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UNIVERSITAS NEGERI SEMARANG

THE IMPLEMENTATION OF ACTANTIAL AND
FUNCTIONAL MODEL TO ANALYZE THE PLOT OF
NOVEL *THE CHRONICLES OF NARNIA: THE LION, THE WITCH,
AND THE WARDROBE*

final project
submitted in partial fulfillment of the
requirements for the degree of *Sarjana Sastra*
in English

By
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DECLARATION OF ORIGINALITY

I, Lussiyani Linda Dewi, as the writer of this Final Project hereby declare that this final project entitle *The Implementation of Actantial and Functional Model to Analyze The Plot of Novel The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from published and unpublished work for others has been acknowledged in the text and a list of references is given in the bibliography.

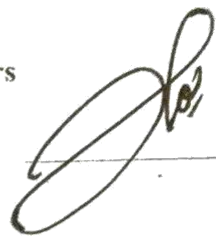Semarang,……………..2019

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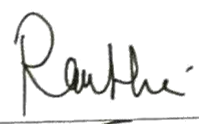
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APPROVAL

This final project entitled The Implementation of Actantial and Functional Model to Analyze the Plot of Novel The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe has been approved by Board of Examination of English Department of Faculty of Language and Arts of Universitas Negeri Semarang on
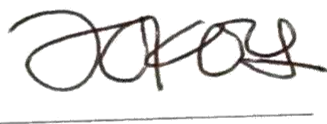
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MOTTO AND DEDICATION

"The future belongs to those who prepare for it today"

(Malcolm X)

"Whatever you are, be a good one"

(Abraham Lincoln)

I wholeheartedly dedicated this Final Project to:

My beloved mother and father (Mrs. Listiyani and Mr. Budi)

My beloved sister (DithaShintia)

My beloved brother (Aditya Restu)

My beloved friends (Admiati, Novi, Handa, Wiwin, Nia, Candra, Lulu)

My beloved roomate (Zanna Noor Syafira)

My honorable English Department's lecturers

ABSTRACT

Dewi, Lussiyani Linda. 2019. *The Implementation of Actantial and Functional Model to Analyze The Plot of Novel The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe.* A final project. English Department, Faculty of Language and Art, Semarang State University. Advisor: Dr. Rudi Hartono. S.S., M.Pd.

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Understanding a novel means that we have to understand the structure of the novel itself. Novel is a literary work which formed in a narrative story. In every literary work, there must be roles which can make it be proper. It has intrinsic elements and extrinsic elements. Plot is one of the intrinsic elements that has an important role in the story because without plot, there is no story to be told. Plot is a story that contains sequence of events. The purpose of this study is to know the actantial schemes and functional structures in Lewis' *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. This study was done by using a descriptive qualitative method and narratology by A. J Greimas. The object of the study was the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. The result of the study showed that there are seventeen actants of seventeen chapters in the novel. Every chapter has a different scheme of actant. Then, there are fifteen functional structures of seventeen chapters. The ending situation of the functional structures are not always what the sender exp

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CHAPTER I

INTRODUCTION

The first chapter presents the introduction of the study that consists of the background of the study, reason for choosing the topic, statement of the problem, objective of the study, significance of the study, and outline of the study.

1.1 Background of the Study

Many people find it difficult to understand the content of a novel. They usually have to read it more than once to understand the story. Understanding a novel means to have to understand the structure of the novel itself. According toSumardjo (1998, p. 29) novel is a story with an extended prose form, this means that the story includes a complex plot, characters, and several settings.

A novel is a totality, a literary work that is artistic. As a totality, the novel has passages; most are related to one another in a close and mutually dependent relation. The division of the element in question is the intrinsic and extrinsic elements.

In this study, the researcher wants to analyze the plot of the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe*. A story must have a plot to impart dynamism and kinesis of the story to the readers. Plot is a series of events that connect the beginning to the ending of the story. A novel without plot is like a story without a purpose.

Sometimes plot does not speak its name, going incognito as 'structure' or 'planning'. Yet, a good plot is exactly what draws me to a novel in the first place and keeps me there. (Mosse, 2011).

> Plot has been defined as the sequence of incidents or events of which a story is composed. It has also been defined as an array of events, some of which can be described as being key moments in the narrative. Plot is not a merely a stringing of events, but these events must be of some significance. Also, the events must have a connection to each other, and as a whole, should be relatively coherent (Chatman, 1978).

The term plot serves as a verb referring to a character who plans future actions in the story. According to Dibell (1988), in a narrative sense, plot is the term that highlights important points which have consequences within the story.

Kenney (1996) in his book entitled *How To Analyze Fiction* states that the structure of plot is divided into three parts. They are the beginning which consists of an exposition on introduction; the middle which consists of conflict, complication and climax; and the end which contains denouement or resolution.

Plot is very important to analyzed because the plot is a very basic element. Therefore, the analysis of the plot in a novel can provide knowledge that the story is not only arranged in a sequence of time, but there is a causal relationship that underlines the formation of a story. Thus, clarity about the links between events will facilitate our understanding of the meaning of the story.

The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe is a novel by C. S Lewis published in 1950. This novel tells the story of four siblings: Peter, Susan, Edmund, and Lucy Pevensie, who have evacuated to the English

countryside from London in 1940 following the outbreak of World War II. They discovered a wardrobe in Professor Digory Kirke's house that led to the magical land of Narnia. The Pevensie children helped Aslan, a talking lion, saved Narnia from the evil White Witch, who had reigned over the land of Narnia for a century of perpetual winter with no Christmas (Lewis, 1950).

In this study, the writer uses structural narratology, the theory of A.J Greimas, by analyzing the actant and functional structure of the novel. According to Greimas (1992), actantial first model is a generalization of syntactic structure. No matter how many variations of the story, there is always a configuration of character type called actant. The function of actant appears in the basics of story sentence. Greimas not only explained the actantial model, he also showed that there is another story type as the plot which consists of actions called functional.

1.2 Reason for Choosing the Topic

The researcher chose plots as the topic because plot is the most core part in which a story takes place. The researcher and some friends had to read it several times to understand it.

The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe by C. S Lewis sold the most and was popularized on theatrical play, TV, radio, and cinema. His philosophical writings are widely cited by Christian apologists from many denominations. And the researcher chose the structural narrative of Greimas because it is considered to have an advantage in presenting the detail of characters' action from beginning to the ending of the story.

1.3 Statements of the Problem

The problems which are discussed in this analysis are as follows:

1) How are the actant schemes described in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe?*

2) How are the functional structures portrayed in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe?*

3) What kind of plot does the author use in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe?*

1.4 Objectives of the Study

Based on the problems stated, the objectives of the study are:

1) To identify how the actant schemes are described in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe.*

2) To examine what functional structures are portrayed in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe.*

3) To identify what kind of plot is used in the novel *The Chronicles of Narnia: The Lion, The Wardrobe, and The Witch.*

1.5 Significance of the Study

The study is expected to be able to give some advantages, particularly to teachers, students, and researchers.

(A) Theoretically

The researcher used literary theories that were obtained during the process of the study. It is used to enhance knowledge about actantial and functional

structures by semiotician Algirdas Julien Greimas. Moreover, the researcher wants to analyze the plot in the novel *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe.*

(B) Practically

1. To facilitate the students of the English Department to gain a better understanding of actantial and functional structure by A. J. Greimas.

2. To provide reference and evidence to guide other researchers to conduct a further research which is related to actantial and functional structures.

1.6 Outline of the Report

The final   project entitled *The Implementation of Actantial and   Functional Model to Analyze the Plot of Novel The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* to make the reader understand the content of the study more easily. This final project is divided into five chapters. Each chapter has several subchapters. The following shows the contents covered in this final project.

Chapter I presents the introduction. This chapter consists of background of the study, reason for choosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the study.

Chapter II deals with review of related literature. This chapter consists of a review of previous study, review of related literature, and theoretical framework.

Chapter III discusses research methodology. This chapter deals with research design, object of the study, role of researcher, procedure of data collection, and procedure of data analysis.

Chapter IV presents result and discussion. This chapter includes a general description, analysis of the results, and discussion based on the research finding.

Chapter V presents conclusions and suggestions. This chapter includes conclusions and suggestions based on the whole result of the researc

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents a review of related literature that supports the topic being discussed. It consists of three sub-chapter. The first is a review of the previous studies, the second one is a review of related literature, and the last is the theoretical framework.

2.1 Review of Previous Study

Seen from the object some studies conducted about the novel The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe. Regarding structuralism especially structural narratology the actant and functional model, some studies have been conducted.

Alister (2016) analyzed *'An Enhanced Vision of Rationality: C.S Lewis on the Reasonableness of Christian Faith'*. This study is a critical reflection on C.S Lewis 's rich apologetic method, especially in Mere Christianity, which is shown to mingle an explicit appeal to reason and an implicit appeal to the imagination. The implications of this for how the churches might engage modern and postmodern cultures reconsidered.

McSporran (2003) had connected his research on '*The Kingdom of God, The Republic of Heaven: Depictions of God in C.S Lewis' Chronicle of Narnia, and Philip Pullman's His Dark Materials'.* In this paper, Cathy outlines one of how The Chronicles of Narnia and His Dark Materials oppose each other: their contrasting depictions of God. There are many other ways in which Pullman's

trilogy could be considered an 'anti-Narnia', Pullman's representations of childhood and adulthood, sin, and redemption, sexuality, and the fall, are all rigidly antithetical to Lewis'.

Costello (2009) analyzed '*Examining Mythology in The Chronicles of Narnia by C.S Lewis'.* In his study, Castello explained that C.S Lewis delighted in all forms of Earth's mythology. Many studies of Lewis' life comments upon the different references to Greek, Norse, Arthurian, Christian, and many other mythologies in the Narnia books. David Downing asserts in his book into the Wardrobe that for Lewis, a well-constructed story draws upon universal images and meanings. Much of the thematic richness of the chronicles derives from Lewis' skill in drawing on mythic patterns.

The study was done by Nissa (2017) *'Analisis Teknik Penerjemahan pada The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe by C. S Lewis'.* In this study, Nissa examines the translation technique using the theory of Molina and Albir. The results of the study, there were fourteen techniques found in the novel such as adaptation, borrowing, calque, compensation, discursive creation, established equivalent, generalization, literal translation, modulation, particularization, reduction, transposition, linguistic development, and linguistic reduction.

Brownlee (2013) had connected his research on *'Fighting For Hope: The Chronicles of Narnia and The Harry Potter Series as Transformative Works for Child Readers Traumatized by War'.* In this study explained that the right book in the hands of a child can make an astounding impact on the way they think about

themselves, their world, and the power they possess to create their future. *The Chronicles of Narnia* and *The Harry Potter* series are excellent examples of novels that can offer hope and empowerment to children especially children traumatized by war. The stories of war within the fantasy genre, featuring child heroes who grow in agency, strength, and morality to battle and overcome evil.

Simonson (2008) had connected his research on *'The Chronicles of Narnia and The Lord of the Rings: Similarities and Differences Between Two Children of the Great War'*. This study talks about Tolkien and Lewis that combine and reinvigorate the main Western narrative traditions like myth, epic, romance, and different stages of the novel, to use a more common terminology than Frye's on a simultaneous level in their fiction. This insistent dialogue between different narrative traditions it is very difficult to attribute any given genre to The Lord of the Rings and The Chronicles of Narnia. In Tolkien's case, the novel is used as the main in narrative vehicle for the author's almost obsessive desire to situate the reader in space and time during most of the journeying. Lewis' though he is vague about spatial and temporal relationships, employs the novel to incorporate other traditions (the transition from the professor's wardrobe to Narnia) in which the children take on the role of interpreters of the new world for the reader and express surprise.

The study was done by Alexander (2003) *'The Whole Art and Joy of Words: Aslan's speech in the Chronicles of Narnia'*. Aslan is a character redolent of divinity and with God like connotations. He was interested to study Aslan's appearances and speech in the Narnian Chronicles and to consider the special way in his study. The study of Aslan's direct speech does indeed reveal a consistent

and distinctive style, unremarkable only because of restrained and undemonstrative, but on closer inspection eloquent in its simplicity and transparency.

Woolyanto, Kuncara, & Asanti (2018) had connected his research on *'Historiophoty in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. This research was to find the historiophoty in the novel. This research showed that historiophoty could be used to interpret World War II as a setting and Christianity concept related to the author personally experienced.

Rakhama (2014) had connected her research on *' Character Development of Edmund Pevensie as Depicted in C. S Lewis Works The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. In this research, the writer analyzes Edmund Pevensie, one of the characters in the novel who had the hardest struggle between the other characters and later develops in the flow of the story although he is a ten years old boy. The explanation covers Edmund's plot to find out Edmund's behaviors in the story and his relationship with the other characters to find out the factors of his character development which become the objective of this work. The result of this research indicates that Edmund's character developed along the story. His character developed because he had gone through bad experiences. Edmund's character became one of the simplest and best examples to enable children to understand that if they want all people to like you, they should become a good person in their life.

The study was done by Pambudiaji (2008) *'An Analysis of Theme in the Chronicles of Narnia'*. The researcher tries to found the theme that appears in the

novel and motion picture. The theme that shows up in the novel is around World War I which is the author of the novel know and recognize well because he becomes a little part of that war. The big theme that the researcher found in the novel is about the prophecy about the savior the save the dreamland Narnia in the form of Son of Adam and Daughter of Eve.

Anshari (2015) had connected his research on *'The Analysis of The Moral Value in the First Series of Narnia Movie The Lion, The Witch, and The Wardrobe'*. The result of this research shows that there are a lot of moral values that appear in this movie, such as care and love, togetherness, curiosity, warm, hearted, friendship, honestly, do not be selfish, helping someone, share, consciousness, hope, courage. This movie also taught how to be a good human.

The study was done by Christiani (2015) *'Message as Seen Through Edmund's Characteristic in The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. Edmund is described as a selfish person that brings him into a bad situation and faces some external and internal conflict. His selfish also showed when he is greedy, becomes a liar, become a traitor and also when he shows his spiteful attitude. From Edmund's characteristics, the writer can reveal some possible messages. The first message is selfishness brings you in misery. His selfishness also makes the relationship with his family getting worse. The second message that the writer can get from Edmund's characteristic is fighting the obstacle to achieve the dream. Edmund who has already realized his dream. Edmund who has already realized his mistake, he can get along with his brother and sisters help the Narnia to get their freedom from the evil era

The study was done by Gravita (2016) *'Personality Development of Edmund Pevensie as Seen in C. S Lewis' The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. Edmund Pevensie is described as the central character in the novel. Throughout the novel, Edmund is described as a bad-tempered spiteful, and traitorous. Edmund has a round and dynamic character where he undergoes developments that are shown in the changing of his personality. His personality development is also influenced by strong motivation.

Lusinda (2009) had connected her research on *'The Differences of Edmund's Characterization that Influence the in the Screenplay of C. S. Lewis' The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. This study compares the novel with the screenplay with the same title which was written by Ann Peacock. Even though the novel and the screenplay have the same story, the plot in both works is different. In the novel, the writer told about all the children of the Pevensie, but in the screenplay, the writer gives more details to Edmund's characteristics. So, this study deals with characterization as they are considered to have effects on the plot between the novel and the screenplay.

The study was done by Syahrullah (2012) *'The Aspects of Fantasy in Lewis' The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. The novel is included in a work of fantasy literature. It is well marked by its characteristics, functions, and kinds. The six types of characters which characterize the novel as a work of fantasy literature are story, common characters, evocation of another world, the use of magic and supernatural power, a clear sense of God and evil, and quests. The functions that mark the novel as a work of fantasy are fantasy used to escape from reality, fantasy used to create reality, and fantasy used to

reflect reality. The novel can be categorized into three kinds of fantasy but of fifteen kinds of fantasy. They high fantare asy portal fantasy and heroic fantasy Fitria (2009) had connected her research on *'Archetypal Images in C. S Lewis' The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe'*. The archetypal based on the array of an author writes a story that flow of the story is affected by the authors. The three main characters of this novel reflect the archetypal images proposed by C. G. Jung. During the journey, the heroes (Aslan, Peter, Edmund) are showed good appearances and gave good impressions to Narnian people. The heroines are the projection of a woman soul in a man that rises into real images.

The study was done by Sharita (2016) *'The Actantial Analysis and Discussion on Gender Ideology in The Book of Life'*. Based on the analysis done by looking at the actantial scheme on The Book of Life movie. It is found that there is a hidden structure beneath. The lead male characters in both of two scenes, always occupy the subject and receiver actants. Meanwhile, the lead female characters, Maria, continuously occupies the object actant.

Hobyane (2012) had connected her research on *'A Greimassian Semiotic Analysis of Judith'*. The study aimed to investigate the possible purpose of Judith based only on the structure of the story. This study contends that the purpose of Judith can be established by using the structure of the storyRois (2016) had connected his research on *'The Narrative Structure of Luc Besson's movie "Lucy" in Greimas Narratology'*. In this research, the researcher analyzed the structure of the narrative in the film Luc Besson Lucy works with the theory narratology A. J Greimasactantial and canonical models. The researcher did not find a balance in

the role of nine actant scheme. This occurs because the researcher found six perfect scheme and three schemes are experiencing zero of nine scheme that were analyzed.

The study was done by Salahuddin (2018) *'SkemaAktan dan Model Funsioal Novel MaryamahKarpov: Kajian Narratology A. J Greimas'*. MaryamahLarpov is the fourth novel of the LaskarPelangi tetralogy. MaryamahKarpov is the final work of Andrea after LaskarPelangi, Sang Pemimpi, and Edensor. The results of the narrative structure analysis contained in MaryamahKarpov's novel consist of eleven actan schemes and eleven functional modelscaused by eleven conflicts.

The study was done by Sahril (2013) *'Analysis the Actan's Structural and Functional Model of Princess Legend of the Green'*. The purpose of this research was to find the mainframe forming a story and to determine the structural and functional actantial scheme. This research showed that the actan in the story already complex structure and functional analysis of the model has not three steps.

Handayani (2010) had connected her study on *'An Application of A. J Greimas'Structural Analysis on J. R. R Tolkien's The Hobbit'*. The Hobbit is the story of Bilbo Baggins who prefer to live peacefully in his cozy hole in the Hobbiton. In The Hobbit, the writer finds that there are various structure which are still absurd, intricate and hand to decipher. The characters are complex. The characters and problems that are faced by the main characters in doing the adventure for getting the treasure makes the reader become confuse, difficult to understand the meaning and also hard to get the theme of the novel.

Rizal (2019) had connected his research on *'Actantial Models in the Owl The Pussy Cat'*. The writer describes three models in the poetic narrative text, namely the function, the action model, and the narrative model. Each model is bound and related to each other according to how to integrate. This means that a function only has meaning if it gets a place in the actions taken by the actant, and this action only gets meaning if told.

The study was done by Dani's (2015) *'Structuralism Analysis of Plot in Rick Riordan's "Percy Jackson and the Olympians: The Lightning Thief"'*. Irwan Dani's research shows about element and kind of plot in the novel Percy Jackson and the Olympians: The Lightning Thief. At the beginning of the novel, the main character shows his perspective or opinion that he wants to be a half-blood. The problem in this story is Zeus' Lighting Bolt has been stolen, and Percy is accusing as the thief, while the conflict in this novel is an active disagreement between people with opposing opinions or principles. In the Percy Jackson and The Olympians: The Lightning Thief novel, there are two conflicts: environmental and psychological conflict.

Busyrah (2012) who has done a research entitle *'AnalisisStruktral Model Aktantial dan Fungsional Greimas pada Sepuluh Cerkak Dalam Antologi Geguritan lan Cerkak Pisungsung'*. She uses the actantial of A. J. Greimas to find out tradition codes in the sender actant which develop of short story structure on *Pisungsung Anthology*. The result of her study is there are seven from ten stories that fulfill the focus of study because they accommodate tradition code on the seven stories.

Farhatinnisa (2009) who has done a research entitle *'A Character Analysis on Fan Wu's Novel Based on Geimas Structural Theory'.* the research aims to find the change of the major character's characteristic.

The study was done by Hasanah (2014) *'Gender Meaning as Narrated in Toni Morrison's Beloved: Greimas' Actantial Analysis'.* Beloved is a novel about an

African. American family in the mid-1800's whose beliefs and values have been influenced by the effects of slavery. This analysis uses Actantial Model by A.J Greimas to analyze the actions of the characters in the story and also to know the motivation of the characters represented in a story. The research shows that women have important roles in the novel. The gender meaning as narrated in the story shows that women have more roles than men.

It is different from the previous one. The writer focused to analyze the plot of a novel. The writer discusses how the relationship between actant and functional model to analyze the plot of the novel The Chronicle of Narnia. To answer the research questions, the writer used structuralism theory especially in narratology of A. J. Greimas to analyze the novel based on the research questions.

2.2 Review of Related Literature

This subchapter presents literature or theories underlying issues or references of this study to guide and keep the study on the right track.

2.2.1 The Definition of Novel and Its Elements

A novel is derived from the Italian novella, Spanish novela, French nouvella for 'new', 'news', or 'short story of something new' today is a long narrative in literary prose. Abrams (1981) said in literary, novella means a small new brand thing and then the word is interpreted as a short story in prose form. According to Sumardjo (1998) novel adalah cerita yang terbentuk prosa dalam ukuran luas disini dapat berarti cerita dengan plot atau alur yang kompleks, karakter yang banyak, tema yang kompleks, suasana yang beragam, dan setting cerita yang beragam pula (novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character, the complex theme, various fellings, and various setting). Taylor (1981) explained that the novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct.

Novel is a literary work which formed in a narrative story. The story is supposed to entertain the reader. However, the experiences and life problems are usually the important points in the story, fictions must remain as an interesting story, remains as a coherent structure building, and still has an aesthetic purpose (Wellek& Warren, 1948, p. 212). In every literary works, there must be its role which can make it to be proper. It has intrinsic elements and extrinsic elements. Nurgiantoro (1995, p. 23) divided elements of the novel into two, those are the intrinsic elements and the extrinsic elements. Intrinsic elements tell about characters, plots, settings, theme, style, point of view, and moral messages. Extrinsic elements are elements outside the literary works, but it does not directly

affect the structure or organism system literature. Extrinsic elements consist of individual subjectivity authors state that have attitudes, beliefs, and worldviews that all affect the work done. Besides, the extrinsic elements related to psychology author and author of circumstances in terms of both economic, political, religious, cultural, and social.

2.2.1.1 Intrinsic Elements of Novel

Nurgiantoro (1995) the intrinsic elements consist of theme, plot, character, setting, point of view, style, and moral value.

a. Theme

Theme is a central idea or statement that unifies and controls the entire work (Bonn, 2010). A theme is the author's way of communicating and sharing ideas, perceptions, and feelings with the readers.

b. Plot

According to Stanton (2007, p. 26), the plot is a series of events in a story. Two basic elements exist in the plot according to Stanton (2007, p. 31) they are the conflict and climax. Conflict consists of internal conflict and external conflict. Internal conflict is a conflict between two desires within a prominent and external conflict is the conflict between a character with another character or between character and environment.

c. Character

Character may be defined as a verbal representation of a human being (Robert & Jacobs, 1995). While Abrams (1999) stated that characters are the persons

represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue and from what they do the action.

d. Setting

Setting is the environment that surrounds an event in the story, the universe that interacts with the events taking place (Stanton, 2007). setting can be either decoration of place, also certain times, and social.

e. Point of View

Point of view signifies the way a story gets told the mode established by an author utilizing which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work fiction (Abrams, 1999).

f. Style

Style is in the way the author uses language (Stanton, 2007). although the two authors use the same plot, character, and setting, the writings of both can be very different. The difference generally lies in the language and spread in various aspects such as complexity, rhythm, short term sentences, detail, humor, and metaphors.

g. Moral Value

Moral in literary works usually reflects truth values according to the authors' view, and that is what it is delivered to the reader. According to Kenny (1966)

morality in the story is intended as a suggestion relating to certain practical moral teachings, and taken or interpreted through the story concerned by the reader.

2.2.2 General Definition of Structuralism

Structuralism appeared in academia for the first time in the nineteenth century and then reappeared in the second half of the twentieth century when it grew to become one of the most popular approaches in academic fields concerned with the analysis of language, culture, and society. The main goal of structuralism is to provide researchers with a kind of universal tool and approach that can be used in many scientific fields and many domains of life (Piaget, 1970)

2.2.3 An Outline of the Literary Structuralism

According to Taghizadeh (2011), there are many structuralist of literary structuralism.

1. Robert Scholes: The Nation of Structure and the Idea of System

A structure is a set of any elements between which, or between certain sub-sets of which, relations are defined. For a sociologist, structure is what the analysis of a totality supplies the elements, the link between the elements, and the arrangement of links. Since this structure is not observable, it is derived from abstract analysis. The notion of system seems integrated into the idea of structure. *In Structuralism in Literature*, Robert Scholes sees structuralism as a response to the need for a coherent system that would unite modern sciences and make the world habitable for man again. It is a way of looking for reality, not in individual things but relations among things. At the heart of structuralism is the idea of a system which is a complete self- regulating entity that adapts to new conditions by transforming

its features while it retains its systematic structure. For creating such a system, structuralists attempt to understand the configurations of our mind by isolating the fundamental structures of narrative and relating them to other fundamental structures like logic and grammar. Every literary unit, from the individual sentence to the whole order of words, can be seen concerning the concept of the system. In particular, we can look at literary genres, at individual literary works, and at the whole literature as related systems. Literature as a system within the larger system of human culture.

2. Ferdinand de Saussure: Structural Study of Language

Modern proponents of structuralism all acknowledge allegiance to Ferdinand de Saussure as the founding father of the structuralist method. Four of his ideas are especially relevant to literary criticism: (1) Language is a social system that is coherent, orderly, and susceptible to understanding and explanation as a whole. (2) The link between the signifier and signified is neither intrinsic nor stable but is arbitrary and conventional. (3) Langue is the institution of language but parole is the particular and individual act of linguistic expression. Together, they make up language. (4) Language is a system of contrasts, distinctions, and oppositions because the elements of it never exist in isolation but exist always concerning one another. Lilian Furst acknowledges that in the linguistics of Saussure, language "should be studied synchronically, i.e., a historically in terms of the relationships between its parts". (Frust, 1992, P. 9)

3. Claude Levi-Strauss: Structural Study of Myth

For Claude Levi-Strauss, the unit of investigation is the myth. A myth is a body of materials, mainly narrative, which deals with a particular aspect of a given culture. He began his work on mythic narratives by breaking them down into units. Each unit expressed a relation in the whole story. After that, he sorted the units in some arrangements. Levi-Strauss treated a myth as a bilinear system and not as a unilinear one. He argues that in a certain myth the analyst should discover a series of my themes each of which would correspond to the same bundle of relations. Such my themes should be arranged vertically and horizontally at the same time. To give an example, in 'The Structural Study of Myth", where he analyzes the Oedipus myth, he argues that arranging systems in a double scheme makes it possible for the analyst to discover the logic of its working. He shows that the structure of a myth is like the structure of a sentence or language. Therefore, to analyze the structure of a myth one should locate both vertical and horizontal axes in it. To sum up, after cutting a whole story into some units of meaning, a structural analyst discovers the relations between its vertical and horizontal axes. Then, as he finds the common features of such relations, he describes the formulas of its working.

Mainly through the Russian formalism and the Prague Circle of Linguistics, the mythological studies of Levi-Strauss are linked with the linguistics of Saussure. One of his main subjects of study was the system of kinship among American Indians for which he defined a structure or grammar. He argue that a myth does not have any deposited meaning, but its meaning is the outcome of the reciprocity of its elements, that is, of the juxtaposition of its elements each of

which is different from any other element in that same system or any other system.this is to mean that every element in a system gets its identity from a negation, not from what it really is, but from what it is not.

Another major concept in the studies of Levi-Strauss is culture as differential. A culture can be defined not in separation from other cultures, but if it is related to and differentiated from them. In the history of Western culture, he recognizes three stages of humanism. Stage one is the Renaissance humanism which was recognized through the recognition of its differences with the humanism of classical times. Stage two was the bourgeois humanism in the time of which the West discovered the East and defined itself as superior to it. And the last stage, the stage of democratic humanism, is when the Western culture defines itself by treating other cultures with pacifism, compromise, and respect. Thus, in all stages of Western humanism new culture could emerge and develop only if they were juxtaposed with other cultures and were compared with them.

4. Roman Jakobson: Language Communication

Roman Jakobson was a leading figure of the Moscow Linguistic Circle which he founded in 1915, and through which he played an important role in the establishment of Russian formalism. But after the political upheavals in Moscow in 1920, Jakobson joined the Prague School of Linguistics to continue his research on the Slavic language. His studies in this period mainly included language communication, morphology, literary criticism, and literary theory. However, when Czechoslovakia was incorporated into Nazi Germany in 1929, he fled to America where he met and collaborated with Claude Levi-Strauss who

would become a key figure of structuralism. The work of Saussure was central to the work of the Prague School of which Roman Jakobson was an influential proponent in the 1930s. however, when he realized that the Swiss linguist believed in an absolute dichotomy between linguistic synchrony and diachrony, he moved beyond ideas.

A major contribution of Jackson to language studies is his model of language communication. He acknowledges that in any language event at least three factors are at work: (1) an addresser, (2) a message, and (3) an addressee. Addresser is one who sends the message, message is the ultimate meaning that is sent, and addressee is the one who takes the send message. This is the simplest form of communication. But he argues that in any effective communication three other factors are also at work: (4) a context, (5) a code, and (6) a channel. Context is the ground that determines the nature of the message, code is a collection of language signs and symbols with which both the sender and receiver of the message are familiar, and channel is the element that helps the receiver to understand the message. In any effective communication, each of these factors serves a special function. The function of the addresser is emotive, that of the message is poetic, and that of the addressee is conative. The function of the context is referential, that of the code is meta-lingual, and that of the channel is phatic.

5. Vladimir Propp: Narrative Functions

Attempting to distinguish between constant and variable elements in a collection of a hundred Russian fairy tales in his Morphology of the Folktale (1975), Vladimir Propp arrives at the principle that although the personages of a tale are

variable, their functions are constant and limited. Describing the functions of a character from the perspective of its significance in the course of action, Propp developed inductively four laws: (1) Functions of characters in a tale serve as stable constant elements and are independent of how they are fulfilled and by whom. (2) The number of functions known to the fairy tale is limited. (3) The sequence of functions is identical. (4) About their structure, all fairy tales are of one type. Comparing the functions of tale after tale, he discovered that his total number of functions never surpass thirty-one. He also realized that although a tale may have many of these functions, the functions of a tale always appear in the same order. In addition to the thirty-one functions, he located seven spheres of action which involved eight characters roles of the fairy tale: the villain, the donor (provider), the helper, the princess, and her father, the dispatcher, the hero (seeker or victim), and the false hero. In this way, Propp essentially constructed the grammar of a certain kind of narrative which the later theorists have modified and applied to more kinds of story.

6. A. J. Greimas: Narrative Analysis Based on Binary Opposition

For A. J. Greimas, signification starts with binary oppositions. Just as the elementary sounds of speech are differentiated from one another, so are the elementary concepts of thought. Up and down, left and right, dark and light are defined about one another. Greimas postulates a level of thought before language, in which these rudimentary oppositions are given anthropomorphic shape, though which purely logical or conceptual oppositions become actants in a polemical situation that, when allowed to develop temporarily, become a story.

These actants, if they are given social or cultural qualities, become a role in fictional

actions.

The basic number of actants in a narrative is two, and the basic actions are disjunction and conjunction. Narrative consist essentially in the transfer of value. The typical narrative consists of a descriptive utterance that characterizes a subject and his situation. Greimas divides the actants into three sets of opposed pairs from which all the individual actors of a story may be derived: the first category id composed of subject and object, the second of giver and sender, and the third od helper and opponent.

2.2.4   Narratology

Narratology, the English translation of the French term narratology, the science of narrative or the structuralist study of the narrative, introduced by Tzvetan Todorov in Grammaire du Decameron (1969), is a modern theory associated chiefly with European Structuralism and Russian Formalism (Baldick 166). Since then, the science of narratology underwent massive changes due to the works of such narratologists as Bremond, Greimas, Barthes, and Genette (Onodera 13). in addition, the roots of the theories of aforementioned critics can be traced in previous theories as that of Propp's study of Russian folktales and also the structuralism of Levi- Strauss, who had revaluated the Russian formalism of the early 1990s.

The modern narratology is a term used since 1969, the starting point of which seems to be the Russian formalist Vladimir Propp's inspirational book

"Morphology of the Folktale". as one of the leading experts in the field of storytelling, Propp's Morphology of the Folktale did much to turn attention to the modern narratology. Narratologists, accordingly do not traditionally treat a narrative but as a systematic and purely formal construction. The general undertaking is to determine the rules, or codes of composition and to formulate the grammar that recur in many stories. (Abraham, 2009, p. 181)

2.2.5 Narratology Theory by A. J. Greimas

A. J. Greimas develop his structural narratology theory by applying Propp's analysis of narrative. Vladimir Propp is a Russian Formalist critic who worked on

Russian folk tales, identifying recurrent structures and situations in such tales. According to Propp, a function is more important than characters or actors in the structural narrative. A function is an action seen as lending itself to assimilation to other, comparable actions elsewhere in the corpus of tales. So, a function is an act of character that defined from its significance with the course of the action in the tale (Greimas, 1966, as cited in Sturrock, 2003).

Greimas(1966) in his book entitle ' Semantic Structure', finding Propp's scheme still too empirical, can abstract his account even further by the concept of an actant, which is neither a specific narrative nor a character but a structural unit. The structural unit consists of six roles called by actant, they are sender, subject, object, helper, and opponent. Greimas also uses the Saussurean concept of binary oppositions, so he evolved a set of six actants become three pairs of

binary opposition, such as Subject/Object, Sender/Receiver, and Helper/Opponent.

In analyzing the structure of literary text with Greimas' theory, the analysis starts with actantial model analysis and its result is continued by functional model analysis. The functional model is closely related to the actantial model because the relation between one actant and the others is determined by their function.

2.2.5.1 The Schema of Actantial Model

The actantial model is a device that can theoretically be used to analyze any real or thematic action, but particularly those depicted in literary texts or images. In the actantial model, its study gives more attention to action than the subject. The subject is an artificial human which is formed by action called actant (Zaimar&Djokosuyatno, 1992).

Actants are purely formal elements in a narrative, equivalent to the subject and object of a grammarian, they are parties to nay action of whatever kind, personal or otherwise, but they have no names, no qualities and no meaning beyond their grammatical role. Actant is also a structure in the narrative of syntax. In Narrative Semiotics and Cognitive Discourse, Greimas said that the syntactic actant is not the person, who is speaking (subject ontology) but the person who is speaking, the abstract person who is formed by the action of his speaking. So, in Greimas theory, there is only actant which/who produced by the configuration of actions and actants not only appear as a human but also as an inhuman (Greimas, 1966. as cited in Rimmon& Kenan, 2005).

Table 2.1 The Schema of Actantial Model

Sender ———————>	Object	———————> Receiver
	↑	
Helper ———————>	Subject	<——————— Opponent

Greimas (1966) said the axis of schema becomes an important element that connects the syntactical function of each narrative actants. The explanation of this function as follows:

1. Sender is an actant who/ which has a desire and is an activator of the story. Sender determined an object which is looked for. And then asks the subject to obtain an object that the sender wanted.

2. Receiver is an actant who/ which receives an object that is the result of the struggle by subject.

3. Object is something that is desired by the sender, such as freedom, justice, wealth, and so forth.

4. Subject or a hero is an actant who/which arranges an agreement with the sender's request. After the subject accepts an agreement, the subject gets a duty to obtain the object which is desired by the sender.

5. Opponent is an actant who/which blocks the subject's effort and struggle to get an object.

6. Helper is an actant who/ which helps the subject to get an object.

7. The axis from the sender that leads to an object implies that the sender has a desire to get an object. The last is the axis from object to receiver means that something which is searched by subject given to receiver. The axis from helper to subject means that helper gives help to the subject who struggle getting an object. The axis from opponent to subject means that opponent obstructs the subject's effort to get an object. The axis from subject to object means that subject searches an object which is desired by the sender.

2.2.5.2 The Schema of Functional Model

According to Geimas (1966), a functional model explains a model of story as a plot of events called by function. The function of the functional model used to explain the role of the subject to carry out the assignment from the sender which is contained in the actant. The schema of the functional model can be described as follows:

Tabel 2.2 The Schema of Functional Model

Beginning Situation	Transformation			Ending Situation
	Qualifying Test	Main Test	Glorifying Test	

Greimas (1966) the explanation of the functional schemes follows:

1. Beginning situation (Equilibrium 1st): the first balancing situation when the sender does not have an object. So, this situation still calm and peaceful.

2. Transformation is a sequence of subject's action that has made a contract with the sender to obtain the object through a series of tests. The subject is represented in the situation which changes or to the change in which they react. Transformation divided into three, they are:

    a. Qualifying Test (Force 1st): a state in which the sender feels disturbed because the sender feels lacking something in him/ her/ its self, so the sender has a wish to get an object. Sender finds the subject who/ which can carry out the sender's desire that is through by testing. After the subject passes the test successfully, the subject begins subjects' duty to look for an object. In this situation, the force of the opponent begins to invade the subject (Enemy Invades).

    b. Main Test (Disequilibrium): a state in which the subject got a lot of obstacles from the opponent in the journey of the subject's duties. So, this situation is not balancing (War happens).

    c. Glorifying Test (Force 2nd): a state in which the helper comes then the subject gets an object successfully. But, when he is on the way to go home giving an object to the sender, the subject gets another obstacle. If the subject can successfully pass this test as the result the subject will get the glory. In this situation, the force of helper comes to help the subject's effort getting the object (Enemy is defeated).

3. Ending Situation (Equilibrium 2nd), the second balancing situation when the subject gives an object to the sender successfully. So, this situation will be peaceful again in the new term situation (peace on new terms).

2.2.6 Plot

Plot is one of the intrinsic elements that have an important role in the story because without plot, there is no story to be told. Plot is a story that contains of sequence of events (Nurgiyantoro, 2000). However, in every event just connect by cause and effect in which an event is caused or causing another event to happen. According to Abrams (1999), the plot is constituted by its events and actions, as there rendered and ordered toward achieving particular artistic and emotional

effects.

2.2.6.1 The Elements of Plot

According to Freytag (1984), a German writer, the plot is divided into several parts. Those are Exposition, Rising Action, Climax, Falling Action, and Denouement.

a. Exposition

The first phase in Freytag's pyramid is the exposition, which introduces the character, especially the main character. It shows how the character relates to another, their goals motivations.

b. Rising Action

Rising action is the second phase in Freytag's five-phase structure. It starts with a conflict. In this phase, the protagonist understands his or her goal and begins to work toward it.

c. Climax

The climax is the highest point of the story. The protagonist makes the single big decision that defines not only the outcome of the story but also who they are as a person. Freytag (1984) defines the climax as the third of the five dramatic phases which occupies the middle of the story.

d. Falling Action

The falling action phase consists of events that lead to the ending. The conflict of the story is getting diminished in this part of the main character gets a solution to solve his problem.

e. Denouement

In this part the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends, some stories show what happens to the character after the conflict ends, and they show what happens to the characters in the future.

2.2.6.2 The Kinds of Plot

According to Russell (2009), there are four types of plot structure.

1. A Dramatic or Progressive Plot is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax (the peak of the action and turning point), and concludes with a denouement (a wrapping up of loose ends).

Figure 2.1 The Diagram of Dramatic Plot
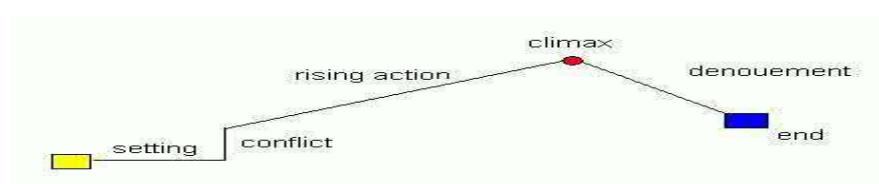
2. An Episodic Plot is also a chronological structure, but it consists of a series of loosely related incidents, usually of chapter length, tied together by a common theme an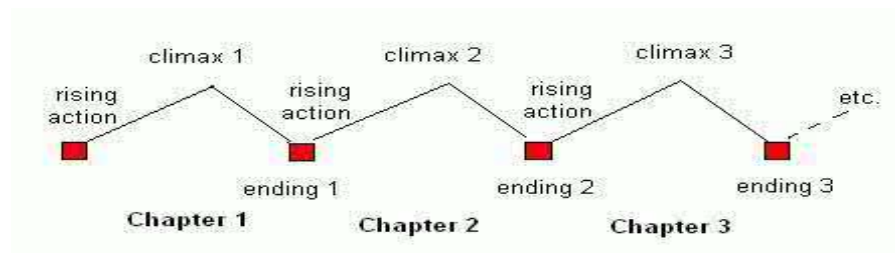d/or character. Episodic plots work best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavor of an era.

Figure 2.2 The Diagram of Episodic Plot

3.　　A Parallel Plot is when the writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme.

4.　　A Flashback is the structure of plot that conveys information about events that occurred earlier. It permits authors to begin the story in the midst of the action but later fill in the background for full understanding of the present events.

Flashbacks can occur more than once and in different parts of a story.

Figure 2.3 The Diagram of Flashback Plot
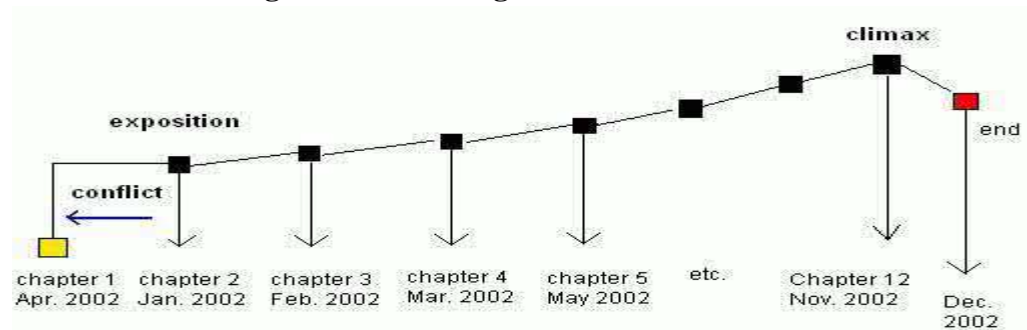
2.2.7 The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe

The Lion, the Witch, and the Wardrobe is a fantasy novel for children by C.S Lewis, published by Geoffrey Blest in 1950. it is the first published and best known of seven novels in The Chronicles of Narnia (1950-1956e). most of the novel is set Narnia, a land of talking animals and mythical creatures that one White Witch has ruled for 100 years of deep winter.

The characters in the novel consist of four siblings. Peter, Susan, Edmund, Lucy. Lucy is the youngest and, in some respects, the primary protagonist of the story. She is the first to discover the land of Narnia when she finds her way through the magic wardrobe in the Professor's house (Lewis, 1950).

Edmund is the second youngest child. He has a bad relationship with his siblings. Edmund is known to be a liar and often harasses children younger than him. He often targets Lucy. Lured by the White Witch's promise of power and an unlimited supply of the magic treats, Edmund betrays his siblings. He later repents and helps defeat the White Witch, when he is crowned and named King Edmund the just. He has no endowments because o of his betrayal.

Susan is the second- oldest sibling. She does not believe in Narnia until she goes there. She and Lucy accompany Aslan on the journey Edmund for his to his apparent self- sacrifice.

Peter is the elder's sibling. He judiciously settles disputes between his younger brother and sisters, often rebuking Edmund for his attitude. Peter also disbelieves Lucy's stories about Narnia, for until he sees it for himself. He is

hailed as a hero for the slaying of Maugrim and for his command in the battle to overthrow the White Witch.

Aslan, a lion is the rightful King of Narnia and other magic countries. He sacrifices himself to save Edmund but is resurrected in time to aid the denizens of Narnia and the Pevensie children against the White Witch and her minions.

The White Witch is the land's self- proclaimed queen and the primary antagonist of the story. Her spell on Narnia has made winter persist for a hundred years with no end in sight.

Tumnus, a faun, is the first individual Lucy meets in Narnia. Tumnus befriend Lucy, despite the White Witch's standing order to turn in any human he finds. He initially plants to obey the order but, after getting to like Lucy, he cannot bear to alert the Witch's forces.

Mr. and Mrs. Beaver, two beavers are friend of Tumnus. They play host to Peter, Susan, and Lucy and lead them to Aslan.

2.2.8 Biography of C.S Lewis

Clive Staples Lewis was a British writer and lay theologian. He was born in Belfast, Ireland, on 29 November 1898. His father was Albert James Lewis solicitor whose father Richard had come to Ireland from Wales during the mid-19th century. His mother was Florence Augusta Lewis, known as Flora, the daughter of a Church of Ireland priest, and great-granddaughter of both Bishop Hugh Hamilton and John Staples. He had an elder brother, Warren Hamilton Lewis(Biography, n.d., para. 1).

Clive Staples Lewis held academic positions in English literature at both Oxford University and Cambridge University. He is best known for his works of fiction, especially *The Screwtape Letters*, *The Chronicles of Narnia*, and *The Space Trilogy*, and his non-fiction Christian apologetics, such as *Mere Christianity*, *Miracles*, and *The Problem of Pain*.
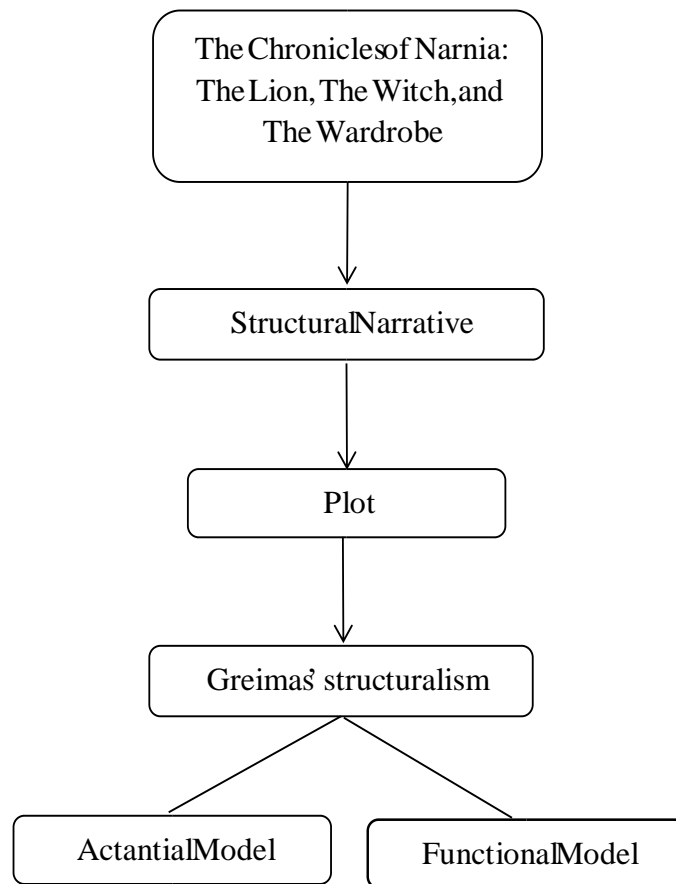
In 1956, Lewis married American writer Joy David man. She died of cancer four years later at the age of 45. Lewis died on 22 November 1963 from renal failure, one week before his 65th birthday. In 2013, on the 50th anniversary of his death, Lewis was honored with a memorial in Poets' Corner in Westminster Abbey.

2.3 Theoretical Framework

In analyzing The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe, the writer uses actantial and functional structure by A. J. Greimas. Actantial and functional structure by A. J. Greimas is a model of structural narrative that used to analyze the characters, the action of the characters, and the plot of the novel. So, this model is related to the writer's topic.

In the actantial model, its study gives more attention to action than an actor. Actor is an artificial human which is formed by action called actant (Zaimar&Djokosuyatno, 1992).

A functional model explains a model of story as plot of events called by function. The function of the functional model used to explain the role of the subject to carry out the assignment from the sender which is contained the actant.

Figure 2.4 Theoretical Framework of Analysis

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┌─────────────────────────────┐
│   The Chronicles of Narnia: │
│   The Lion, The Witch, and  │
│        The Wardrobe         │
└─────────────────────────────┘
              │
              ▼
┌─────────────────────────────┐
│      Structural Narrative   │
└─────────────────────────────┘
              │
              ▼
┌─────────────────────────────┐
│            Plot             │
└─────────────────────────────┘
              │
              ▼
┌─────────────────────────────┐
│    Greimas' structuralism   │
└─────────────────────────────┘
          │           │
          ▼           ▼
┌──────────────┐  ┌──────────────┐
│ Actantial    │  │ Functional   │
│ Model        │  │ Model        │
└──────────────┘  └──────────────┘
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CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the findings and discussion. The first subchapter consists of the conclusion in order to provide answers to the research problem of this study. The second sub-chapter of this chapter presents suggestions for further study related to the topic.

5.1 Conclusion

This part presents the conclusion drawn from the findings and discussion from the previous chapter. Based on the analysis in chapter four, I conclude that in the C. S Lewis's novel entitled *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe,* there are seventeen actant schemes of seventeen chapters in the novel. Each chapter has a different actant scheme.

The sender in this novel is dominated by the characters of the White Witch and Lucy. The White Witch plays the sender in six actant schemes, while Lucy plays the sender in five-actant schemes. The receiver in this novel is dominated by four main characters, namely Peter, Susan, Edmund, and Lucy. Nothing is more dominant than the four main characters. Everything is equally flat (What does this sentence mean?). The objects in this novel are different in each actant scheme in each chapter. The object is the desire of the sender whose desires differ in each chapter, even with the same sender. The subject in this novel is dominated by the four main characters, namely Peter, Susan, Edmun, and Lucy. In actant sender, Edmund is more dominant than the other three main character. The opponent in

85

this novel varies greatly, and it is not only the characters from the novel who become the opponent but also the situation, such as the slippery road, the darkness of the night, etc. The helper in this novel is different in each chapter. The situations and objects can become the helper, the same as in the actant opponent. There are fifteen functional structures of seventeen chapters in the novel. The beginning situation, qualifying test, main test, glorifying test, and the ending situation differs in each functional structure. In the fifteen functional structures, the ending situation is not always what the sender expected (qualifying test). Five structural structures are not successful by what is expected by the sender.

The kind of plot in every chapter of the novel is dominated by the dramatic plot. The plot of Novel is chronological/linear or episodic, because each full chapter consists of a series of loosely related incidents. This novel consists of seventeen chapters and fifteen of them have an episodic plot.

5.2 Suggestion

Based on the analysis and the conclusions of this study, the researcher propose some suggestions as follows:

1. For future researchers, I suggest that this research could be the source for making a corresponding research in the future by using the same work or other works. Other researchers may adapt some theories and the method from this study.For the English lecturers, the theory to analyze the plot of the literary work should be taught thoroughly to students of English department enhance their prose litera

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