

Actants In James Dashner's The Maze Runner: An A. J. Greimas Naratological Study

by Bayu Enggar Sasono

Submission date: 20-Jul-2024 11:06AM (UTC+0700)

Submission ID: 2419485589

File name: FONOLOGI_-_VOLUME._2_NO._3_SEPTEMBER_2024_hal_260-275.pdf (1.06M)

Word count: 6842

Character count: 35068



Actants In James Dashner's *The Maze Runner*: An A. J. Greimas Naratological Study

Bayu Enggar Sasono¹, Agung Suhadi²

^{1,2} Universitas Muhammadiyah Bengkulu, Indonesia

Email: bayusasono25@gmail.com

Alamat: Universitas Muhammadiyah Bengkulu, Bengkulu, Indonesia

Korespondensi penulis: bayusasono25@gmail.com

Abstract. *This study aims to describe the actant in The Maze Runner novel based on the scheme of the actant, and the structure of the story. Methods of data collection is done by reading notes technique. This study uses content analysis because it prioritizes the depth of appreciation of the interactions between concepts that are being studied empirically. The results of the research show that there are three acts which are divided into three chapters in this novel. The actant and functional structures in The Maze Runner novel are complex and have fulfilled all stages. This novel can be used as literature learning material, especially novels.*

Keywords: *actant scheme functional actant novel*

Abstrak. Penelitian ini bertujuan untuk mendeskripsikan aktan dalam novel *The Maze Runner* berdasarkan skema aktannya, dan struktur cerita. Metode pengumpulan data dilakukan dengan teknik baca catat. Penelitian ini menggunakan analisis isi karena mengutamakan kedalaman penghayatan interaksi antar-konsep yang sedang dikaji secara empiris. Hasil penelitian menunjukkan bahwa terdapat tiga aktan yang terbagi dalam tiga bab di novel ini. Struktur aktan dan fungsional dalam novel *The Maze Runner* sudah kompleks dan sudah memenuhi semua tahapan. Novel ini dapat digunakan sebagai materi pembelajaran sastra, khususnya novel.

Kata kunci: model aktan, functional actant, novel.

1. BACKGROUND

The nature of literary works as a creation that contains aesthetic value, imagination, and creation gives birth to a variety of literary characters and genres, such as prose, poetry, and drama. The element of creativity is the author's capacity to build a world of words with a high level of imagination to produce a work (Tahira et al., 2022). All of this will build the world of literature and literary theory in its development. Language as an independent science is shown by the position of literature in society (Bachmid, 2019). Literary works are considered a form of expression in the form of fictional stories that come from the author's inner experience and empirical experience (Tarigan et al., 2021).

Literary works themselves are a reflection of human life. Literary works are created because of the author's inner experience in the form of interesting world events or problems so that imaginative ideas appear that are poured into writing (Salam & Fadhillah, 2017). Writers create literature based on cultural conditions, religion, or other social aspects that prevail in an area (Setiadi & Yuwillah, 2017).

Region (Setiadi & Yuwita, 2019). The plot of a literary work can function to keep readers interested and curious about the continuation of the story (Abani, 2019). Literary works in the form of prose can also function as a medium for conveying advice (Nafarozah et al., 2022). In addition, literary works can also function as social criticism. Some realities that are usually the subject of social criticism in literary works are education, poverty, and crime (Melati, 2019).

Prose does not really happen in the real world (Nisya, 2018). However, the development of civilization makes writers insert ideas based on facts in the real world to add value to literary works as a medium for cross-social communication. Novels are realistic literary works that develop from nonfiction narrative forms and stylistically emphasize the importance of mimetic details (Prawira, 2018). Novels usually contain stories that feature characters, traits, and characters of the actors, in the story, with language as a medium to convey a picture of human social life (Eve, 2020).

A novel is a series of stories about the life of a character and the people around him by emphasizing the nature and character. Novels also have values related to humanity and symbols of art based on facts and experiences of the author (Agustina, 2015). A novel can be likened to a work that contains an episode in human life, an extraordinary event in that life (Jassin in Khasanah, 2019). Novels are also a picture of real life and behavior, from the era when the novel was written (Pujiharto in Kharisma & Fahrudin, 2021).

The novel entitled "The Maze Runner" was written by an American writer named James Dashner. This novel consists of several series, including *The Maze Runner* (2009), *The Scorch Trials* (2010) and *The Death Cure* (2011), as well as two prequel novels, *The Kill Order* (2012) and *The Fever Code* (2016). There is also a companion book titled *The Maze Runner Files* (2013). This novel is about cooperation where a group of young people are trapped in a maze called a glade. This creates a mystery for they were because no one knew who had brought them into the glade. Some of the teenagers in the glade call themselves gladders.

A. J. Greimas' actant theory to determine the role of the actants in the novel *The Maze Runner* as well as the functional model so that their respective functions can be known. A. J. Greimas' narrative theory is built on the basic assumption that narrative texts are composed of structural dyadic analogies in linguistics derived from Ferdinand de Saussure on the one hand,

and Vladimir Propp's fairy tale narrative theory on the other (Karnanta, 2015). The merging of these two theories results in three approaches in the form of a focus on the relations and functions of the actants proposed by Greimas, namely (1) subject and object, (2) sender and receiver, and (3) helper and resister.

The term actant refers to the narrative scheme in literary works developed by Greimas, which became known as the substantial narrative scheme, then commonly referred to as actants. Actants can be understood as a scheme that focuses on discussing everything related to the process of achieving or undergoing an action. Actants can refer to a being or something that plays a role in the occurrence of a process or action (Santoso & Soelistyowati, 2020). The use of the actant scheme is inseparable from Greimas' narrative concept. This concept is a mindset that is used to focus on the term relationships between units compared to actors (characters) with units within themselves. In other words, Greimas tries to offer a concept to tell the relationships that occur between the actors in a story (Siswanto & Sukatman, 2022).

Research on this novel has been conducted by several previous researchers. Irawan & Andriani (2018) have examined the educational value of the novel *The Maze Runner* by James Dashner. As a result, the novel has educational values in the form of lessons to never give up, confidence, kindness and courtesy, mutual love, forgiveness, optimism, mutual help, responsibility, and hard work. Putri & Nurhadi (2019) have also examined the same novel in terms of drama elements in the plot of the novel. However, their research widened the scope of the object of observation to the film adaptation of the novel *The Maze Runner*. As a result, both have dramatic elements consisting of several parts, ranging from exposition, emergence of conflict, rising tension, climax, easing tension, resolution, to the end of the story. The difference in dramatic elements between the novel and the movie is not too significant. There are only a few different scenes in the exposition and the rise of tension.

The Maze Runner also has an Indonesian translation. The translator who translated the novel into Indonesian is Yunita Candra. Research on the accuracy and readability of onomatopoeia language transfer in *The Maze Runner* novel into Indonesian has been conducted by Anindya & Sutrisno (2019). The results show that onomatopoeias translated accurately tend to have a low level of readability, while onomatopoeias translated inaccurately are deliberately done to get a high level of readability. Research on the novel *The Maze Runner* by Alkhafaji & Yaroub (2019) has a deeper focus, which is to reveal the justification behind vague political and scientific crimes by tracing historical documents and important stories. The results of the study mentioned that through this novel, it criticizes the scientists and evil research in the past that violated the principles of humanity in the name of science. The research also revealed that

orphans and prisoners who became lab rats, secret government laboratories, and inhumane experiments have documents that are historically organized and have a true basis in reality.

2. THEORETICAL REVIEW

This study uses the narratological approach developed by Algirdas Julien Greimas, a semiotics and narrative theory expert, to analyze the structure and function of the actants in the novel *The Maze Runner* by James Dashner. Greimas is known for his actant model that divides narratives into six basic roles: subject, object, sender, receiver, helper, and opponent. Greimas' actant model is based on the assumption that narrative is a structure that can be analyzed through the functional relationships between various elements in the story. Greimas identifies six actant roles that are always present in every narrative:

1. Subject: The main character who drives the main action in the story.
2. Object: The goal that the subject wants to achieve.
3. Sender: The entity that sends the subject on a specific mission or goal.
4. Receiver: The entity that receives the benefits of accomplishing the goal.
5. Helper: A character or element that helps the subject achieve its goal.
6. Opponent: Characters or elements that prevent the subject from achieving his/her goal.

In *The Maze Runner*, Greimas' substantial model can be used to analyze the various characters and their roles in the narrative structure. For example, Thomas as the subject trying to solve the mystery of the maze (object). WICKED, the organization that controls the maze, serves as the sender, while the rest of humanity threatened by the plague is the potential receiver. Characters like Newt and Minho can be seen as helpers, while Griever and the members of WICKED who stand in the way of Thomas' efforts are opponents.

3. RESEARCH METHODS

This research uses qualitative methods with content analysis techniques. Qualitative research is a method in which a person tries to find a deep understanding of a symptom, fact, or reality. In this case, researchers try to understand the symptoms that occur in such a way without using quantification or numerical calculations because these symptoms are not possible to measure using numbers (Yusanto, 2019).

The method used is content analysis. The content analysis method is a method used to understand messages from discourse or text (Asri, 2020). The steps of the content analysis method are (1) determining the focus and sub-focus of the research, (2) asking research questions, (3) collecting research data, (4) checking the validity of research data, and (5) analyzing research data and discussion.

The primary data source of this research is the novel *The Maze Runner* by James Dashner. Meanwhile, secondary data sources used are literature including journals, articles, the internet, and sources that can help the analysis process. The stages of this research were followed by five steps. First, looking for relevant themes and getting the right novel to study and research that relates to life in society. Second, the novel is read repeatedly and carefully to understand the storyline in *The Maze Runner* by James Dashner. Third, make a table of data collection instruments. Fourth, identify and record quotations related to the research problem. Finally, summarizing and matching with relevant theories, as well as interpreting and analyzing the data.

The data collection process that will be carried out in this research is the reading and note-taking technique. The reading and note-taking technique is a technique used by reading the written text, then recording every thing that is in accordance with the problems to be described (Mujarod, 2022). Recording is in the form of important events that include story units in dialog, monologue, paragraphs, story sequels, parts of sentences and character narratives that show problems. The results of the recording are then treated as data that can be used to conclude the results of the analysis based on the data found.

Data processing uses structural studies that examine intrinsic elements. Structuralism is a theory of literary research by identifying, examining, and describing the relationship of elements in a literary work (Fatimah et al., 2022). The elements of literary works are divided into two types, namely intrinsic elements and extrinsic elements. Intrinsic elements are elements that build literary works from within, including structure and language (Ate & Lawa, 2022). Intrinsic elements are divided into several parts, namely theme, plot, character, characterization, setting, point of view, and language style (Haniva & Hayati, 2020). In contrast, extrinsic elements are external factors that shape literary works in the form of attitudes, beliefs, and subjective views of the author's life (Sum, 2018).

The data were analyzed based on the actant scheme in the novel *The Maze Runner* by James Dashner using A. J. Greimas' theory of actant narratology. Actants as the smallest narrative unit consist of six interconnected functions, namely (1) subject, (2) object, (3) sender, (4) receiver, (5) helper, and (6) opponent (Wulandari et al., 2020). Subjects and objects are usually the main actant functions in every literary work. The subject function is generally filled by the main character (hero) in a story. The object function can be filled with someone or something else that the main character wants, seeks, and hunts (Heryanti & Harini, 2018).

The sender function itself is usually paired with the receiver function. The sender functions as the driver of the story (Tazkiyah et al., 2021). This function can be filled by

someone or something else who acts as a source of ideas for the subject function. To perform actions in the story. The recipient function is someone or something else whose role is to receive the object of the subject's search or struggle (Fadhilla, 2019).

The function of helpers and opponents is an aspect that is also important in a series of storylines. A helper is an actant function where someone or something that fills this function has the task of supporting the subject to achieve the object in a story (Ratna & Intan, 2021). Contrary to helpers, the function of opponents is to obstruct and thwart the subject's efforts to obtain objects (Widyastuti & Utami, 2021).

Data analysis begins with identifying the actant structure and functional model in the story by reading the entire story. Furthermore, the analysis was carried out by determining the actant structure by analyzing the actions of the characters in the story, so that their roles could be found. The actant structure is determined through the subject, object, opponent, helper, and receiver. After that, the analysis continued by compiling a functional model through analyzing the movement of the story which was divided into three parts, namely 1) the initial situation, 2) the transformation stage, and 3) the final situation (Megawati, 2018).

The initial situation is a part that contains a description of the initial situation (Aulia, 2020). In this section, the author tries to provide an overview of the conditions that begin a story. In novels, the initial stage is usually found in the early chapters. After that, the initial conditions can change into a different situation as a result of the seed of the problem in the initial situation. This can be called the transformation stage. The transformation stage itself has three sub-stages, namely the skill stage, the main stage, and the glory stage (Roki et al., 2018).

The final situation, as the name suggests, is a description of the final condition of a story, after previously entering the climax of the conflict raised in the story. However, the final situation does not always exist in the last chapter of a novel. The final situation can also be shown by the novelist in the first chapter of his work. One of the studies that prove this is Yuniasti's (2019) research on the narrative structure of Eka Kurniawan's *Lelaki Harimau* novel. The discussion of the research shows that the final situation, narratively, is found in Chapter I. Based on this explanation, there is a possibility that the type of plot used is backward plot (flashback type story)..

4. RESULTS AND DISCUSSION

The novel tells the story of a group of teenagers who are all boys and have no memory of their early lives before being in the Glade. Thomas and his friends must try to find a way out of the maze that threatens their safety every day. Thomas' struggle does not necessarily go smoothly because of the conflicts that occur between gladers. Not all Gladers agree with

Thomas as a runner. Meanwhile, they must work together to find the way out. Actual Scheme in The Maze Runner Novel (Subheading level 2)

The schemes discussed in this section are in three parts. Each scheme is taken from the data in chapters I, II, and III. Therefore, each scheme has its own uniqueness based on the problems in these chapters. However, the actant pattern used to explain the schemes is the same, consisting of subject, object, sender, receiver, helper, and opponent.

1. Scheme I (Subheading level 3)

Scheme I is taken from chapter I of The Maze Runner, which tells about Thomas' journey into the maze. However, in chapter 1, the destination of the freight elevator that carries Thomas is not yet known. An old elevator takes him to a place unknown to Thomas because the situation and conditions of the old elevator are very dark. Although sometimes there are dim lights that illuminate the surroundings. However, this old elevator operates quickly and noisily. Thomas also often heard strange noises, smells that were very pungent and made him nauseous. Thomas didn't remember anything other than his name. However, his mind was still working well. Thomas still remembers facts and images of the good things in his previous life even if they are fleeting in his mind. Prose fiction is a story or story about certain actors that contains a cast, setting, and stages and series of stories based on the author's imagination (Aminuddin, in Hermawan & Shandi, 2019).

In this first scheme, the sender is an old elevator. It is told that Thomas was taken by an old elevator to a place. He began his new life standing up, surrounded by cold darkness and stale, dusty air. Metal ground against metal; a lurching shudder shook the floor beneath him. He fell down at the sudden movement and shuffled backward on his hands and feet, drops of sweat beading on his forehead despite the cool air. His back struck a hard metal wall; he slid along it until he hit the corner of the room. Sinking to the floor, he pulled his legs up tight against his body, hoping his eyes would soon adjust to the darkness. With another jolt, the room jerked upward like an old lift in a mineshaft. Harsh sounds of chains and pulleys, like the workings of an ancient factory, echoed through the room, bouncing off the walls with a hollow, tinny whine. The lightless elevator swayed back and forth as it ascended, turning the boy's stomach sour with nausea; a smell like burnt oil invaded his senses, making him feel worse. He wanted to cry, but no tears came; he could only sit there, alone, waiting. My name is Thomas, he thought. (Dashner, 2009:1)

The recipient in scheme I is Thomas. Thomas receives a confusing treatment due to his ignorance of why he is suddenly in an old elevator that takes him somewhere. The object in this scheme is nothing or zero. This is because it is not yet known where the freight elevator

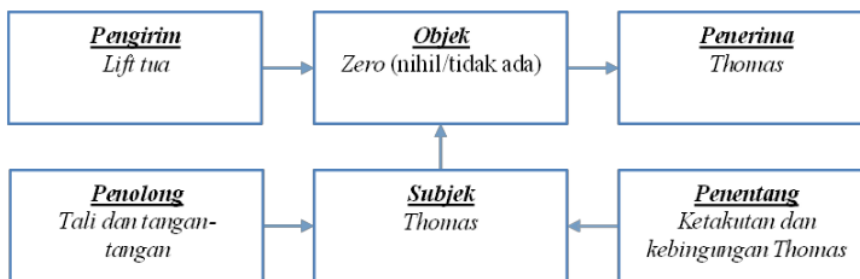
will take Thomas. There is no written explanation in the novel regarding the object actant. This situation is similar to the condition of research conducted by Rozak (2016) on the hikayat entitled Iskandar Dzulkarnain. However, the difference is that Rozak did not find any opposition to the marriage between King Iskandar and Putri Badru'l Qamariya. Thus, Rozak gives the term nil to the function of the opposing actant.

The light less elevator swayed back and forth as it ascended, turning the boy's stomach sour with nausea; a smell like burnt oil invaded his senses, making him feel worse. He wanted to cry, but no tears came; he could only sit there, alone, waiting. My name is Thomas, he thought. (Dashner, 2009:1)

[...] Thomas didn't know what he'd expected, but seeing those faces puzzled him. (Dashner, 2009:3)

[...] Someone lowered a rope from above, the end of it tied into a big loop. Thomas hesitated, then stepped into it with his right foot and clutched the rope as he was yanked toward the sky. Hands reached down, lots of hands, grabbing him by his clothes, pulling him up. (Dashner, 2009:3-4)

The subject of this schema is Thomas. The helpers in this schema are the ropes and the hands that pull Thomas up to get out of the old freight elevator. The opposites in this schema are Thomas' fear and confusion.



Gambar 1. Skema I

2. Skema II (Sub judul level 3)

Skema II diambil dari bab II novel *The Maze Runner* yang menceritakan tentang Thomas yang telah sampai pada sebuah tempat yang baru dia tahu keberadaan dan namanya. Selama Thomas berada di lift tua itu, Thomas tidak bisa melihat apa pun selain gelap dan suasana yang menyesak. Pada Skema pertama ini, yang bertindak sebagai pengirim adalah rasa keingintahuan Thomas terhadap situasi yang tengah terjadi pada dirinya.

[...] He was consumed with curiosity but still felt too ill to look closely at his surroundings. His new companions said nothing as he swiveled his head around, trying to take it all in. (Dashner, 2009:5)

Penerima dalam skema ini adalah Thomas. Keingintahuan Thomas mengenai tentang apa yang terjadi pada dirinya membuat Thomas ingin mengetahui situasi dan kondisi di sekelilingnya.

The helping hands didn't stop swarming around him until Thomas stood up straight and had the dust brushed from his shirt and pants. Still dazzled by the light, he staggered a bit. He was consumed with curiosity but still felt too ill to look closely at his surroundings. His new companions said nothing as he swiveled his head around, trying to take it all in. (Dashner, 2009:5)

Objek dalam skema ini adalah memecahkan masalah. Rasa penasaran Thomas mendorongnya untuk mendapatkan jawaban dari semua yang sedang terjadi padanya. Sesampainya di sebuah lapangan besar yang mereka sebut Glade, Thomas semakin ingin tahu jawaban dari apa yang sebenarnya sedang terjadi. Sehingga, dia mengabaikan anak-anak lainnya yang tengah mengerubutinya.

Thomas refused. Some instinct took over his actions and without saying anything he turned away from Alby and walked to a nearby tree, where he plopped down to sit with his back against the rough bark. Panic swelled inside him once again, almost too much to bear. But he took a deep breath and forced himself to try to accept the situation. Just go with it, he thought. You won't figure out anything if you give in to fear. (Dashner, 2009:8)

Subjek dari skema ini adalah Thomas. Thomas berperan penting dalam jalan cerita bab II ini. Rasa ingin tahu Thomas terhadap situasi yang terjadi membuatnya ingin memecahkan masalah dan menemukan jawabannya. Penolong dalam skema ini adalah Alby dan Newt. Dari semua anak-anak yang berada di Glade, Alby atas kemauannya sendiri ingin menjelaskan kehidupan di Glade. Newt muncul beberapa saat kemudian. Newt mencoba menengahi rasa penasaran Thomas yang dilampiaskan kepada Alby meskipun belum mendapatkan jawabannya. Newt mencoba membantu Thomas untuk bersabar dengan keingintahuannya. Menurut Newt masih banyak waktu untuk mereka menjelaskan dan Thomas akan mengerti keadaan sedikit demi sedikit. Hal itu juga pernah terjadi pada mereka para glader.

Aktan sebagai satuan naratif terkecil terdiri dari enam fungsi yang saling berhubungan, yaitu (1) subjek, (2) objek, (3) pengirim, (4) penerima, (5) pembantu, dan (6) penentang (Wulandari dkk., 2020). Subjek dan objek biasanya merupakan fungsi aktan utama dalam setiap karya sastra. Fungsi subjek umumnya diisi oleh tokoh utama (hero) dalam sebuah cerita.

Fungsi objek dapat diisi dengan seseorang atau sesuatu lain yang menjadi diinginkan, dicari, dan diburu oleh tokoh utama (Heryanti & Harini, 2018).

Scheme II is taken from chapter II of *The Maze Runner*, which tells the story of Thomas who has arrived at a place that he only knows its existence and name. During his time in the old elevator, Thomas could see nothing but darkness and a suffocating atmosphere. In this first scheme, what acts as the sender is Thomas' curiosity about the situation that is happening to him.

[...] He was consumed with curiosity but still felt too ill to look closely at his surroundings. His new companions said nothing as he swiveled his head around, trying to take it all in. (Dashner, 2009:5)

The receiver in this scheme is Thomas. Thomas's curiosity about what happened to him made Thomas want to know the situation and conditions around him.

The helping hands didn't stop swarming around him until Thomas stood up straight and had the dust brushed from his shirt and pants. Still dazzled by the light, he staggered a bit. He was consumed with curiosity but still felt too ill to look closely at his surroundings. His new companions said nothing as he swiveled his head around, trying to take it all in. (Dashner, 2009:5)

The object in this schema is to solve a problem. Thomas' curiosity drove him to get answers to everything that was happening to him. Arriving at a large field they called the Glade, Thomas was even more curious about the answers to what was really going on. So, he ignored the other children who were crowding around him.

Thomas refused. Some instinct took over his actions and without saying anything he turned away from Alby and walked to a nearby tree, where he plopped down to sit with his back against the rough bark. Panic swelled inside him once again, almost too much to bear. But he took a deep breath and forced himself to try to accept the situation. Just go with it, he thought. You won't figure out anything if you give in to fear. (Dashner, 2009:8)

The subject of this scheme is Thomas. Thomas plays an important role in the storyline of chapter II. Thomas' curiosity about the situation makes him want to solve the problem and find the answer. The helpers in this scheme are Alby and Newt. Of all the children in the Glade, Alby of his own accord wants to explain life in the Glade. Newt appeared a short while later. Newt tries to mediate Thomas' curiosity, which is vented to Alby even though he hasn't gotten the answer yet. Newt tried to help Thomas to be patient with his curiosity. According to Newt, there was still plenty of time for them to explain and Thomas would understand things little by little. That had also happened to the Gladers.

Actants as the smallest narrative unit consist of six interconnected functions, namely (1) subject, (2) object, (3) sender, (4) receiver, (5) helper, and (6) opponent (Wulandari et al., 2020). Subjects and objects are usually the main actant functions in every literary work. The subject function is generally filled by the main character (hero) in a story. The object function can be filled with someone or something else that the main character wants, seeks, and hunts (Heryanti & Harini, 2018). "It's a long story, shank," the boy said. "Piece by piece, you'll learn-I'll be takin' you on the Tour tomorrow. Till then... just don't break anything." He held a hand out. "Name's Alby." He waited, clearly wanting to shake hands. (Dashner, 2009:8)

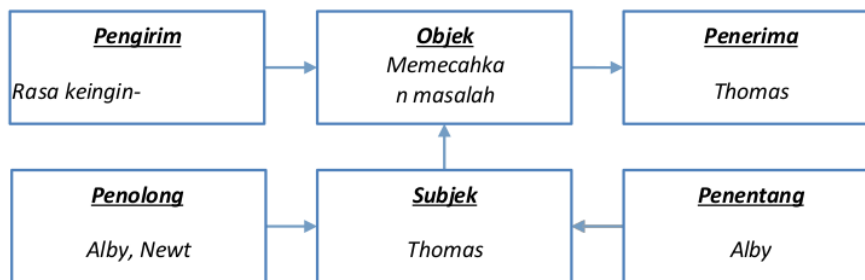
Newt reached out and grabbed Alby by the shoulders. "Alby, lay off a bit. You're hurtin' more than helpin', ya know?" (Dashner, 2009:10)

The opposition in this scheme is Alby. Alby forbids Thomas to rush into the situation upset because Thomas seems very curious and it is troublesome. Things that happen in the Glade are all very strange and confusing for a newcomer like Thomas. Thus, Alby was annoyed when Thomas was impatient like that.

"No interruptions, boy!" Alby shouted. "Whacker, if we told you everything, you'd die on the spot, right after you klunked your pants. Baggers'd drag you off, and you ain't no good to us then, are ya?" (Dashner, 2009:10)

Alby let go of Thomas's shirt and stepped back, his chest heaving with breath. "Ain't got time to be nice, Green bean. Old life's over, new life's begun. Learn the rules quick, listen, and don't talk. You get me?"

Thomas looked over at Newt, hoping for help. Everything inside him churned and hurt; the tears that had yet to come burned his eyes. (Dashner, 2009:10)



Gambar 2. Skema II

3. Skema III (Sub judul level 3)

Scheme III is taken from chapter III of the novel *The Maze Runner* which tells about the beginning of Thomas' life in the Glade. Thomas must begin to get used to the situation

there. He begins to gradually find out who the leader of the Glade is and the rules that exist in the Glade. Despite all this, Thomas felt fear and curiosity at the same time. He was still surprised by what he experienced. In this first scheme, the sender is Thomas's fear that makes Thomas want to know the answer that is in his mind so that it can be solved quickly. The receiver in this scheme is Thomas. The sender function itself is usually paired with the receiver function. The sender functions as the driver of the story (Tazkiyah et al., 2021).

Another scream, this one long and nerve-grinding, tore through the air and Thomas's heart lurched. The fear was like icy dew on his skin. "What's going on over there?" he asked, pointing at the building. (Dashner, 2009:14).

The subject in this scheme is Thomas. Thomas wants an answer as the reason or cause he feels afraid of the situation that is happening to him. The object of this scheme is an answer. In the midst of his confusion, all Thomas could think of was how could he find out and what happened exactly? So he wanted a clear answer so as not to make him die of confusion.

Thomas was more than happy to get away from the house, and headed back toward the tree. He'd only known what it was like to be alive here for a short while and he already wanted it to end. He wished for all the world he could remember something about his previous life. Anything. His mom, his dad, a friend, his school, a hobby. A girl. (Dashner, 2009:21)

The helpers in this scheme are courage and determination. The opposites are memory loss, despair and Alby.

Thomas sighed in frustration and leaned back against the tree. "Looks like you barely know more than I do," he said, but he knew it wasn't true. His memory loss was strange. He mostly remembered the workings of the world-but emptied of specifics, faces, names. Like a book completely intact but missing one word in every dozen, making it a miserable and confusing read. He didn't even know his age. (Dashner, 2009:15)

[...] His memory loss was strange. He mostly remembered the workings of the world-but emptied of specifics, faces, names. Like a book completely intact but missing one word in every dozen, making it a miserable and confusing read. He didn't even know his age. (Dashner, 2009:15)

Thomas felt weak. "I ... uh ... want some answers," he murmured, but he couldn't put any strength in his words-felt himself giving up inside. What was wrong with that kid? Thomas slouched against the railing in the hallway and stared at the floor, not sure what to do next. (Dashner, 2009:20)

“Get your runt cheeks down those stairs, right now,” Alby ordered. “Chuck will help you. If I see you again before tomorrow morning, you ain't reachin' another one alive. I'll throw you off the Cliff myself, you get me?” (Dashner, 2009:20).

Schematic of Functional Model in The Maze Runner Novel Initial Situation (Sub judul level 2)

The initial situation is a condition of wanting to get something. The initial situation is a part that contains a description of the initial situation (Aulia, 2020). In the novel *The Maze Runner*, the initial situation is marked by Thomas being in an old elevator. The old elevator takes Thomas to a place unknown to Thomas. All he wants is for the old elevator to stop and for him to find out what really happened. In the midst of confusion, fear, and frustration, the elevator doors open from above and a glare of light enters his view. This story is found in Chapter I of the novel

1. Transformation

The transformation stage itself has three sub-stages, namely the proficiency stage, the main stage, and the glory stage (Roki et al., 2018). The skill stage is the departure of the subject, the emergence of opponents and helpers. In this novel, the proficiency stage is characterized by Thomas' fear of the situation he is facing. This story is found at the end of Chapter I and Chapter II of the novel. The main stage is the shift in time and space, in the sense that the hero has successfully overcome the challenge and traveled back. Thomas has begun to master his fear into a desire to find out the answers to all the questions raging within him. This story is found in Chapter III of the novel. The glorious stage is the arrival of the real hero, the unmasking of the veil and the punishment of the false hero, and the merit of the real hero. In this novel, the glorious stage is characterized by Thomas' courage to face the Gladers and the confusing situation in the maze. This story is found in Chapter III of the novel.

2. The Final Situation

Based on the results of A. J. Greimas' narrative analysis of James Dashner's *The Maze Runner*, it can be concluded that there are three actants divided into three chapters in this novel. The actant and functional structure in *The Maze Runner* is complex and has fulfilled all its stages. The character Thomas plays an important role in moving the story. Thomas' fear leads him to find out what really happened to him. Thus, based on the structure and content, this novel by James Dashner is one of the novels that describes the cooperation between characters in order to achieve one goal, knowing what happens behind the maze walls.

5 CONCLUSIONS AND SUGGESTIONS

Based on the results of A. J. Greimas' narrative analysis of the novel *The Maze Runner* by James Dashner, it can be concluded that there are three actants divided into three chapters in this novel. The actant and functional structure in the novel *The Maze Runner* is complex and has fulfilled all its stages. The character Thomas plays an important role in moving the story. Thomas' fear leads him to find out what really happened to him. Thus, based on the structure and content, this novel by James Dashner is one of the novels that illustrates cooperation between characters in order to achieve one goal, knowing what happens behind the walls of the maze.

6 ACKNOWLEDGMENTS

With gratitude, I would like to thank all those who have supported and contributed to the completion of the scientific journal entitled "Actants in *The Maze Runner* Novel by James Dashner: A. J. Greimas' Naratological Study." Your support and cooperation are very meaningful in realizing this research. Thank you.

REFERENCE LISTS

- Agustina, R. (2015). Konflik Batin Tokoh Utama dalam Novel. *Jurnal Pendidikan Bahasa*, 4(2), 253–263.
- Alkhafaji, M. Z., & Yaroub, A. (2019). Human Lab Rats in James Dashner's "The Maze Runner" Series (2009 – 2011): Historical References, Present Allusions, and Dystopian Future. *Humanities and Social Sciences Reviews*, 7(5), 1121–1129. <https://doi.org/10.18510/hssr.2019.75148>
- Anindya, W. D., & Sutrisno, A. (2019). Accuracy and Readability on the Translations of Onomatopoeia in "The Maze Runner" Novel Into Indonesia Language. *ELLiC: English Language and Literature International Conference*, 3, 374–379. <https://jurnal.unimus.ac.id/index.php/ELLIC/article/view/4735>
- Asri, R. (2020). Membaca Film sebagai Sebuah Teks: Analisis Isi Film "Nanti Kita Cerita Tentang Hari Ini (NKCTHI)." *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, 1(2), 74–86. <https://doi.org/10.36722/jaiss.v1i2.462>
- Ate, C. P., & Lawa, S. T. M. N. (2022). Analisis Unsur Intrinsik Novel "Ayah" Karya Andrea Hirata. *HINEF: Jurnal Rumpun Ilmu Pendidikan*, 1(1), 34–41. <https://cbn.ac.id/ojs3/index.php/hinef/article/view/390>

Aulia, B. (2020). Trauma Kejiwaan Tokoh Utama dalam Novel Lelaki Harimau Karya Eka Kurniawan. *Jurnal Bindo Sastra*, 4(1), 29–37. <https://jurnal.um-palembang.ac.id/bisastra/article/view/2322>

Artikel Jurnal (satu, dua, atau lebih dari dua penulis)

Fatihah, M., Nurhasanah, E., & Triyadi, S. (2022). Analisis Strukturalisme dan Nilai-Nilai Pendidikan dalam Novel “Romansa di Bawah Langit” Karya Ervinadyp serta Relevansinya Sebagai Materi Ajar Sastra Indonesia di SMP. *Jurnal Pendidikan Tambusai*, 6(1), 857–871. <https://www.jptam.org/index.php/jptam/article/view/3012>

Haniva, U., & Hayati, Y. (2020). Cerita Rakyat Jawa Tengah “Tujuh Bidadari dari Kayangan” dengan “The Swan Maidens dari London” (Analisis Unsur Intrinsik Sastra Bandingan). *Diglosia: Jurnal Pendidikan, Kebahasaan, Dan Kesusastraan Indonesia*, 4(1), 81–93. <https://jurnal.unma.ac.id/index.php/dl/article/view/1692>.

Hermawan, D., & Shandi. (2019). Pemanfaatan Hasil Analisis Novel Seruni Karya Almas Sufeeya sebagai Bahan Ajar Sastra di SMA. *Metamorfosis: Jurnal Bahasa, Sastra Indonesia, dan Pengajarannya*, 12(1), 11–20. <http://ejournal.unibba.ac.id/index.php/metamorfosis>.

Artikel Prosiding

(Djunaedi & Kustriyono, 2022) Norsyaheera, A.W., Lailatul, F.A.H., Shahid, S.A.M., & Maon, S.N. (2016). The Relationship Between Marketing Mix and Customer Loyalty in Hijab Industry: The Mediating Effect of Customer Satisfaction. In *Procedia Economics and Finance* (Vol. 37, pp. 366–371). Elsevier B.V. [https://doi.org/10.1016/S2212-5671\(16\)30138-1](https://doi.org/10.1016/S2212-5671(16)30138-1).

Working Paper

McCarthy, P. M., & Ahmed, K. (2021). *Writing the research paper: Multicultural perspectives for writing in English as a Second Language*. Bloomsbury Publishing.

Disertasi/Tesis/Paper Kerja

Peters, A. (2021). *Internal Passives in Semitic: Functional Symmetry in a Variation-and-Change Model* (Doctoral dissertation, The University of Chicago).

Bahrt, N. N. (2020). *Towards a typology of voice syncretism*. University of Helsinki: Doctoral dissertation.

Buku Teks

Ampleman, L., & de Vries, W. T. (2024). Reframing Resilience Narratives for (Rural) Communities Using the Actantial Model. *Sustainability*, 16(12), 5219.

Laporan Instansi/Lembaga/Organisasi/Perusahaan

Heikkinen, K. M., Ahtiainen, R., Kallioniemi, A., & Fonsén, E. (2023). “I am the pilot, but i need a committed crew”: Researching early childhood education and care leadership by

using the actantial model of power. *Australasian Journal of Early Childhood*, 18369391231202838.

Artikel Surat Kabar/Majalah

Misriyani, A., Boeriswati, E., & Herlina, H. (2022). Aktan dalam Novel *The Maze Runner* Karya James Dashner: Kajian Naratologi AJ Greimas (Actants in James Dashner's *The Maze Runner* Novel: A Study of Narrative AJ Greimas). *Indonesian Language Education and Literature*, 8(1), 59-72.

Sumber dari internet dengan nama penulis

https://www.researchgate.net/publication/370326279_Mbah_Bongkok_pahlawan_mitologis_masyarakat_Tegalwaru_Analisis_skema_aktan_dan_fungsional_cerita_rakyat_Karawang_Mbah_Bongkok_mythological_hero_of_Tegalwaru_people_Analysis_of_actan_and_functional_sche.

Sumber dari internet tanpa nama penulis (tuliskan nama organisasi/perusahaan)

https://www.researchgate.net/publication/370326279_Mbah_Bongkok_pahlawan_mitologis_masyarakat_Tegalwaru_Analisis_skema_aktan_dan_fungsional_cerita_rakyat_Karawang_Mbah_Bongkok_mythological_hero_of_Tegalwaru_people_Analysis_of_actan_and_functional_sche

Actants In James Dashner's The Maze Runner: An A. J. Greimas Naratological Study

ORIGINALITY REPORT

17 %

SIMILARITY INDEX

9 %

INTERNET SOURCES

3 %

PUBLICATIONS

10 %

STUDENT PAPERS

MATCH ALL SOURCES (ONLY SELECTED SOURCE PRINTED)

1%

★ journal.aspirasi.or.id

Internet Source

Exclude quotes On

Exclude matches Off

Exclude bibliography On

Actants In James Dashner's The Maze Runner: An A. J. Greimas Naratological Study

GRADEMARK REPORT

FINAL GRADE

GENERAL COMMENTS

/0

PAGE 1

PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13

PAGE 14

PAGE 15

PAGE 16