

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1. Structuralism Approach

Structuralism was heavily influenced and pioneered by linguistics, especially by Ferdinand de Saussure, which is also considered as the founding father of the development of modern approaches to language study (Tarasti, 2017). Later, further development came from Claude Levi-Strauss, Vladimir Propp, and many others. According to Barry (2002), structuralism in narratology is first discussed in the works of Claude Levi-Strauss and Roland Barthes. Structuralism, according to Holub & Eagleton (1985), is an attempt to apply this linguistics theory to objects and activities other than language itself. According to Manshur (2019), structuralism at the beginning was closely related to linguistics but in time, shifted into one of the semiotic concept of literature works. Structuralism in literature is considered as anti-humanist which means that structuralism is concerned on the work itself, neither to its author nor the reader. That is the reason why structuralism is considered releasing the literary work from history and social culture as its origin.

Structualism was conceptualized in order to challenge the mainstream study of analyzing literature works. Saussure gave structuralist a way of thinking about the larger structures which were relevant to literature. He used the terms “langue” and “parole” to signify language as a system or structure. Saussure’s ideas laid a foundation for many significant developments in the study of linguistics, including

the work of the structuralist (Al Umma, 2015). After Saussure, the structuralism theory developed into several views, the thinker generation was influenced by his concept are Claude Levi-Strauss, Tzvetan Todorov, Vladimir Propp, and A.J. Greimas (Taghizadeh, 2013).

Structuralism approach to literature focuses on the narrative dimension of literary text because structuralist criticism deals mainly with narrative (Barry, 2002). The structuralist approaches to literature focus on the narrative operations, and the analysis of literary interpretation. The structuralists understand in a systematic way the fundamental structures that contains all of human experience, behavior, and production. Structuralists believe that structures are generated by the human mind, which is thought of as a structuring mechanism (Taghizadeh, 2013). In the context of literary study, structuralism approach is used to analyze the structure of a story. There are many structural theory models that can be used. One of structural theory models is structural narratology. Narratology is also called the theory of discourse narrative. Both the narratology and discourse theories are defined as a set of concept about stories and storytelling.

2.1.1. Greimas Theory of Structuralism

It is widely accepted that Greimas' structuralism was founded and mainly influenced by Russian formalism. According to Tarasti (2017), Greimas' structuralism may have been first influenced by Vasily Sesemann, a Russian and Lithuanian philosopher. According to Tarasti (2017), Sesemann himself also familiar with Russian formalism. However, he criticize the Russian formalism. It is the reason why he disagreed to some of the Russian formalism ideas. Mainly, he

views the structure as an “inner rhythm” which constituted the true aesthetic moment (Tarasti, 2017).

According to Tarasti (2017), the next influence comes from Vladimir Propp’s work “The Morphology of Folktale” in 1928 which is considered to be an innovative and decisive work, in particular to the development of structuralism. Propp’s work was so decisive that when general structuralism is not considered attractive anymore to researchers, the structural narratology which Propp discussed in his work remains to be discussed even until this day. Levi-Strauss even commented that Propp’s work is a big achievement on the field of humanities (Tarasti, 2017). Propp’s work will be the one of the starting points for Greimas’ structuralism when Greimas released his work the *Semantique Structurale* in 1966. One of the concepts of Propp’s work is the introduction of “spheres”. There are seven spheres of action or roles to the thirty-one functions: villain, donor, (provider), helper, princess and her father, dispatcher, hero (seeker or victim), false hero (Propp, 1968). According to Greimas (Dowling et al., 1984), finding Propp’s scheme still empirical. He developed Propp’s role further by creating the concept of an “actant”, which is neither a specific narrative nor a character but a structural unit, in turn simplifying Propp’s work.

The theories from Levi-Strauss and Barthes and those from Saussure were also further developed by A.J. Greimas. Greimas’ work were never intended to focused on literary structure his work has been an effort to analyze all forms of discourse (Tarasti, 2017). However, nowadays, it is used to analyze the narrative structure of a story, as stated by Pratama (2019). According to Greimas in Dowling

et al., (1984), he emphasize the idea that language is a “signification” from the assembly of structures, which basically implies that the language system cannot be “given” in advance but must be articulated in discourse. Meaning is not intentional, but is a process of signification. In order to describe his idea, Greimas created his own concept which is the actant that has been mentioned in the passage before. It is important to note that at the point where Greimas released his work, he has not yet introduced his concept of semiotic square and isotopy.

2.1.2. Greimas Actantial Model

Greimas’ actantial model can be used to analyze any real or imaginary (fiction) actions that has been fitted into an “actantial scheme” in literary texts (Dowling et al., 1984). It is still related to the narrative structure. In particular, the sequence of events where the story unfolds, giving insight to the elements which may be fitted into the concept of actant in which Greimas have created. Greimas described the concept of actantial model into several points. There are four concepts which is related or important to Greimas’ actantial model:

a. Sequence

According to Barthes (1966), a sequence is a succession or order of events which related each other by interdependent relationship. The meaning of interdependent is that a sequence must be observed at the same main focus and must be coherent to each other (the events). Also according to Arianto & Simanjuntak (2020), a sequence can also be defined as a segment of text which also forms the coherency of the story itself. The main focus of the sequences can be varied. Barthes mentioned about an object, an event (plot), or a character. Coherency is important

to the concept of sequence, in particular related to the time and the settings. The time and the settings does not have to be related closely between each events, but they must have relevancy towards each other.

b. Actantial Scheme

The actantial model is a device that can be used to analyze action, but particularly those depicted in literary text or images. In the actantial model, its study gives more attention to the action rather than the subject. Subject is an artificial human which is formed by action called actant (Dowling et al., 1984). Actants are purely formal elements in narrative. Regarding the term “actant,” Greimas argue that actants are elements that participate in processes in any form whatsoever (Dowling et al., 1984). For Greimas, the forwarding of the plot, which is the movement from conflict to resolution, struggle to reconciliation, separation to union, and so forth, involves the transfer of some entity from one actant to another.

At Greimas’ actantial role, an actant can be held by several figures at the same time. For example, one character at certain episode could become a helper, but at the end of episode she could become an opponent. The vice-versa is equally possible and one character can hold multiple of actantial role. Greimas calls it “syncretism” (Dowling et al., 1984; Hebert & Eveaert-Desmedt, 2011). Greimas introduces narrative progression (opposition and negation) and characteristic function (actants): subject-object, sender-receiver, and helper-opponent. These actants is divided into three axis:

1. The Axis of Desire (subject-object)

The subject is what is directed toward an object. The relationship established between the subject and the object is called a “junction”. Depending on whether the object is conjoined with the subject or disjoined, it is called a conjunction or a disjunction (Hebert & Eveaert-Desmedt, 2011).

2. The Axis of Power (helper-opponent)

The helper assists in achieving the desired junction between the subject and object; the opponent hinders the same (for example, the sword, the horse, courage, and the wise man help the Prince; the witch, the dragon, the far-off castle, and fear hinder him) (Hebert & Eveaert-Desmedt, 2011).

3. The Axis of Knowledge (or the axis of transmission; sender-receiver)

The sender is the element requesting the establishment of the junction between subject and object. The receiver is the element for which the quest is being undertaken. Sender elements are often receiver elements as well (Hebert & Eveaert-Desmedt, 2011).

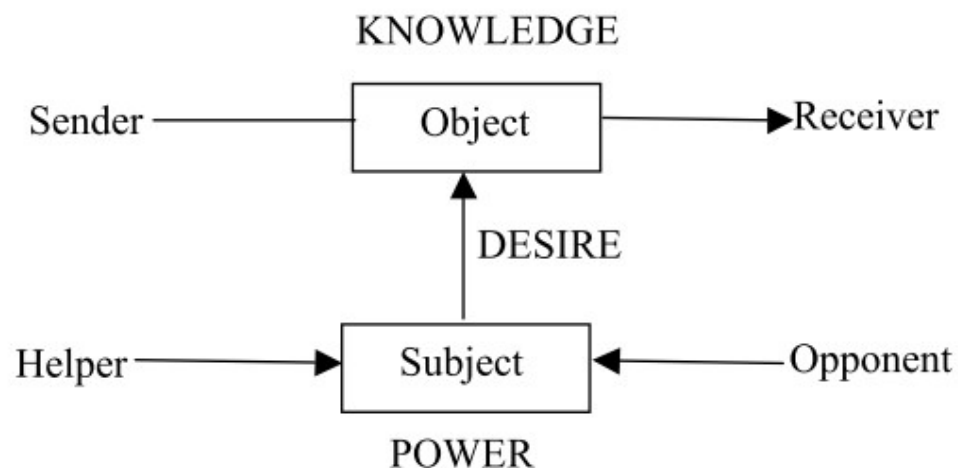


Figure 2.1 Actantial Scheme

c. Functional Scheme

Functional scheme puts the sequence of events in a simplified group called “function” by Greimas (Dowling et al., 1984). It is formed by plot which happens in the story. It is created in order to describe the role of the actants, in particular from the point of view of the “subject” which has been affected by the “sender”. It was divided by three parts: beginning situation, transformation, and ending situation. Transformation itself divided by three: qualifying test, main test, and glorifying test.

Table 2.1 Functional Scheme

I	II			III
Beginning	Transformation			Ending
Situation	Qualifying Test	Main Test	Glorifying Test	Situation

Beginning situation describes where the story is under a controlled condition (Dowling et al., 1984). The situation is not yet at a “disturbing” phase because it is used mainly to describe backgrounds or backstories. The “subject” has not experienced anything in the story, although some “disturbance” probably already hinted in the story at this phase. When the situation begins to transfer into the Transformation phase, the “subject” can be said to put its first step towards the story. At the qualifying test, it is where the “subject” started to be affected by the “sender”. At this point, the “sender” seeks out the “subject” in order to push the “subject” into becoming receiver, thus forwarding the story. After passing the qualifying test, the

story enters the main test. This is where “helper” and “opponent” have their biggest role in affecting the story. The subject will face obstacles and hindrances from the “opponents”, but in turn will gain some support from the “helper.” Glorifying test is the final phase of transformation where the “subject” manages to get the “object”, which is the intention of the “sender”. However, the “subject” will also face its biggest obstacle from the “opponent”. If the “subject” passes the test, then it can be considered that the “subject” is glorious. In the final phase of the functional scheme, ending situation, is where the “receiver” will appear. In this situation, the story comes back into normal. In this phase, a deep-meaning of an event can be analyzed by relating the functional scheme with its actantial scheme.

2.1.3. Isotopy

The isotopy concept was first introduced by Greimas. In general, the term “isotopy” in Greimas’ structuralism related to the coherence and homogeneity of texts in structural semantics terms (Dowling, et. al. 1984; Nöth, 1991). Isotopy is a method to analyze text not only in natural language, but also in any semiotic system (Kourdis, 2012). According to Tarasti (2017), isotopy is a deep level of meaning inherent of texts based on contextual semes and in text recurrence. It is considered one of the basis of an actantial model. It is based on the hypothesis that the basic semantic elements and structures of a culture underlie all the semiotic systems of that culture. According to Greimas in Kourdis (2012), isotopy keeps the semantic coherence of a text through the repetition of similar semantic elements or features. In other words, it ensures homogeneity in a text. This homogeneity is formed without depending the lexical relationship with each semantic elements but

by a “sign” or characteristics which suggest to a particular object formed by the collections of those lexical elements. In broader perspective, it can be said that isotopy contains the “deep-meaning” in the story, in a way to reveal what value a literary work give to its audience by analyzing its structural narratives. It means that the semantic elements can also be analyzed by seeing the homogeneity in the story ideas behind the actantial and the functional scheme of the story in order to get its deep-meaning (isotopy).

2.2. Previous Study

Hébert (2011) discussed the actantial scheme from A.J. Greimas in detail. It described about every element relating to Greimas’ actantial scheme. It described its origin and function, actants, actantial models, and its subclasses. He also applied it to the story New Testament to testify Greimas’ actantial model. The difference between Hebert’s research and this paper was the focus and the data source of the research. Louis Hebert discussed mainly about Greimas’ theory in general and applied it into the Bible’s New Testament. This paper applied Greimas’ theory to Paula Hawkins’ novel “The Girl on The Train.”

Hayati (2013) analyzed the three main problems namely Mrs. Dean’s loyalty toward the Earnshaws by analyzing the relation between actants and the functional scheme in the story. It uses Greimas’ approach of binary opposition and actantial scheme. She used the qualitative method in analyzing the source data. She found three main findings respectively that Mrs. Dean is a loyal maid in Earnshaw family, Mrs. Dean’s loyalty is sufficiently complex, and her loyalty implicates good impacts toward Earnshaw family’s members, even toward Edgar Linton family life.

The difference between this research and hers is the difference of the focus of research. Hayati's research used Bronte's "Wuthering Heights." This research used Paula Hawkins' "The Girl on The Train."

Taghizadeh (2013) discussed the theory about literary structuralism in Henry James novel. It uses descriptive qualitative method. It aims to discuss the application of structuralism theory to the novel and also to testify the theory of structuralism which has been developed by Claude Levi-Strauss, Roland Barthes, Tzvetan Todorov, and Jonathan Culler. The result is that the influence of the said people's work can be seen in Henry James. The difference between Taghizadeh's research and this paper was the difference of research focus and data source. Taghizadeh used Henry James' novels. This paper used "The Girl on The Train" by Paula Hawkins.

Puspitasari et. al. (2013) aimed to measure the development of fiction writing (tale) ability and describe the change of behavior in students of VII B MTs Mu'allimin Malebo after following a learning course in tale fiction writing. The analysis used a qualitative and quantitative method. The results showed a pre-study rating of "poor", cycle 1 of study as "decent" and cycle 2 of study as "good." Based on the results, it can be said that the learning course brings a positive effect on the students to their fiction writing capabilities. The research had a different objective which was to grade the students' fiction writing capabilities. This paper's objective was to analyze actantial scheme and isotopy.

Corso (2014) explained about the semiotic square concept in Greimas' Structuralism. It was not a study research but a critic to the Greimas theory. Here

Corso explained an overview of Greimas' theory while focusing on the semiotic square. His main scope was to explain the role of semiotic square in nowadays study or research. The results were that the role of semiotic square in recent studies is limited or even untouched, rendering it a rare element in a research. This research only tried to explain a little about Greimas' theory, mostly about semiotic square. This paper explained more about Greimas' theory in general and tried to apply it into a story.

al-Umma (2015) discussed about the history of Ferdinand de Saussure who is considered as the founding father of the structuralism theory. It used descriptive qualitative method. The aim of the research was to find the points of proof in which the al-Umma argued as a proof of effect regarding Saussure's influence in modern Linguistics. The biggest influence that Saussure have was his separation of synchronic and historical linguistics. Synchronic linguistics was a system of language study in which all language would be studied from one phase to another, whereas historical linguistics was a system of language that would be studied only once in order to relate it with history. The difference between al-Umma's research and this paper was the focus of the research. Al-Umma's research discussed about linguistics, but this paper discussed about the application of a literature theory into a literature work.

Milawasri (2017) discussed the character analysis of main character in the short story "*Mendiang*." The purpose of this study was to describe the character of a woman who exists in the short story. The methods used in this research is qualitative, descriptive methods. The result was that the main character, Wati,

depicted as the figure of a woman who had such physical man. Whereas by means of dramatic representations of Religious figures, performed with the four ways, mainly showing that Wati was a moral character, but her energetic demeanor strained her relationship with her teacher. The difference between her research and this paper is the objective of the research. The goal of Milawasri's research was to analyze a character, but this paper wanted to analyze actantial scheme and isotopy.

Tarasti (2017) discussed about the history of A.J. Greimas related to his semiotics theory from his point of view as he was Greimas' student. It used qualitative method of observation. The aim of the research was to find the possible source of influence of Greimas' semiotics theory and also to discuss about the development of the theory itself, especially to this day. The result was that modern semiotics theory has been influenced by Greimas theory and Greimas Semiotics Theory ideas was probably influenced and formed by Greimas' fellow colleague at Kaunas University, and also as a product of development and criticism in Russian formalism. Tarasti explained the concept and history of Greimas' Structuralism which becomes the approach used by this paper. The difference between this paper and Tarasti's research was the fact that Tarasti's research was only explaining about Greimas' theory in general. Meanwhile, this paper applied the mentioned theory into use to the novel "The Girl on The Train."

Dzikriya and Hartono (2019) analyzed the plot structure in Collins' novel *The Hunger Games*. Their objective is to identify what the elements (actant) of plot are, how do the elements compose the structure of the story, and what kind of plot is applied in the novel. For the method of research, they used qualitative method. To

plot the structure, their study classifies the function of each character into six actants, which are sender-receiver, subject-object, and helper-opponent. Finally, they concluded what kind of plot and how the ending of the novel is. The plot of the novel is dramatic or chronological plot because the story through in chronological order. In addition, the novel is a closed plot story because the problem in the story has been resolved. The difference between this research and his was the difference between data source and also the objective, as this research also aimed to find the isotopy of the novel.

Manshur (2019) analyzed the theory of formalism and structuralism. His goal is to emphasize that literary research must not neglect its context and should not be textual. He used critical approach in his study. His findings are about proofs that literary work is influenced by the author and also the situation of the society. He also found what separated formalism and structuralism in terms of views. The difference between Manshur's research and this paper is the fact that Manshur only explained Greimas' theory in general. This paper already applied the said theory into a literature work.

Rizal (2019) analyzed a poem to identify its narration scheme. He aimed to find out three models in narration text, namely the function model, action model, and narration model realized in the poem. He used Greimas' structuralism as an approach. The method of data collection in this study is objective literary research using descriptive qualitative method. The results of this study are the discussion of narration schemes, which consist of the functional model, action model, and narration model of the poem "The Owl and The Pussy Cat" by Edward Lear.

Pratama (2019) discussed about the story of the Islamic Prophet Shaleh's speech (da'wa) to Thamud, recorded in the Islamic Holy Book Al-Qur'an in QS. As-Syu'ara: 141-158 in semiotic perspective. The approach of the study uses AJ Greimas' narratology structuralism. The study analyzes the actantial scheme in order to seek the story's deep meaning. The result is that thing, words of the Islamic Holy Prophet Shaleh, mainly in verse 153, lead to the value of environmentalist, the attitude of preserving the environment and also shows that the person who dedicates himself to the goodness is a pious person. Pratama's research mostly done in semiotic perspective, but this paper mostly done in pure structuralism perspective.

Arianto and Simanjuntak (2020) analyzed the narrative structure of Mak Ungkai story and used eco-criticism to connect the folklore to the ecological wisdom. The approach used in the study are Greimas Structuralism and Garrard's eco-criticism. The coastal locals of Tanjung Kertang, Sebulang, Batam, Riau Islands were the source of the data. The results showed that the spirit of the sea 'Mak Ungkai' story was inseparable from the local wisdom. The sea itself as the central life of nature, was inseparable from human's life. The folklore is used in order to maintain the balance of nature. The difference of their research and this paper was the focus of the research. They used Mak Ungkai story, and also used two approaches, which were structuralism and eco-criticism. This paper only used structuralism approach and applied it into a different story.

2.3. Theoretical Framework

The theoretical framework provides a quick view for the approach used in this paper. The research used the concept of Greimas' Narrative Structuralism. This theoretical framework includes the outline related to the approach's theory. In this research, it shows a chart of Greimas Structuralism in general. It contains the main concepts of the theory. Its purpose is to give a simple outline about the theory used in the paper.

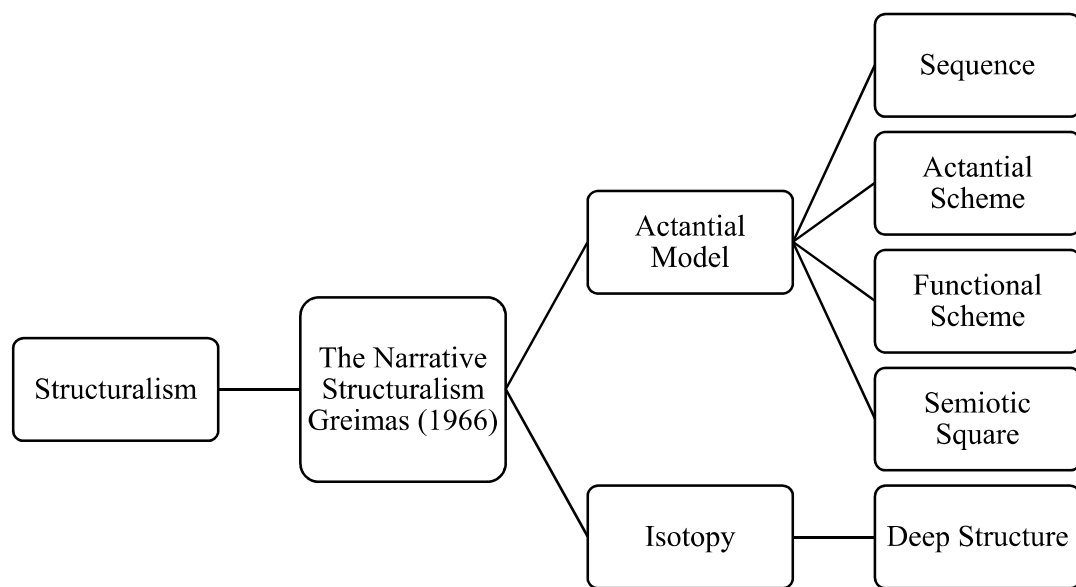


Figure 2.2 Theoretical Framework