s theory proposes that there can be structural borrowings as well as content borrowings (Dundes 95). After all, Propp’s theory folklore concludes there are maximum thirty-one functions, which divide to seven characters; they are the villain, the donor, the helper, the princess, the dispatcher, the hero, and the false hero (Ratna 132).

*The Equalizer* that released in September 2014 is a film, which the genres are action, thriller, and crime. The story is about Robert McCall, a CIA agent, who has retired and lives a life in Massachusetts, Boston, far from his old job role that involves violence and atrocity. Now, he works in a hardware store called Home Mart. There, he gets pleasure from living a normal life. He is also keen on and protective about his teenaged friend whom he sees be abused by her pimp. Her nickname is Teri, but her real name is Alina, and she has a sad story in the past time. Moreover, she is a victim of sex trafficking by the Russian Mafias at a young age and obliges her into a life of prostitution. Because of her depressing life story, McCall decides to help her out after the incident with her pimp, Slavi, who abandons her poorly beaten, bruised, and battered one night. After that, McCall enters a restaurant owned by the Russian Mafias and offers to buy Alina’s freedom, but Slavi refuses it. As a result, McCall subsequently kills Slavi and four of his men with skilled close combat efficiency. Later, because the incident, Vladimir Pushkin, the Russian Mafias’ leader, sends his man, Teddy, to find and execute McCall. Knowing he is pursued by Teddy, McCall visits his old friends,
the retired couple CIA agent, Susan and Brian Plummer, to ask the information about Pushkin. After that, he goes to Home Mart because Teddy and his men take Ralphie, McCall’s close friend, and several co-workers as hostages. Therefore, he confronts, and then kills Teddy and his men with a nail gun. Finally, to clean up the Russian Mafias’ activities, he travels to Moscow to deal with Pushkin and kill him. Afterwards, he comes back to Boston, where he reunites with Alina, who has recovered from her wounds, has gotten a legal job, and then she thanks him for giving her a second chance and better life.

To sum up, realising the Propp’s functions, Robert McCall, clearly fulfil the character role of the Hero and the Villains who are the Russian mafias who attempt to force Alina to be a teenaged prostitute, then makes her as the Princess because she is saved by the Hero. Moreover, there are still more characters and the thirty-one plot advancing functions are present in the film to be find out. Therefore, based on this problem, the writer analyses the characters’ role in an action-thriller film, *The Equalizer*, directed by Antoine Fuqua. Furthermore, on this film, it is analysed about the division of functions of thirty-one plot from the main characters relate each other. In addition, Verhaar explains that the role is a semantic term of verb entries. The element of this role is associated with grammatical meaning. As a result, it is able to know about the purpose in each functional part (Putrayasa 91). For that reason, it is clear that every character has the important part to establish a story. Moreover, it can be defined from point of view of its importance for the course of the action.
B. Focus of the Research

This research focuses on analysis of the character functions and functional schemes in The Equalizer film. Indeed, every main character and the sequence of the events can determine a story based on Vladimir Propp’s theory called “functions”.

C. Questions of the Research

According to the background of the research, the writer formulates the problem in these questions:

1. How are the character functions in The Equalizer film depicted?
2. How are the functional schemes in The Equalizer film?

D. Significance of the Research

The result of this research is expected to assistance the readers who are interested in literary and film studies; as reference in which apply theory of the functional schemes in the main characters and the plot on film analysis. Furthermore, the readers are expected to open their mind to improve the knowledge about structural analysis, especially Vladimir Propp’s theory called “functions”.

E. Research Methodology

1. Objective of the Research

Based on the research questions before, then the purposes of this study are:

1. To describe the main characters that portrayed in The Equalizer film through character functions of Vladimir Propp’s theory.
2. To know the functional schemes in *The Equalizer* film through thirty-one functions of Vladimir Propp’s theory.

2. **Method of the Research**

This research uses qualitative research method. Qualitative research method is a method of research that has a purpose to recognize the phenomenon that is experienced by the subject of the research, such as behaviour, awareness, motivation, achievement, etc. The research is holistically made using an explanation in the form of words and language at the specific natural perspective, also using naturalistic approaches (Moleong 6).

3. **Technique of the Data Analysis**

The data analysis technique, which applied in this analysis, is descriptive analysis technique. Descriptive analysis technique organized by describing and explaining the facts founded, then analyzing it to result logical conclusion. The data analysis in this research follows certain steps. Firstly, the writer watches *The Equalizer* film closely, and then categorizes the script and scenes explanation, that is the characters through a structure of monologue, dialogue, and scenes. Secondly, the writer identifies the main characters based on the data (the story which presented by *The Equalizer* film) to expand comprehensive understanding about the characters’ role through seven broad character functions by Vladimir Propp’s theory and characterization theory by Boggs and Petrie. Thirdly, the writer analyses the sequence of the events that happens in the film to understand about the plot
through thirty-one functions by Vladimir Propp’s theory. The last, after the writer finds the characters’ role and the plot in the film, the writer concludes it to know how they can relate each other and make the story become functional schemes.

4. Instrument of the Research

A research instrument is a tool that used to gather the data and to determine knowledge attitude and skills (Parahoo 52). Therefore, this research uses the writer’s critical thinking in order to analyse the issue, collect the data, and answer the research questions.

5. Unit of the Analysis

The writer uses the soft copy version of The Equalizer film as the unit of analysis of this research. The Equalizer is an action-thriller film produced by Village Roadshow Pictures and Escape Artist, directed by Antoine Fuqua and written by Richard Wenk (IMDb). It is the first film that has Village Roadshow Pictures co-finance the deal with Sony Pictures Entertainment. The film has its world premiere at 2014 Toronto International Film Festival on 7 September and is released worldwide on 26 September 2014. As a result, the film obtains diverse positive reviews from critics and earns a worldwide box office gross over $192 million.

6. Time and Place of the Research

This research begins on March 2016 and is conducted at the Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University, Jakarta.
CHAPTER II
THEORITICAL FRAMEWORK

A. Previous Research

According to the previous research, which is done before the writer starts to analyse *The Equalizer* film, the writer finds a journal about *Vladimir Propp in Hollywood* written by John L. Fell at University of California in 1977. Fell focused on three films, they are *Underworld, To Have and Have Not*, and *Rio Bravo*. He only explains about the character functions that occur in the action of the films. Moreover, he finds that there are four out of seven characters functions; they are the hero, the princess, the helper, and the villain. Therefore, he does not explain about the functional schemes as thirty-one functions in these three films, which is in the part of Vladimir Propp’s theory.

Based on the previous research, the writer describes theories that used in order to obtain the data, analyse the data and answer the research questions; *How are the character functions in The Equalizer film depicted?* and *How are the functional schemes in The Equalizer film?*. To answer the research questions, the writer utilises Vladimir Propp’s theory called “functions” to analyse the character functions and functional schemes. Furthermore, the writer also uses characterization theory by Boggs and Petrie to support the analysis. Indeed, the research findings in the third chapter can lead this research into definite and logic conclusion.
B. Film Theory

Film is an audiovisual conflict; it embodies time-space connections; it continues from an argument, through a progression, to a climax or crucial term of the action (Dick 2). Moreover, it has material goods that set it separately from novels, plays, painting, and sculpture. It is also, in its most popular and influential figure, a story telling medium that shares many components with the short story and the novel (Boggs and Petrie 41). However, because film presents its stories in theatrical appearance, it has even more in common with the stage play. Both plays and movies act out or dramatize, show rather than tell about what happens.

Moreover, the images themselves can tell part of the story, independently of language, that is the reason some of the most unforgettable moments in film are wordless (Dick 3). Therefore, for film, it depends on significantly on visual and other nonverbal elements that are not simply expressed in writing.

Talking about structuralism aspect on film, perhaps it is one of the reasons that there are many theorists about narrative structure in it. One of the theorist is Vladimir Propp. He discovers that they all have the same basic narrative, thus there is a basic order of signs or syntagm which can be identified (Butler 63). Moreover, it is important to make a difference between story and plot because the story is the sequence of events that happen to a number of characters in chronological order and the story is the order in which these are revealed to the audience, with some events being left to be inferred rather than being portrayed on screen.
C. Characterization Theory

Characterization is the represents by which authors present and expose a character, and then the technique of characterization is narrative explanation with clear conclusion (Henderson 55). Moreover, in Boggs and Petrie’s book, they describe that characterization can involve eight features. Nevertheless in this research, the writer only uses five of them, those are appearance, dialogue, external action, internal action, and reaction of other characters (Boggs and Petrie 59).

1. Characterization through Appearance

This method of characterization is to know how the actor’s look and what type of clothes he or she wear in the film. In addition, this method can be presented with one of mise-en-scene and it uses to organize everything in the film in order that it creates momentous frames or shot. Besides, the features of mise-en-scene are costume, make-up, lighting, colour, background, the performance of figures, and facial mimic. Moreover, the earliest visual impression may be established mistaken as the story steps forward, but it is definitely a crucial means of creating character (Boggs and Petrie 60).

2. Characterization through Dialogue

The characters can interpret themselves by their actions and the way they talk in the film. Moreover, there are some elements to support the characterization by the dialogue, such as outlooks, the tone, emotions, the word choices, the stress of voices express their thoughts, the used of
grammar, vocabulary, composition of sentence, and educational background (Boggs and Petrie 62).

3. Characterization through External Action

The implements of establishing the plot are the characters in the film because they have main reason in the story, thus they can do the whole thing to accomplish it. In short, these actions are called “motives” that can inform their personalities. At certain times, the most successful characterization is accomplished not by the great actions but by the minor ones that looks unimportant. Therefore, it should be a reasonable connection between a character and his or her actions because the actions should develop logically from the character’s personality. In other words, it indicates that the personalities can choose how the character continues to achieve their purpose (Boggs and Petrie 62).

4. Characterization through Internal Action

Internal action appears from the character’s emotion and mind, which control memories, fantasies, secrets, daydreams, desires, and unsaid thought. Moreover, all of them come out in the film visually, thus the director can demonstrate the character’s thoughts or imagination by method of shot. After that, the filmmaker operates the shot of close-up on an uncommonly sensitive and meaningful expression to demonstrate the inner action of character. In summary, this method is named by distance camera (Boggs and Petrie 62).
5. Characterization through Reaction of Other Characters

By the point of view by others characters, it can be recognized about the characterization of the character that want to be observed. Nevertheless, when the film begins, occasionally other characters have already exposed a character’s information before he or she appears on the scene (Boggs and Petrie 64).

D. Structuralism

Structuralism is a method that uses in the humanities to analyse a particular field (for example mythology) as a complicated structure of interrelated. Furthermore, in French, structuralism is an intellectual movement that begins in the 1950s, and then the work of Claude Levi-Strauss and the literary critic Roland Barthes appear in it (Eagleton 90). In addition, Ferdinand de Saussure is considered as the early twentieth century revolutionised of this stream, although there are many other French thinkers who considered giving a bigger influence (Bertens 43). After that, this stream is also useful in other fields, like architecture, anthropology, sociology, psychology, psychoanalysis, and literary theory. As a result, it formulates that structuralism not only as a scheme, but also as an intellectual movement that appeared to seize the base of existentialism in France in the 1960s. Moreover, Todorov describes that structuralism does not cope with the literary text as it presents itself to the reader, but rather with a conceptual deep structure (Herman and Vervack 41).

Furthermore, Ferdinand de Saussure who pioneers a number or further important and fundamental insight of the linguistic theory known as structuralism,
he also expands a theory of language that observes it as a structured method of meaning, regulations, and aspects generally considered. Therefore, it is a method of analyzing phenomena in a structure of binary resistance. Besides, after Ferdinand de Saussure, the theory develops into some observations with numerous observers, for example Vladimir Propp, Claude Levi-Strauss, A.J. Greimas, and so forth. They explore literary work using structural theory. However, they have different analysis from each other, such as “Structuralism of Vladimir Propp analyses functions of several characters at the Russian folktales and fairytales”, followed by “Claude Levi-Strauss in seeking out fundamental elements in stories and myths” (Berthens 48).

E. Vladimir Propp’s Theory

Vladimir Propp is a Russian structuralist who explores the main plot elements of Russian folktales in order to categorise their simplest irreducible narrative components (Berthens 29). Moreover, because his research on fairy tales, he accomplished world appreciation as the first relevance of structuralism to the humanist science and produced the establishment for new fields, for example structural anthropology and narratology (Schmidt 44). In addition, he is known as an originator of structuralism theory, which has developed into a major method of the humanist science in twentieth century (Berthens 31).

Furthermore, Propp based his study on the collection includes over six hundred folktales of Aleksandr N. Afanasev’s classic collection Russian Folktales (1855-1864), of which Propp utilised as his corpus numbers 50-151.
Consequently, Propp’s structural representation is based on the following criteria (Aguirre 2-3):

1. All fairytales are constructed on the basis of one single sequence of actions or events called “functions”.

2. Function is momentous action or event described according to its place in the plot.

3. Function—not theme, motif, character, plot or motivation—is the basic unit of analysis.

4. Functions are independent of how and by whom they are fulfilled; from the position of structural analysis, not achievers; their scheme; their motivations or their psychology, but the action itself alone matters.

5. The number of functions available to fairytale-tellers is thirty-one.

6. With (modifiable) exceptions, functions always follow a severe order.

7. Tales are organized into sequences; each sequence is composed of a variety of functions in the correct chronological order and represents a narrative chapter.

8. Each function is susceptible of realisation by different means. In addition, Propp suggests lists of the “function forms” that emerge in his corpus (but warns that others are possible).

9. Only seven characters are available to fairytale-tellers: hero, false hero, villain, donor, helper, dispatcher, princess and/or her father.

10. All fairytales are created of the same functions, though not every function appears in every tale.
11. All fairytales divide the same basic structure.

From the explanation above, it is clear that the standard arrangement of the system starts with a list of the thirty-one functions and there are seven characters appear in the story. Additionally, by presenting things in this way, Propp makes his folktales as systems in which the functions that he analyses have a detailed place. In addition, seven spheres of actions are (Propp 79):

1. The hero; in every story there is a main character with whom the reader normally associates the most strongly and who is the key person around which the story is told.

2. The helper; the hero is supported in his or her mission by a helper, often wise old man or magician, who appears at crucial moment to provide a support.

3. The villain; the sharpest contrast against the hero is the villain, who fights directly against the hero.

4. The false hero; a variant on the villain and a potential obstacle within the plot is the false hero, who appears to act bravely and may even be initially mistaken for the real hero.

5. The donor is a character who gives the hero a special stuff, such as a magical weapon or some particular knowledge.

6. The dispatcher is an early role in the story that sends the hero to a mission.

7. The princess; she maybe the object that is deliberately sought by the hero, or she may be the reward after the hero completing the mission.

Moreover, these spheres of action can be distributed among the characters of a tale in any of the following three methods (Propp 80):
1. The sphere of action communicates accurately to the character related with it.
2. One character can be involved in several spheres of action (for example: a character that acts in two compatible roles such as donor and helper, or a character that acts in contradictory roles, such as a witch that helps the hero involuntarily or acts as an antagonistic donor).
3. A single sphere of action is divided among several characters (for example: a family or relates may act on a character’s behalf, or a function is shared by two characters, such as the princess and her father).

After that, this following is Propp’s thirty-one functions method as the sequence of events or the plot in every story (Aguire 4).

1. Absentation: one of the family members leaves home.
2. Interdiction: an interdiction is addressed to the hero.
3. Violated: the interdiction is violated.
4. Reconnaissance: the villain makes an effort at reconnaissance.
5. Delivery: the villain obtains information about his victim.
6. Trickery: the villain attempts to deceive hero.
7. Complicity: the hero submits to deception.
8. Villainy and lack: the villain threatens or harms someone important to the hero, or something else that affects others is suddenly missing.
9. Mediation: misfortune or lack is made known to the hero.
10. Beginning counteraction: the hero agrees to or decides upon counteraction.
11. Departure: the hero leaves home.
12. First function of donor: the hero is tested or questioned.
13. The hero’s reaction: the hero responds to the actions of the future donor.
15. Guidance: the hero is led to the whereabouts of an object of search.
16. Struggle: the hero and the villain join in direct combat.
17. Branding: the hero is branded or marked.
18. Victory: the villain is defeated.
19. Liquidation of lack: the initial misfortune or lack is liquidated.
20. Return: the hero returns to face the villain.
21. Pursuit: the hero is pursued by the villain.
22. Rescue: saving the hero from pursuing antagonist.
23. Unrecognised arrival: unrecognized, the hero arrives home or in another country.
24. Unfounded claims: a false hero claims to be true hero.
25. Difficult task: a difficult task is proposed to the hero.
26. Solution: a task is resolved.
27. Recognition: the hero is recognised.
28. Exposure: the false hero or villain is exposed.
29. Transfiguration: the hero is given a new appearance.
30. Punishment: the villain is punished.
31. Wedding: the hero is married and ascends the throne.

Moreover, Propp himself does not claim universality of his Morphology “for the tale as a whole”, stating in his introduction a scale of accuracy in his morphological observations for “so-called fairy tales” only (25). Despite a variety
of criticisms and doubts, the influence of Propp’s morphology has been reappraised at different times. Furthermore, there is no problem if the thirty-one functions do not appear completely and not in chronological order, thus the storyline keeps in the correct way. Nevertheless, the universality of the morphology has been the topic of various challenges and examinations.

As a result, Propp’s morphology can be discovered in relation to the verbal communication of cinema and television, mainly the process of emplotment (the arrangement of actions and events with reference to Propp’s functions). In addition, it is also helpful as an illustration of concept because it is an implement in reduction of folktales in an attempt to formulate basic structural features obviously.
CHAPTER III
RESEARCH FINDING

The writer divides this chapter into two parts. On the first part, the writer analyses the characters that can be resolved into seven broad character functions in *The Equalizer* film. The seven characters, developed by Vladimir Propp, allow us to break an action down into: first, the villain is someone who struggles against the hero; second, the dispatcher is someone who makes the lack known and sends the hero off; third, the helper is someone who helps the hero in their mission; fourth, the princess is a character whom the hero deserves her all over the story, but is unable to marry her because of an unfair evil, usually because the villain; fifth, the donor is someone who organizes the hero or gives the hero some magical objects; sixth, the hero is a character that reacts to the donor, weds the princess; seventh, the false hero is someone who takes credit for the hero’s actions or tries to marry the princess. In order to understand the seven characters as the main characters, techniques of characterization are used. The techniques that are used are appearance, dialogue, external action, internal action, and reaction of other characters (Boggs and Petrie 59). After that, the writer analyses the sequence of events as functional schemes that happens in the film based on structural of narrative theory of Vladimir Propp called thirty-one functions.

A. Character Functions Analysis

Character functions are a method that can be theoretically be used to analyse any real or imaginary action may be portrayed by at least one character, but
mostly those portrayed in literary text. Furthermore, in the structural of narrative, there are as many models as there are actions; for example, the similar action can frequently be observed from some different perspectives. According to Propp (24), “functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale”.

From the statement above, the sequence of character functions described by him is supposed to apply to all stories of the category explained. After that, any story contains character functions from this sequence appearing in the given command. As a result, the writer analyses and then categorises all of the main characters to character functions through their actions as to be portrayed from The Equalizer film.

1. The Hero Character

According to Vladimir Propp’s theory in structuralism, the hero is a character who has the power to fulfil the mission in the story. The power, generally, is a fight-skill. He or she also determines the dispatcher. Moreover, the hero or someone who has a mission in the film is Robert McCall. He is a CIA agent who is retired and fakes his death in order to live a normal life in Massachusetts, Boston, far from his old job role that involves killing and violence. After that, he meets a Russian girl named Alina (also known as Teri) at the restaurant. There, they become friends and often talk about their own lives. Actually, Alina is a victim of sex trafficking by the Russian Mafias and is forced into a life of prostitution. One night, Robert sees her being mistreated by her pimp named Slavi
and the next day he knows that Slavi leaves her badly battered, bruised, and beaten. As the consequence, she must be recovered at the hospital.

Based on Boggs and Petrie, the real characters are more than mere instruments of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality (62). The picture above is an image of Robert McCall who fights with one of Slavi’s men. His action to his enemies shows that he has fighting skills as a former CIA agent. As a result, in the picture, McCall’s action indicates his character as the hero whose purpose is to release Alina as of her dirty profession from the Russian Mafias’ threat with his power, so she can get her normal life again as a normal teenager.

2. The Dispatcher Character

The next character is the dispatcher. Vladimir Propp states that the dispatcher is a character who sends the hero off. Therefore, the hero knows what to do and assumes that has become his duty to fulfil the mission. The dispatcher of the film is Mandy. She is Alina’s close friend who knows about her whole life.

When Robert McCall comes to the hospital to check Alina’s horrific condition, he sees a woman who looks desperate standing in the waiting room.
Actually, she is Mandy who is worried about Alina’s condition. After that, McCall tries to ask her about what really happens to Alina. Initially, she is afraid to tell him about it, but eventually she tells it completely that a person who has to blame is Slavi.

As explained by Boggs and Petrie, the characters’ true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech (61). The picture above shows that Mandy talks to McCall about Alina’s condition. Because Mandy’s emotions through the conversation, it shows that she cares about Alina’s life and she does not want her to get some injuries by the Russian Mafias. As a result, it makes McCall—as the hero—can determine to take the next step to fulfil his mission. The step is to look for Slavi and all of the people behind it, so he can revenge them because their mistreatments which they have done to Alina.

3. **The Princess Character**

The next character is the princess. According to Vladimir Propp, the princess is a sought-after-person who works as a goal for the hero and later punishes the
villain. The princess of the film is Alina (also known as Teri). She is a teenaged prostitute for the Russian Mafias and she has a bit of a miserable back-story.

The picture above reveals that Alina meets Robert McCall at the restaurant where she often spends it for dinner, and then she befriends him because they like to talk each other about their own lives. Afterwards in the next night, she is brutally beaten by Slavi because she makes her “client” feeling dissatisfied by her “service”. Because of this matter, she must be hospitalized. According to Boggs and Petrie, visual impression that a film is portrayed has a huge effect on the story progresses (60). Consequently, from Alina’s incident, it indicates that she is the princess of the film because her role makes McCall—as the hero—deciding to get her freedom back from the Russian Mafias, and then to punish them.

4. The Helper Character

The next character is the helper. Vladimir Propp declares that the helper is a character who helps the hero to achieve his mission. The helper of the film is Ralphie. He is McCall’s best friend who works as a new security guard at Home Mart, under his guidance.
The reaction from other characters helps to reveal that there is kindness in Ralphie. This technique can reveal Ralphie’s character because the way other characters view a character often serves most adequate meaning of a character (Boggs and Petrie 64). Furthermore, he helps McCall when Teddy and his men go to Home Mart, intimidating to kill the hostages if McCall does not surrender. After that, McCall comes into the store, disables most of the lighting, and tells Ralphie to get the hostages to safety that shown in the picture above.

5. **The Donor Character**

The next character is the donor. Vladimir Propp explains that the donor is a character who organises the hero or gives the hero some magical or useful objects. The donors of the film are Brian Plummer and Susan Plummer. They are McCall’s old friends from CIA. McCall visits them to ask a favour in order to know about the leader of Russian Mafias, Vladimir Pushkin, and all of their activities.
From the picture above, it reveals that McCall has lunch with Susan and Brian Plummer as a part of his visit to ask a favour. Moreover, the response from McCall helps to show that there is sympathy in Susan and Brian Plummer. This technique can reveal the Plummers’ character because the way another character view the characters often serves most adequate meaning of characters (Boggs and Petrie 64). Furthermore, because of McCall’s visit, they eventually give him some documents, which contain the information about several members of the Russian Mafia. Consequently, the document indicates that it is a helpful object in order to McCall—as the hero—knows the details of the Russian Mafia, and then he manages a plan to attack them, thus he can make a freedom for Alina.

6. The Villain Character

The last character is the villain. According to Vladimir Propp, the villain is a character that the task is to fight against the hero. Moreover, by anything it takes, they attempt to make the hero fails in his mission. There are three characters as villain in The Equalizer film; they are Slavi, Teddy, and Vladimir Pushkin.
According to Boggs and Petrie, the minute when most actors appear on the screen, it can make certain assumptions about them because of their facial features, dress, physical build, and gestures and the way they move (60). Therefore, from picture 6, the writer analyses that Slavi’s dress and his gesture can show him as a bad character because he acts impolitely to McCall when McCall visits to his private room. Furthermore, he is one of the Russian Mafias’ member as well as a pimp and he forces Alina (also known as Teri) into a life of prostitution and he is the man who makes her get a bad condition, thus she must be hospitalized. Moreover, picture 7 and picture 8, the writer analyses that from Teddy and Pushkin’s physical build, it indicates that they are other villain characters in the film because their tattoos reveal their appearance as the Russian Mafias. In addition, Teddy Rensen (also known as Nicolai Itchenko), he is the
man that gets an order from Vladimir Pushkin to go to Boston in order to find and execute Robert McCall (because he has killed Slavi). The last is Vladimir Pushkin, he is the leader of Russian Mafias who lives in Moscow and the man who sends Teddy to eliminate McCall because McCall has made a mess to his business empire. As a result, their actions as well in the film show that they have roles to fight against McCall—as the hero—and attempt to make him fails to complete his mission, which is to save Alina from their threats.

After the writer explains the character functions above, the result is the character functions in *The Equalizer* film can be applied to the structural features identified in Propp’s theory; the characters proceed with a clear analysis of the hero as a central character and the villains as antagonist. Nevertheless, the character functions in the film are only six out of seven; they are the hero, the dispatcher, the princess, the helper, the donor, and the villain. Therefore, according to Propp, it is not a problem if not all character functions contain in the story.

Based on all of characters that occur in the film, the writer concludes that they relate each other to give an explanation that Robert McCall is a character as the hero which his mission to help a young girl named Alina—as the prince—from the Russian Mafias’ menace. He knows it after he meets Mandy—as the dispatcher—at the hospital and she tells him everything about the incident that happens to Alina. Furthermore, he asks for help to his old friends who also a couple named Susan and Brian Plummer—as the donors—about the Russian Mafias’ secret information. After that, Ralphie—as the helper—appears to contribute in helping McCall to
eliminate Teddy—as the villain—at Home Mart. In the end, McCall can beat all of
the Russian Mafias, including Pushkin as the leader. Consequently, Propp’s list of
caracter functions in The Equalizer film is mainly defined in terms of their
helping or hindering the hero at the centre of the story. Protagonist–antagonist is
one of a number of binary oppositions intrinsic to Propp’s scheme. The ascribing
of positive or negative values to each character is fundamental to their
roles/function.

B. Functional Schemes Analysis

In this part, the writer analyses the functional schemes using thirty-one
functions by Vladimir Propp’s theory to know how the sequence of events
happens in The Equalizer film. To answer the question, the writer needs to know
how every character relates each other to the process of emplotment—the
arrangement of actions and events with reference to Propp’s functions.

1. Absentation (I)

Absentation is one of the members of family absents him/herself from home
(Propp 26). Furthermore, it means that someone who absents can be a spouse,
member of the older generation, the death of parents, or a member of the younger
generation. This division of the interrelated family injects initial tension into the
storyline, and then the hero may be introduced here, often being shown as an
ordinary person.

In the beginning story, Robert McCall portrays as a lonely person because he
always does all of his activities at his house by himself and there is none of his
family appears to interact with there. However, he often comes to the restaurant
every night to order a cup of tea while he reads a book. One night, he meets a girl
named Alina whose job as a teenaged prostitute, and then they become friends,
thus they feel comfortable to tell their own lives. Moreover, because of their
conversations, McCall eventually reveals that his wife is gone.

Picture 9 and picture 10 are scenes in the beginning of the film that indicate
the loneliness of McCall at his house because he lives alone. Furthermore, the
evidence that illustrates the hero’s family absentation is from his chat with Alina.

In the conversation above, it shows that Alina wonders about McCall’s
appearance. She observes that McCall should have a wedding ring on his finger;
but in fact, there is not. After that, he explains the reason about his wife who
leaves him alone at home impliedly. Therefore, the absentation of McCall’s wife
is the beginning of his introduction to the storyline and the reason why he cares to
Alina who is forced to be a teenaged prostitute because he can feel Alina’s emotion as she lives alone in the city.

2. Interdiction (II)

Interdiction is the hero gets a confrontation or warning which ups the dramatic tension and increases the risk (Propp 26). Moreover, it means an inverted form of interdiction is represented by an order or suggestion. As a result, the hero begins to know about the conflict that happens in the story.

In the interdiction, Robert McCall and Alina go for walk together in the street while they talk about a situation when night comes. Suddenly, Slavi with his men find Alina by a car, and then he slaps her face because he gets a complaint from her last “customer” about her bad “service”. Therefore, he forces her to get in the car rudely. Because of the incident, McCall thinks there is something bad will happen to her.

Picture 11 (00:20:05) Picture 12 (00:20:09) Picture 13 (00:20:28)
Picture 11 reveals that Alina gets a threat from Slavi and picture 12 shows Alina attempts to look fine in front of McCall. As a result, from both pictures, they are clearly an interdiction because when Alina gets a mistreatment from Slavi then McCall wants to help her, she suggests him to do nothing instead. It shows impliedly when she says, “It’s all right, Robert”. In addition, she acts like that because she does not want McCall to get a mistreatment either from Slavi, thus McCall decides to stay calm. After that, Slavi gives him a card because he thinks McCall is one of her “customer” which is shown on picture 13. Consequently, the interdiction that occurs to Alina, it makes the dramatic tension in the storyline as the McCall’s reason to get more information about incident that happens between her and Slavi, thus he can help her carefully.

3. Violation of Interdiction (III)

Propp states that the forms of violation correspond to the forms of interdiction. Furthermore, function II and III shape a paired component. After that, at this point a new personage, who can be named the villain, enters the story. His or her task is to cause some form of trouble, injure, or harm (27). In addition, this division generally proves to be a terrible move, even though not essentially confronting the hero. It can be the villain is just a lurking presence or attack family or friend while the hero is away.
In this part, the violation is known when Robert McCall wonders why Alina does not come to the restaurant for dinner as usual. Afterwards, he asks to the steward about it, and then the answer is Alina is hospitalised because the terrible incident which is shown on picture 14. As a result, McCall decides to come to the hospital in order to check the valid situation.

From picture 15 and picture 16 above, they inform about the violation that occurs to Alina. Moreover, the writer analyses that Alina’s terrible condition is caused by the villain who interdicts her before because the steward who tells Robert McCall about it saying, “I heard she’s at the ICU at Shawmuts. Someone beat her up real good”. However, the villain is still unknown, he just leaves a hint as a threat. As a result, the violation to Alina is a shocking move who is proven by the villain to enter the story, although he is not necessarily confronting the hero.

4. Mediation (IX)

The next scheme is mediation. It is the ninth function of Propp. He explains that mediation is the hero finds out on his own or is sometimes informed of the “lack” by a special-purposes character called the dispatcher, who demands or makes the hero to feel obligated to help. Moreover, this function brings the hero into the story (Propp 36).
The mediation happens when Robert McCall comes to the hospital to make sure about Alina’s terrible incident. There, he sees a woman who accompanies Alina at the ICU. After that, while McCall is waiting at the sitting area, the woman appears. Therefore, he tries to ask her—who looks afraid at first—about Alina’s recent condition. At last, when McCall introduces himself as Alina’s friend, she reveals the truth behind the incident.

McCall: How’s she doing? Alina. How’s she doing?
Mandy: Who are you?
McCall: Just a friend.
Mandy: A guy hit her and she hit him back. A guy called Slavi. So Slavi made example of her. They do that. They burned one girl’s face with battery acid. Keep her around as a reminder for the rest of us. They brought Teri (Alina) over very young. Think she got to the point where... she thought her life could be hers one day. Slavi reminded her it never would be. He said he’d cut her throat next time. He said a whore who fucks and can’t talk might be worth twice as much.

(00:23:36 - 00:24:45)

From the conversation between the woman—whose name is Mandy—and McCall at the hospital, he can get the complete information about the incident that occurs to Alina. Evidently, from her explanations, it is Slavi—the man who has ever been seen by McCall earlier and is known as one of the Russian Mafias’ member, who executes it to make Alina injured. Consequently, from Mandy’s description—as the dispatcher—it makes McCall as the hero to discover the acts of villainy or lack, thus he can help Alina from their threats.

5. Beginning Counter-Action (X)

Beginning counter-action is the hero agrees to or decides upon counter-action (Propp 38). Moreover, he decides to do something in a way that will resolve the lack, for example rescuing those who are detained or otherwise beating the villain. This is an important moment for the hero as this is the choice that sets the course
of future actions and by which a previously ordinary person takes on the function of heroism.

The beginning counter-action occurs after Robert McCall gets information from Mandy. Consequently, he decides to meet Slavi at his private room to make an agreement with him. The agreement is he offers Slavi $9,800 to get Alina’s freedom. Unfortunately, Slavi refuses it.

Slavi: You lost, dedushka? How the fuck did he get up here?
Slavi’s Man: I don’t know. Should I get rid of him?
Slavi: No.
McCall: I’m here for that girl. You gave me that a couple of nights ago.
Slavi: We give out lots of cards. You still can get it up, dedushka?
McCall: I’m here about a certain girl. She got beat up pretty bad.
Slavi: I’m thinking that maybe you have wrong address, dedushka. This girl, she have name?
McCall: Her name’s Alina.
Slavi: Alina? No, it doesn’t ring a bell. But whoever she is, I’m sure she must know how to suck the cock.
McCall: Okay. Look, I understand. These girls that you... that you represent. I understand it’s like they’re an investment, so... I can give you $9800. It’s cash.
Slavi: You’re wanting to give me $9000?
McCall: Ninety-eight hundred. Cash.
Slavi: For what?
McCall: Her freedom.
Slavi: Can you believe this guy? This guy gonna give me $9000 for one single piece of pussy. Must be Ferrari pussy. You fucking Americans think you can come into my place... and buy whatever you want. Beautiful Russian girls, no problem, just throw down this bullshit money. You fucking insult me... I’m just fucking with you, man. But you got very big balls coming in here. I like that. So... $9000 for the troublemaker. One month. That’s it. You think this is one-time payment? I make this off this girl in two weeks. That girl is still child. I still can sell her as virgin. This makes prime earner for good while. Take your fucking money and go back to your house and jerk off 9800 times. Then come crawling back here and talk to me. She’ll be used up by then for sure. Maybe then I will let you have her for nothing.

(00:27:12 - 00:30:31)

The negotiation between McCall and Slavi goes worse because Slavi thinks that his offer does not worth it and then he only offers Alina’s freedom for one month, not for good. After that, from his statement “...Take your fucking money and go back to your house and jerk off 9,800 times.”, it makes the tension raising
between him and McCall. Therefore, the writer analyses that from McCall’s action to Slavi as he tries to get Alina’s freedom is the counter-action to defeat the villain. Furthermore, it is a moment for McCall—as the hero—as his decision that sets the choice of future actions.

6. Victory (XVIII)

Propp declares that victory is the hero beats the villain, but his victory may only be momentary and actually reinforce the antagonist (48). It is the eighteenth function. Moreover, it is also encountered in a negative form.

In the film, the victory happens when Robert McCall defeats Slavi and his men in his private room. The reason is the negotiation between both of them to make Alina’s freedom goes worse because Slavi refuses McCall’s offer which is shown on picture 17. Moreover, picture 18 reveals that knowing that the simple way does not go well, thus McCall eventually uses a serious way to deal with him.
However, before he fights with Slavi and his men, he observes the surrounding to make sure that it is acceptable to perform it. Consequently, the writer examines that the fighting between McCall and Slavi is the victory in the film because Slavi is killed in the battle which is shown on picture 19. In addition, the McCall’s victory is only the beginning because there are still other villains that he will fight to. Nevertheless, the hero and the villains’ appearances become clearer in the story because of the hero’s victory.

7. Reconnaissance (IV)

The next scheme is reconnaissance. It is the fourth function by Vladimir Propp. He states that it occurs when the villain makes an attempt to know where the valuable object is located (Propp 29). Furthermore, the villain (regularly in disguise) makes an active effort at searching for information, for example seeking something precious or trying to detain someone aggressively. After that, he may speak with a member of the family or friend who unknowingly reveals information and look for to meet the hero, possibly recognizing by now the hero is extraordinary in some way.

The reconnaissance happens after Slavi’s death. There is another villain who appears in the story. He is Teddy Rensen, one of the Russian Mafias’ members as well. He is sent to Boston by his boss to get information about a mysterious man who has murdered Slavi and his men, and then get revenge to the accused.

Therefore, he meets Mandy to ask her some questions about the incident.

**Teddy** : Was there anything unusually strange about Slavi before he was murdered? Did he mention a name perhaps? Agitated about something?

**Mandy** : Slavi never did his business in front of the girls. Tevi handled us.

**Teddy** : We can't locate one of the other girls from Slavi's stable. Teri. You know her?

**Mandy** : No.
Teddy: Where might we find her?
Mandy: No. Sorry. I didn't know her that well.
(00:46:32 - 00:47:05)

From the conversation above, it indicates that Teddy attempts to obtain some information from Mandy aggressively. Unfortunately, she does not want to reveal it because the possibilities of something will get worse towards Alina. Therefore, this part brings the villain to make another cruel action to the hero.

8. Delivery (V)

Delivery occurs when the villain obtains useful information (Propp 30). In addition, the villain’s seeking now pays off and he now acquires some form of information, often about the hero. After that, other information can be added, for example about target location.

In the film, the delivery happens when Teddy keeps trying to get information from Mandy. He asks her about a man she may know who relates about Slavi’s murderer. Moreover, because she feels cornered by his pressure, at last she reveals some information about the man who is accused as a suspect.

Teddy: All the other girls have... claimed that you were very close to Teri. You lied to me about that. ...When did you last talk to her?
Mandy: Over a week ago. I went to the hospital. I saw her there.
Teddy: Did anyone else visit her?
Mandy: Yes. A man.
Teddy: A man? Customer?
Mandy: No. A nice man. A black man. He wanted to know what happened to her.
Teddy: His name?
Mandy: He didn't say.
Teddy: And your friend, Teri?
Mandy: No one saw her after she left hospital. After what they did to her.
Teddy: And you contacted her?
Mandy: No. No one saw her.
Teddy: Look at me. Are you telling me the truth? You telling me the truth? The truth?
Mandy: Yes. Yes.
Teddy: You telling me the truth?
Mandy: Yes.
Teddy: Telling me the truth?
Mandy: Yes!
(00:52:30 - 00:54:10)
From the conversation above, it shows that Teddy has received information about the target from Mandy. By Mandy’s clues “A nice man. A black man. He wanted to know what happened to her”, it indicates to Robert McCall indirectly by his colour skin and behaviour. As a result, Teddy can be easier to track and find him, although he does not see McCall’s appearance yet.

9. Trickery (VI)

Propp explains that trickery happens when the villain attempts to deceive the hero in order to steal something of value. Moreover, the villain now presses further, often using the information gained in seeking to trick the hero in some way, perhaps appearing in disguise (30-31). This may consist of capture of the victim, getting the hero to give the villain something or persuading them that the villain is actually a friend and thus achieving cooperation.

The trickery of the film happens when Teddy begins to investigate Robert McCall at McCall’s house. He hides his identity by claim as a police, but McCall feels suspicious about his arrival. He keeps trying by questioning him about the incident at Slavi’s death case.

**Teddy**: Mr. McCall. Sorry to bother you.

**McCall**: Yeah.

**Teddy**: We’re looking into a homicide that occurred two weeks ago. Five dead. Russian restaurant.

**McCall**: I heard about it on TV. I happened to be there that night.

**Teddy**: Oh, you were?

**McCall**: Yeah. You wouldn’t be here if I wasn’t.

**Teddy**: Right. We’re just checking to see if anyone remembered anything suspicious.

**McCall**: Not that I recall.

**Teddy**: May I ask why you dined at that particular restaurant?

**McCall**: I like pirozhki.

**Teddy**: There’s five Russian restaurants in walking distance of your apartment. I assume they all serve pirozhki.

**McCall**: I was meeting a friend. It was her idea. Then I guess I should talk... Sheila Saunders. But she can’t help. She wasn’t there. Her daughter had a fever.

**Teddy**: Didn’t stay long?

**McCall**: I didn’t check my watch.
Teddy: I see. Well, thanks for your cooperation.
McCall: Very welcome.
Teddy: Tell me, do you know this girl? (shows Mandy’s photo to McCall)
McCall: Yeah, I don’t know... I don’t remember where from. What happened?
Teddy: She fell down and broke her neck.
McCall: Did she?
Teddy: I’ll be in touch.
McCall: Don’t you wanna leave me your card, officer? In case I remember anything?
Teddy: That’s what policemen usually do, right?
McCall: Must have given them all out.
Teddy: How’d you find me? I paid cash. No reservation. How’d you find me?
McCall: We who?
Teddy: We find people we need to find.
(01:01:39 - 01:03:05)

The dialogue above shows that Teddy uses persuasion by appearing in disguise to make McCall does not realise that he is investigated by. Furthermore, he tries to steal important information from McCall to make sure that he is the man behind the homicide. After that, the trickery becomes clear when Teddy does not flinch when McCall calls him “an officer”.

10. Struggle (XVI)

The next division is struggle. It is the sixteenth function of Propp. In addition, he explains that struggle is when the hero and the villain join in direct combat and they fight in an open field (Propp 47-48). However, this may not be the climactic battle and the hero may just be defeated this round.
In the film, struggle occurs when Robert McCall is at the restaurant where he is usually being there to read a book and drink a cup of tea. Suddenly, a guy who looks like working at power lines comes in which is shown on picture 20. As a result, McCall feels suspicious with him because of his tattoos on his hands, and then McCall recognises that he is one of Teddy’s men who wants to eliminate him.

From picture 21, a clash between McCall and the guy who is in disguise as a power line happens. Moreover, it occurs in an open field, that is in the restaurant and McCall wins the duel. However, he gets injury because the incident, and then when he comes out of the restaurant, he sees Teddy and three of his men are in their car to oversee the fight which is shown on picture 22. Furthermore, a light on Teddy’s face on picture 22 is from McCall’s cellphone which is utilised to snapshot him. Therefore, the writer analyses that the incident is the struggle in the film because the hero and the villain make a direct battle.

11. Branding (XVII)

Branding happens when hero is injured, “marked”, or set back in his mission, but is not fatally wounded (Propp 48). Furthermore, a brand is applied to the body
because the hero receives a wound during the combat. Therefore, it happens after
the hero is in struggle part that occurs as sixteenth function of the story.

The branding of the film occurs after Robert McCall has a fight with Teddy
and his men. From picture 24, the writer examines that McCall gets a “mark”
caused by the fight that happens before. Therefore, he cures his wound by pure
honey that is revealed on picture 23. Moreover, his wound is on his right tight
which appears on picture 25 and it can be seen from his bloodstains on the white
towel. As a result, it indicates that McCall—as the hero—cannot continue his
mission for a moment until the wound is healed.

12. Departure (XI)

Propp describes that departure is when the hero leaves home. It means that he
departs to obtain some agent (usually magical) which permits the eventual
liquidation of trouble (38). Moreover, a new character enters the story: this personage might be termed “the donor”, or more specifically, the provider.

Robert McCall leaves his home by the car to a new place. In addition, he leaves by a reason. The reason is he wants to meet his old friends who are the former CIA as well.

Picture 26 explains that McCall drives his car to go to a new place which his destination to meet his friends and picture 27 shows his point of view as he drives the car through the way. The both pictures indicate that McCall leaves his home intentionally. By his leaving, he tries to get some information from his friends about the Russian Mafias after he has a fight with Teddy and his men before. Furthermore, the clear reason is explained in the next function.

13. First Function of the Donor (XII)

The next is first function of the donor. Propp states that it is when the hero is tested, questioned, or attacked which arranges the way for his receiving a magical agent. In addition, the donor greets and interrogates the hero. This form may be considered as a weakened form of testing (38-39).

This part happens when Robert McCall arrives at Susan and Brian Plummer’s house after he leaves his home. They are former CIA members, same as McCall.
Initially, they do not intend to help McCall. Nevertheless, since he explains about the incident that happens to him lately, thus they decide to give him some secret information about Teddy and other Russian mafias.

Susan: If you've come for help, I can't give you any.
McCall: I understand.
Susan: Do you?
McCall: Just came for tea. Just...
Susan: Robert, I have very little influence these days. I'm not at the Agency anymore. I consult on a few things. That's it.

(01:14:52 - 01:15:14)

From the conversation above, Susan tries to oppose McCall that she cannot help him. Furthermore, the writer analyses that she merely investigates him about his arrival to her house because she knows that he comes to for a help. After that, she keeps to give an explanation that she is not at the agency anymore, but consult on a few things. It indicates that, initially, she does not intend to help McCall.
Picture 28 explains that McCall reveals his arrival to Plummer’s house, which is to ask information about the man who appears on his cell phone. Initially, from her expression that is shown on picture 29, Susan feels suspicious to him because suddenly he knows about the man. Consequently, picture 30 and picture 31 prove that she interrogates him in order to he can explain about his true intention why he wants more information about one of the Russian mafia's members. As a result, it is the part of interrogation from the donor to the hero in order to get the useful object.

14. Provision (XIV)

Provision is the hero obtains a magical object because of his previous actions. The object may willingly or unwillingly is given to him by a helpful character named the donor (Propp 42). Nevertheless, in modern dramas, he learns a skill or obtains important information.

The provision of the film occurs when Robert McCall comes to Susan and Brian Plummer’s house to ask information about the Russian Mafias. After that, he reveals the reason behind it. Subsequently, Susan agrees to help him giving information about the people he looks for.
Susan Plummer gives McCall some secret documents, which is shown on picture 32. Moreover, from picture 33, picture 34, and picture 35, they are secret documents about Vladimir Pushkin and Teddy Rensen's complete detail. As a result, based on the pictures, the writer analyses that Susan and Brian give McCall some secret documents about the Russian Mafias, thus it can be called that the donors provide a magical object to the hero. Moreover, they do not ask for purchase or anything to the hero about the documents because they give it willingly. Therefore, McCall—as the hero—obtains significant information that is able to help himself to take a further action to the villain.

15. Return (XX)

The next scheme is return. Propp states that return is normally completed by means of the same forms as an arrival. However, there is no need of attaching a special purpose to follow a return, since returning already implies a surmounting of space (51). This is not always true in the case of a departure. Following a departure, an agent is given and then flying or other forms of travel occur, whereas a return takes place immediately and, for the most component, in the same forms as an arrival. Sometimes, return has the nature of fleeing.
In the film, the return happens when McCall already has important information about the Russian Mafias from the Plummers, thus he decides to go back home and continues to face them. Moreover, this part begins when he meets Teddy at a restaurant. Initially, Teddy has a meeting with another mafia to discuss about McCall’s disturbance, which is proved, on picture 36. However, when this another mafia goes to toilet as he says “I got to piss” on picture 37, McCall appears in front of Teddy instead because McCall defeats the man at the toilet. The evidence about the disappearance of the man can be seen on picture 38 when he hands over the man’s eyeglasses to Teddy, as a sign of the man is defeated. After that, McCall warns Teddy to tell his leader—Vladimir Pushkin—to stop the whole of his mafia activities in the United States, but he refuses it, which is shown on picture 39.
The writer analyses that the meeting between McCall and Teddy is a symbol of return because from his departure, McCall tries to find information in order to continue his mission to defeat all of the Russian Mafias. In addition, it indicates that McCall is ready to take a risk from his return to threat Teddy in order to shut down all of his mafia operations by tell to his leader.

16. Difficult Task (XXV)

Vladimir Propp explains that difficult task is proposed to the hero (by ordeal, riddles, test of strength/endurance, or other tasks). In addition, tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later (51). The method of differentiation of these tasks from other highly similar elements will be outlined in the chapter on assimilations.

Difficult task of the film occurs when McCall is threatened from his cell phone by Teddy and his men by hold his co-workers at Home Mart as hostages. Teddy orders him to save them in thirty minutes or he kills them instead. As a result, McCall agrees with his request and come to Home Mart as soon as possible.

(On the phone call)

McCall : Yes?
Teddy : Mr. McCall.
McCall : Nicolai.
Teddy : Your life for theirs.
McCall : Whose?
Teddy : You'll want to answer that.
McCall : Yes?
Ralphie : Mr. McCall?
McCall : Ralphie?
Ralphie : They came into the store when we were closing.
McCall : Who's with you?
Ralphie : Jenny, Brian, Jay, and Marcus. What's going on? Wait--
Teddy : My men there will kill them in 30 minutes. Unless you're here in 29. You know the place. You can still smell the burning gasoline.

(1:40:38 - 01:41:18)
The writer analyses the conversation above as the part of difficult task of the film because Teddy threatens McCall by order him to save the hostages at Home Mart by thirty minutes or he and his men kill them. It indicates that it is the task for McCall—as the hero—to fulfill it in order to he can rescue them and proves that he is the true hero of the film. Consequently, this part determines to the next action.

17. Solution (XVI)

The next scheme is solution. It is certain tasks are completed before they are set or before the time required by the person assigning the task (Propp 55). In other words, the protagonist proves again his courage by finishing the impossible task.

In the film, solution occurs when McCall arrives at Home Mart secretly. There, he begins to save the hostages. The first hostage that he saves from the mafias is Ralphie because Ralphie becomes a bait to distract him. Afterwards, McCall asks him to save the rest while he distracts Teddy and his men by disables most of the lighting.

McCall then executes Teddy’s henchmen in person using booby traps created with items in the store. After a fight between McCall and one of Teddy’s men,
Ralphie appears to pull the wounded McCall out of the store, but is shot in the left leg himself. McCall tells Ralphie to turn on the electrical energy at the breaker box accurately for forty seconds, giving him his digital wristwatch for accuracy. After that, he sets up small boxes of oxygen and propane in a microwave oven. The voltage turns it on; creating an explosion that kills the last of Teddy’s men, which is shown on picture 40.

Next, picture 41 and picture 42 explain that McCall deals with Teddy and then kills him with a gun. As a result, the writer examines that McCall’s action in this part is to save the hostages, and then kills Teddy and his men. In other words, saving the hostages and killing the antagonist are the tasks that hero must accomplish in order to he can take an action for the last part of the story. Thus, the hero can find out the most important person behinds this conflict.

18. Punishment (XXX)

Propp describes that punishment happens when the villain is shot, exiled, tied to the tail of horse, commits suicide, and so forth. Usually only the villain of the second move is punished, while the first villain is punished only in those cases in which a battle and pursuit are absent from the story (57).
Punishment of the film occurs when Robert McCall comes to Moscow to execute Vladimir Pushkin, which is shown on picture 43. He is the big boss of the Russian Mafias. Moreover, picture 44 explains that Pushkin is showering and does not know that McCall has arrived at his mansion, which is proven on picture 45. In addition, McCall does not show his body when he talks with Pushkin and he actually has set a trap that electrocutes and then kills him which can be seen on picture 46.

The writer analyses that the McCall’s action in Moscow is the punishment part because he wants to kill all of the Russian Mafias. Therefore, he can make sure that there is no kind of mafia activities in the United States anymore. Furthermore, this part can be the final action for the hero towards the villain because his action has proven that he has finished his mission to terminate all of
the Russian Mafias. Consequently, the last focus to the hero is to rescue the princess.

19. Wedding (XXXI)

The last scheme is wedding. Propp explains that it is the part when the hero is married and ascends the throne in folktales (57). However, in contemporary screenplays, the hero gets the girl without marry her because he succeeds to make her finding a better life than before. Moreover, most importantly, the hero’s character will have been changed forever.

The wedding of the film happens when Robert McCall comes back to Boston, the United States. There, from picture 47 describes that he meets Alina who is in good health from her wounds, has gotten a rightful profession, and likes reading books. After that, she thanks him by kiss McCall’s right cheek because he gives her a second chance to begin a new life which is shown on picture 48. Moreover,
picture 49 explains that McCall is enthusiastic to carry on his skills now to help people in need and posts an online announcement named himself as *The Equalizer*.

The writer analyses that the gathering Robert McCall and Alina is the part of “wedding” because he succeeds to help her from the Russian Mafias’ menace and makes her to get a better life. She is not a teenaged prostitute anymore, thus she becomes a normal girl, as it is the hero’s main mission in the film. In addition, the scene about online announcement on picture 49 is from McCall who wants to help people, which indicate that his character is changed after he saves Alina. He soon accepts another request for help and agrees to respond it. Consequently, the film has a happy ending.

After analysing the scenes and the script above, the writer concludes that *The Equalizer* film has nineteen functions out of thirty-one. However, a number of functions are not arranged in sequences, but one function can expand out of another with artistic and rational necessity because the writer sees there is not a single function excludes another. The functional schemes in the story are absention (I), interdiction (II), violation of interdiction (III), mediation (IX), beginning counter-action (X), victory (XVIII), reconnaissance (IV), delivery (V), trickery (VI), struggle (XVI), branding (XVII), departure (XI), first function of the donor (XII), provision (XIV), return (XX), difficult task (XXV), solution (XVI), punishment (XXX), and wedding (XXXI).

In addition, the analysis proves that there are nineteen functional schemes that are shown on the story; it means the conflict in each character the sequence of the
events more complex. Because in the thirty-one functions of Propp’s theory, his sample of Russian folktales to be of a fixed linear sequence of fundamental events or “functions” (although every one of these functions need not be contained within each individual tale), his morphology presents a set of fixed grammatical rules for constructing plot. Each of these functions can also be described as a gesture that carries a selected or implied emotional association or affect. Therefore, Propp states that there is no problem if the plot functions do not appear completely, thus the storyline keeps in the right way. As a result, functions can serve as guidelines for the arrangement of plot as they can be instrumental in untangling the somewhat complex interrelationship between story and plot in The Equalizer film. Moreover, these nineteen functions make McCall’s movements as the hero clearly from the beginning to the last in order to defeats the Russian Mafias, and then saves Alina as the princess.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

*The Equalizer* is an action-thriller film directed by Antoine Fuqua and written by Richard Wenk. The film portrays particular setting about a former CIA agent named Robert McCall who helps Alina out from the Russian Mafias and clean up all of their activities in Boston, the United States. In this research, the writer reveals how the character functions and functional schemes can be constructed in the film. In order to answer the questions, this research uses characterization theory by Boggs and Petrie and Vladimir Propp’s theory called functions to support the writer’s statement.

From the findings in the previous chapter, the writer gives two major conclusions. First, the writer concludes that the film has six characters out of seven character functions in *The Equalizer* film. In addition, every character relates each other to give an explanation that Robert McCall is a character as the hero which his mission to help a young girl named Alina—as the princess—from the Russian Mafias’ threat. Consequently, the ascribing of positive or negative values to each character is fundamental to their roles/function.

Second, the writer concludes that there are nineteen out of thirty-one functions in the film. However, a number of functions are not arranged in sequences, but one function can expand out of another with artistic and rational necessity. As the result, these nineteen functions construct Robert McCall’s
movements as the hero obviously from the beginning to the last in order to defeats the Russian Mafias, and then rescues Alina as the princess.

In addition, “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 theory in Propp’s system. In practice this means that “Function = Action (or Event) + Position” in the sequence. The same action have different morphological values depending on its place in the story. Therefore, in The Equalizer film, the six character functions can be applied to the nineteen functions, which is to define or designate units of meaning as part of the story process.

B. Suggestions

In this research, the writer only analyses the characters as character functions and the plot as the thirty-one functions in The Equalizer film and realises that there must be many more parts, which can be analysed. Nevertheless, it is possible for other researchers utilise another theory to analyse this film. They can focus on the some parts in the film in order to get a broader knowledge of the film. Furthermore, anyone who concerned in further information about structuralism of Vladimir Propp or understanding about The Equalizer film, they can read this material intensely.

After all, the writer hopes this research can be useful to the students of English Language and Literature, enrich reader’s knowledge, and it can be used as a reference.
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APPENDIX

The Equalizer Film’s Cover