THE STUDY OF ACTANTS IN *THE WATER DIVINER* FILM

A Thesis

Submitted to Faculty Adab and Humanities

In Partial Fulfillment of the Requirements for the Degree of Strata One (S1)

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ABSTRACT


*The Water Diviner* (2014) which directed by Rusell Crowe is the unit analysis of this research. Due to the fact that this film has the non-linear pattern and multi plot which make the viewers difficult to follow its plot, so this research is aimed to find the main narrative structure in this film using the structural narratology theory by A.J. Greimas to make the viewers easily to understand the plot.

To find the main narrative structure, this research classifies the function of each character into six actants, sender, receiver, subject, object, helper, and opponent and functional model can determine a plot through several phases, such as the beginning situation, transformation, and the ending situation in this film. This research uses the qualitative method and the descriptive analysis as the technique to analyzed the data with the structural narratology theory proposed by A.J. Greimas that prioritizes an action, an act which occurs by the desire of the central figure that represent the main events in the plot.

After analyzing the data, the research finds 17 actantial and functional structure in this film. The result of the correlation between the actantial and functional structure discovers the main narrative structure which influences the emergence of the sequence of events in *The Water Diviner* film. The main narrative structure is Joshua Connor (subject) has a desire to find his sons (object) who presume dead in the Battle of Gallipoli.
APPROVEMENT

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The thesis has been defended before the Faculty of Adab and Humanities’ Examination Committee on December 16th, 2015. It has been accepted as a partial fulfillment of the requirements for degree of strata one.

Jakarta, December 16th, 2015

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DECLARATION

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

Jakarta, November 2015

Dicha Agustin Novitasari
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Jakarta, November 2015

The writer
THE LIST OF FIGURE

Figure 2.1 Greimas Actantial Scheme .......................................................... 18
THE LIST OF TABLE

Table 2.1 Greimas Functional Model .......................................................... 19
Table 3.1 The Actant Functions Data .......................................................... 23
TABLE OF CONTENTS

ABSTRACT ........................................................................................................... i
APPROVEMENT .................................................................................................. ii
LEGALIZATION .................................................................................................. iii
DECLARATION ................................................................................................... iv
ACKNOWLEDGEMENT ...................................................................................... v
THE LIST OF FIGURE ....................................................................................... viii
THE LIST OF TABLE .......................................................................................... ix
TABLE OF CONTENTS ....................................................................................... x
CHAPTER I. INTRODUCTION .............................................................................. 1
A. Background of the Study.............................................................................. 1
B. Focus of the Study ......................................................................................... 4
C. Research Question ........................................................................................ 4
D. Significance of the Research ........................................................................ 4
E. Research Methodology .................................................................................. 4
  1. The Objective of the Research ................................................................... 5
  2. The Method of the Research ..................................................................... 5
  3. The Technique of Data Analysis ............................................................... 5
  4. The Instrument of the Research ............................................................... 6
  5. Unit of Analysis .......................................................................................... 6
  6. Time and Place .......................................................................................... 6
CHAPTER II. THEORITICAL DESCRIPTION ........................................ 7

A. Previous Research .......................................................................... 7

B. Concept .................................................................................................................. 10

1. Structuralism ...................................................................................................... 10

2. Structural Narratology Theory by A.J. Greimas .................................. 12

   a. The Scheme of Actantial Model ................................................................. 15

   b. The Scheme of Functional Model .............................................................. 18

      1. Stage 1 (Beginning Situation) ................................................................. 19

      2. Stage 2 (Transformation) ................................................................. 19

         a. Qualifying Test .............................................................................. 19

         b. Main Test ...................................................................................... 20

         c. Glorifying Test .............................................................................. 20

      3. Stage 3 (Ending Situation) ................................................................. 20

CHAPTER III. DATA ANALYSIS / FINDINGS ........................................... 23

A. The Data Description .............................................................................. 23

B. The Data Analysis ...................................................................................... 28

1. The Actantial Scheme and Functional Structure .................................. 28

2. The Correlation Between the Actantial and Functional Model ....... 53

CHAPTER IV. CONCLUSIONS AND SUGGESTIONS .......................... 59

A. Conclusions ...................................................................................................... 59

B. Suggestions...................................................................................................... 60

BIBLIOGRAPHY ..................................................................................................... 61
APPENDICES .......................................................................................................................... 63

A. Cover of the Film ........................................................................................................... 63
CHAPTER I
INTRODUCTION

A. Background of the Study

Many films have been produced by many directors in various themes since years ago. Film is an art form consisting of literary aspects that develops its plot in a complex and beautiful structure. A film has different structure to the other films as well as in the level of complexity. The viewers of film, sometimes, should watch a film for several times to comprehend the plot of the story. Thus, it makes the structure of a film, an interesting thing to be analyzed especially when the viewer wants to capture the theme and understand the plot easily.

In analyzing narrative, the writer treats a film as a text, concerns on the work itself, which released from its author, history, and the other extrinsic elements. Film tells a story, complete with dialogue. Film does this by using narrative structure. Narrative does not just mean the storyline of a film, it is the methods employed to tell the story on screen. Narratives appear throughout the media and society—in novels, plays, film, television shows, and even commercials. Narrative most common in fiction film, but appear in all basic types of film, such as documentaries, animated films, experimental and avant-garde films, and short films. According to Pratista, “narrative is a sequence of events which interrelated to one another and connected by the logic of cause and effect (causality) which occur in a space and time.”¹ Every narrative of the film has the main elements,

such as characters, problems or conflicts, and the goal. Can be summed that, mostly, the main narrative in films depicts how the character faces the problem to reach the goal that occurs in a space and time.

*The Water Diviner* is an Australian historical film directed by Russell Crowe, initially released on December 26th, 2014 in Australia, New Zealand and Turkey. This film is inspired by true events, dedicated to all those who remain ‘lost and nameless’ and who live on in the hearts and memories of their families. The screenplay is written by Andrew Anastasios and Andrew Knight. This film produced by RatPac Entertainment and Seven Network Australia, Fear of God Films, Hopscotch Features. Therefore, this film uses three languages, such as English, Turkish, and German. It is set in the aftermath of the First World War. The setting of place of this film is in Australia (North western of Victoria) and Turkey (Istanbul, Gallipoli). The setting of the time begins in December 20th, 1915 and four years after the war of Gallipoli or in 1919.

The main character in film *The Water Diviner* is Joshua Connor, starred by Russell Crowe who is also as the director of this film. Connor is an Australian farmer, the water diviner, and the father of three sons. His sons, Arthur, Edward, and Henry, served with the Australian and New Zealand Army Corps (ANZAC) at the Battle of Gallipoli four years previously and are presumed dead. Connor’s wife, Eliza, is unable to cope with her grief then she commits suicide. Connor promises to bring his sons’ bodies back home and bury them beside her mother. Therefore, he travels to Turkey to find the truth and to trace his three missing sons because he does not want his sons is being one of the lost and nameless.
The Water Diviner film has an action within the events. The characters in this film take their active action in actants to serve some events that form the story. Every action in this film appears because of the desire of the character. The writer chooses this film as the object of the study because it has the non-linear pattern\(^2\) and multi-plot (three stories or more). In addition, this film has the structure\(^3\) and shows the action—an act that is considered a central figure in the story, following an obsession and motivation, which represent the main events in the plot.

Moreover, the writer would like to conduct a research on the structure in The Water Diviner film by correlating the actantial scheme and functional structure to find the main narrative structure. To find the underlying structure in this film, the writer reveals the actantial scheme which determine the role of each character in six actants, such as sender, receiver, subject, object, helper and opponent, and functional structure which describe the function of the subject to get the object in which can be identified by the structural narratology theory A.J. Greimas.

This research argues how the correlation between the actants and functional model by A.J. Greimas, finds that Joshua Connor desires to find his

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\(^2\) Non-linear pattern manipulates the time sequence of events by changing the order of its plot to make its causal relationship becomes unclear. Non-linear pattern tends to make the viewer difficult to follow the movie plot. For example, if the time sequence of events is considered a-b-c-d-e, the plot can be c-d-e-a-b or even e-d-c-b-a. In Himawan Pratista, Memahami Film, (Yogyakarta: Homerian Pustaka, 2008), p.37

\(^3\) The structure is embodied in the form of plot formulas, such as conflict and resolution, struggle and reconciliation, and separation and union. This plot formulas are carried out by means of actants, or character function, which are slots filled by the actual characters (surface phenomena) in a given story. In Lois Tyson, Critical Theory Today: A User-Friendly Guide. 2\(^{nd}\) ed. (New York: Routledge, 2006), p.225
sons who presume dead in the Battle of Gallipoli as the main narrative structure, which influences the emergence of another event in *The Water Diviner* film.

**B. Focus of the Study**

Based on the background of the study above the research will be focused on finding the main narrative structure in *The Water Diviner* film directed by Russell Crowe.

**C. Research Question**

Based on the limitation of the problem above, the writer formulates the research question, as follows:

How is the correlation between the actantial and functional model in constructing the main narrative structure in *The Water Diviner* film viewed from structuralism theory by A.J. Greimas?

**D. Significance of the Research**

The significance of this research is to gain more knowledge about reading, understanding, and analyzing text through the structuralist narratology theory proposed by A.J. Greimas. Besides that, the research can assist advantageously for next researcher who would like to conduct the research with the similar case as additional reference in literature studies.

**E. Research Methodology**

This research methodology includes the important aspects, such as the objective, method, data analysis, research instrument and unit of the analysis.
1. **The Objectives of the Research**

Based on the research question above, the objective of the research is to find the main narrative structure in *The Water Diviner* film which influence the emergence of the sequence of events in this film, by correlating the actantial and the functional structure.

2. **The Method of the Research**

This research uses a qualitative method that tries to explore all the phenomena associated with the problems that arise in the story. The writer uses qualitative method because she does not use any data that use numeric and statistic data. Bodgan and Taylor (1975) in Moleong says that, “qualitative methodology as a research procedure that produces descriptive data in form of written words or spoken of people and behaviors that can be observed.”\(^4\) This research is also using descriptive analytic method because the writer describes the data with any evidences to emphasize her analysis which is mainly based on the verbal data taken from *The Water Diviner* film.

3. **The Technique of Data Analysis**

The writer uses structuralism narratology theory proposed by A.J. Greimas approach to analyze the data and divided the data analysis into two parts. The first, the writer discovers the role or the function of each character by determining the character into six actant functions, such as sender, receiver, subject, object, helper and opponent. Then, the writer describes the narrative structure through the functional model. The second, the writer finds the correlations between the results.

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of the analysis of actantial and functional model to find the main narrative structure in *The Water Diviner* film.

The analysis begins with collecting data such as the function of characters and events in *The Water Diviner* film. Then analyze the structure of the story with the method structural models A.J. Greimas and uncover chart actant scheme and structure functional which will form the main structure of the pattern of the story.

4. **The Instrument of the Research**

The instrument of this research is the writer herself. The writer gets all the information by watching the corpus, which is *The Water Diviner* film for several times and understanding the whole of the story of the film. Then, the writer collects the verbal data, makes an actantial schema and analyses the data in a functional scheme through the structural theory by A.J. Greimas.

5. **Unit of Analysis**

The unit of this research is *The Water Diviner* film directed by Russell Crowe, released on December 26th, 2014 in Australia, New Zealand, and Turkey with 111 minutes duration.

6. **Time and Place**

This research is began in the academic year of 2015, conducted in the Faculty of Adab and Humanities, Islamic State University of Syarif Hidayatullah, Jakarta.
CHAPTER II
THEORITICAL DESCRIPTION

A. Previous Research

The writer uses four previous researches which are relevant to this study, to serve as a reference for the writer in conducting this study and to see the distinction of this research problem with the previous research have. The writer does not find any thesis used the same corpus, *The Water Diviner* film, analyzed by the same theory or even the different theory. However, she finds four theses as a reference with different corpus and media, but they use the same theory, the structuralism theory of A.J. Greimas.

The writer finds the similar case in a thesis entitled “The Actantial and Functional Structure Analysis of Three Short Stories in the Book of Karma and Other Stories” by Rishi Reddi” by Beni Riyawati (2011). 5 She uses the descriptive qualitative method and Structural narratology theory by A.J. Greimas to describing, understanding, and examining the actantial and functional structure in these short stories. This research is aimed to find structural narrative in Reddi’s short stories, *such as The Validity of Love, Bangles, and Devadasi*. These stories have the same theme that is the intergenerational conflict, thus Riyawati wants to know whether each structure from the stories is same or not. The result of the research shows that the several parts from the story of *The Validity of Love* and

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5 Beni Riyawati, Unpublished Bachelor Thesis: The Actantial and Functional Structure Analysis of Three Short Stories in the Book of Karma and Other Stories” by Rishi Reddi (Faculty of Letters and Humanities, UIN Syarif Hidayatullah, Jakarta, 2011).
Devadasi have similarity of narrative structure, but the story of Bangles does not have similar narrative structure with the other stories.

The analysis of a novel using the Greimas’ theory apply in a thesis entitled “A Character Analysis On Fan Wu’s Novel “February Flowers” Based On Greimas Structural Theory” by Astri Farhatinnisa (2009). The Study is aimed to analyze the drastic change of the main character personality in February Flowers novel. The writer of this research divided the analysis in two parts. Firstly, she analyzes the character’s characteristic before and after the changing of her personality. Secondly, she determines the actant function of each character. She uses Greimas’ theory to discover the actant function of each character in the story which influenced the changing of main character personality. In conclusion, this research found that the changing of the main character personality is affected by her friend’s bad behavior and the main character’s desire of adulthood through the Greimas’ theory. The actantial scheme shows Chen Ming, the main character, and her friend, Miao Yan have the actant function as the sender which influence the changing of Chen Ming’s personality as the object.

A thesis entitled “An Application of A.J. Greimas’ Structural Analysis on J.R.R Tolkien’s The Hobbit” by Mike Betri Handayani (2010). This research analyzes The Hobbit novel to find the actant function of each character and then explains it in the functional model. Besides that, this research also intends to prove that this novel has three structures, named Syntagms. In this analysis,
Handayani finds the ambitions of the major character to reach his desire and purpose through the three actants and functional structure in the novel. The all subjects have the desire to get the same object, the treasure. She also discovers three syntagms. The first syntagms is contractual structure, the hero is making an agreement. The second is performative structure, there is a tasks, trials, struggles. The last is disjunctive structure, involves travel, movement, arrivals and departures.\footnote{Mike Betri Handayani, Unpublished Bachelor Thesis: An Application of A.J. Greimas’ Structural Analysis on J.R.R Tolkien’s The Hobbit (English Department, Andalas University, Padang, 2010).}

The last previous research is a journal entitled “The Grammar of Disney Long Animations: A Structuralist Reading” by Vyrna Santosa”.\footnote{Vyrna Santosa, “The Grammar of Disney Long Animations: A Structuralist Reading”, Journal Kata, Vol. 5, No. 3, (December, 2013).} This research analyzes six Disney animations, such as Mulan, Little Mermaid, Hercules, The Hunchback of Notre Dame, The Lion King, and A Bug’s Live by revealing the underlying rules governing the film narratives. This study discusses the typical characters and actions, the construction of “function”, and the significant actions which shape the story and reveals the six actant/roles based on the prescribed characterization, three basic patterns of how each actant is related to one another, and the twelve sets of basic arrangement of functions as the single basic structure of all Disney long animations. This study proves how loyal and consistent the creators of Disney long animations are toward the underlying basic structure of the story.

The distinction between the four previous researches above and the research that will be conducted by the writer is on the unit and objectives of each
research. In Riyawati’s thesis, she analyzes three short stories and wants to know whether each structure of the stories is same or not, so she finds the structural narrative in these short stories using Greimas’s theory. In Farhatinnisa’s thesis, the unit of the research is a novel. She uses two theories, the theory of character and Greimas’ theory. She uses the actantial model to discover the changing of the major character’s personalities. Handayani’s thesis aims to discover the syntagms of the narrative structure and also analyzes both actantial and functional model. In Santosa’s journal, she analyzes six Disney animation films and finds the underlying basic structure of the stories to know how loyal and consistent the creators of Disney long animations are. While, this thesis will find the main narrative structure by correlates the actantial and the functional model.

B. Concept

1. Structuralism

Structuralism is a movement of thought in the humanities, widespread in anthropology, linguistics, and literary theory, and influential in the 1950s and 60’s. Barry said that, “structuralism is first seen in the work of the anthropologist Claude Levi-Strauss (1908–) and the literary critic Roland Barthes (1915-1980).”9 Structuralism was heavily influenced by linguistics, especially by the pioneering work of Ferdinand de Saussure. Lanir stated that, “In his Course in General Linguistics, a book which compiled from notes by his students, Saussure

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investigated language as a structured system of linguistic units that organize the mass of confused thoughts that fill our minds.”

Saussure is the key figure in the development of modern approaches to language study. According to Saussure, “language is the primary sign system whereby we structure our world.” Thus, language system is similar to any other sign system of social behavior like fashion, table manners, and sports. All of those are considered as texts with underlying systems that construct them. Like language, these expressions of social behaviors generate meaning through a system of signs. Like language, the system of signs can also be found in the product of social behavior, for example film. Furthermore, Wolfrey mentioned that “For Saussure, the sign consist of two inseparable aspects, the signifier and the signified. The signifier refers to a set of speech sound in language, while the signified functions as the meaning that undergirds the sign itself.”

Moreover, structuralism, according to Eagleton (2008), is an attempt to apply this linguistic theory to objects and activities other than language itself. Besides that, structuralism is considered as anti-humanist which means that structuralism is concerned on the work itself, not to its author. Structuralism is also considered releases the literary work from history and social culture as its origin.

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For student of literature, structuralism has very important implications. After all, literature is a verbal art: it composed of language, so its relation to the “master” structure, language, is very direct. Structuralist approaches to literature will focus on the narrative dimension of literary text because structuralist criticism deals mainly with narrative. Furthermore, Tyson (2006) stated that:

“Structuralism does not attempt to interpret what individual text mean or even whether or not a given text is good literature. Issues of interpretation and literature quality are in the domain of surface phenomena, the domain of parole. Structuralism seeks instead the langue of the literary text, the structure that allows texts to make meaning, often referred to as a grammar because it governs the rules by which fundamental literary elements are identified (for example, the hero, the damsel in distress, and the villain) and combined (for example, the hero tries to save the damsel in distress from the villain). In short, structuralism isn’t interested in what a text means, but in how the text means what it means.”

Saussure gave structuralist a way of thinking about the larger structures which were relevant to literature. He used the terms langue and parole to signify language as a system or structure. Saussure’s ideas laid a foundation for many significant developments in the study of linguistics, including the work of the structuralist. After Saussure, the structuralism theory developed into several views, the thinker generation was influenced by his concept are Claude Levi-Strauss, Tzvetan Todorov, Vladimir Propp, and A.J. Greimas.

2. **Structural Narratology Theory by A.J. Greimas**

Narratology is the study of narrative structures or it can be called the theory of narrative. Narratology is a branch of structuralism whose ideological basis and some of its terms borrowed from linguistic theory. Tyson says that, “A

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good deal of literary criticism that today goes under the name *narratology* belongs to this kind of structuralist approach."\(^{15}\) Narratology evolved on the basis of linguistic analogy, such as syntactic models, the relationship between the subject, predicate, and object.

“Structuralist narrative theory develops from certain elementary linguistic analogy. Syntax (the rules of sentence construction) is the basic model of narrative rules. Todorov and others talk of ‘narrative syntax’. The most elementary syntactic division of the sentence unit is between subject and predicate (. . . .)\(^{16}\)

The word narratology was first used in *Grammaire du Décaméron* by the Franco-Bulgarian philosopher Tzvetan Todorov.\(^{17}\) Structuralist analyses of narrative examine in minute detail the inner “working” of literary text in order to discover the fundamental structural units or functions that govern texts’ narrative operation and examine how narratives make meaning.

Greimas’ narratology was following a path taken by Propp and Levi-Strauss. Nyoman said, “Greimas research object is not limited to a particular genre, the fairy tale, but expanded in the myth.”\(^{18}\) Vladimir Propp was a Russian formalist scholar who analyzed the basic plot component of Russian folktales. Eagleton mentioned that, “The Russian Formalist Vladimir Propp had already made a promising start with his *Morphology of the Folk Tale* (1928), which boldly reduced all folk tales to seven ‘spheres of action’ and thirty-one fixed

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\(^{15}\) Ibid, p.224.


elements or ‘function’.” Propp explained those functions, “an act defined in terms of its role in the course of action of tale, could be classified into ‘spheres of action’: the hero (seeker or victim), the villain, the princess (a sought-for person) and her father, the dispatcher, the donor, the helper, and the false hero.”

Greimas simplified Propp’s ‘spheres of action’ into three pairs of opposed, included the six actants such as: subject versus object, sender versus receiver, and helper versus opponent. Greimas said that, “The actants are established by Propp (...) from their spheres of action, that is to say, with the help of the reduction of single function.” In addition, in the 1960s French anthropologist Claude Lévi-Strauss applied Saussurean principles to his study of mythology and kinship systems. Hence, Levi Strauss is interested in structural pattern which gives the myth its meaning.

“In his anthropological work, Lévi-Strauss sought a unifying system that could explain why similar myths appear in very different cultures. Myths derive their significance, according to his research in Structural Anthropology (1963), not from their individual elements, but rather from "bundles of relations." Applying to diverse mythologies Saussure's insights into binarism (that language derives meaning from difference (. . .) For Lévi-Strauss, myths are universal, timeless stories whose ultimate function is to represent the resolution of social conflict.”

By performing a reduction of Levi-Strauss’s reduction of Propp’s actants and functions, Greimas derives a still further simplified and more generalizable model of narrative structure. As a structuralist, Greimas has successfully

developed the theory of structuralism into structuralism narratology and introduce
the concept of the smallest unit of narrative in literature called actants. He
proposed an actantial model which involved six actants or basic roles and which
has proved very influential: subject, object, sender, receiver, helper, and opponent.

Greimas’ theory as conceptualized in three binary opposition actants and
functional model. According to A.J Greimas as cited by Lois Tyson in Critical
Theory Today that “the fundamental structure of narrative is the same as the
fundamental structure of language: subject-verb-object, this basic narrative
grammar generates the following three patterns of plots by aligning what Greimas
sees as the six fundamental actant into three pairs of oppositions”.23

A.J. Greimas makes meaning by structuring the world in terms of two
types of opposed pairs; “A is the opposite of B” and “-A (the negation of A) is the
opposite of –B (the negation of B)”.24 The Actant theory in A.J. Greimas as “the
basic narrative grammar generates the three patterns of plots by aligning what A.J.
Greimas considered the six fundamental actants into three pairs of oppositions;”25
subject><object, sender><receiver, helper><opponent.

a. The Scheme of Actantial Model

The actantial model is a device that can theoretically be used to analyze
any real or thematized action, but particularly those depicted in literary texts or
images.26 Greimas gives more attention to an action than the subject through the

24 Ibid., p.224.
25 Ibid., p.225.
actantial model. Subject in narrative is an artificial human which is formed by an action called actants.

Nyoman had cited that, “According to Remon-Kenan (1983:34-35), both actants and acteurs can have a meaning an action, they are not always placed by a human being, but they are can be also a non-human.” Moreover, the actants like sender, helper, opponent and object is not always placed by person, but it can be also a characteristic from the character, certain events, thing, and feeling. Moreover, at Greimas actant role, one actants can be represented by several different acteurs at the same time and one acteurs can hold multiple of role of actants.

Actant can be possibly absent one or more actants. According to Hubbard, “For example, the function of receiver may be empty and this would indicate the absence of a motivating force (or cause) of an action, this being the distinctive future of that play. The function of helper may be absent, emphasizing in this way the solitude of the subject. Various elements may be present simultaneously in relation to the object. The same can occur with the functions of opponent, sender, receiver, and subject.”

In the actantial model, an action may be broken down into six components, such as subject, object, sender, receiver, helper, and opponent. Rokhmansyah explains the meaning of the six actants as follows:

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27 Nyoman Kutha Ratna, Loc.cit.
1. Sender is someone or something that has a desire and is an activator of the story. Sender asks the subject to obtain the object that sender wanted.

2. Receiver is someone or something who/which receives the object that is searched by subject.

3. Subject is someone or something who/which has the duty to get the object which is desired by sender.

4. Object is someone or something who/which wanted by sender and searched by subject.

5. Helper is someone or something who/which assists the subject to get the object.

6. Opponent is someone or something who/which blocks or hinders the subject’s effort and struggle to get the object.

Actantial scheme is a fundamental narrative structure that underlies the entire text. This scheme has six actantial roles or functions arranged in three pairs of binary opposition. The pairs describe three basic patterns which perhaps recur in all narrative³⁰:

1. Desire, search, or aim (subject/object).

2. Communications (sender/receiver).

3. Auxiliary support or hindrance (helper/opponent).

According to Louis Hèbert\textsuperscript{31}, Greimas illustrates in the form of actantial schema as shown below:

![Figure 2.1 Greimas Actantial Scheme](image)

The arrows in the scheme above have an important role in explaining the narrative functions of each actant, as follows\textsuperscript{32}:

1. The arrow of the sender that leads to the object implies that the sender has the desire to get the object. The arrow from the object to the receiver implies that an object which is looked for by the subject is the sender’s quest to the subject, and the result is given to the receiver.

2. The arrow of the helper to the subject implies that the helper provides assistance to the subject in order to fulfill the tasks assigned by the sender. The arrow of opponent to the subject implies that the opponent blocks, hinders the subject’s effort and struggle to get the object.

3. The arrow of the subject to the object means that the subject searches the object which is desired by sender.


b. The Scheme of Functional Model

In addition to the analysis of actants and actantial scheme as described above, Greimas also proposed the functional model. The functional model is a sequence of events called the function. Function is a particular act of the same or different functions that forms the story. The sequence of events is functionally can determine a plot in the actantial model. A plot in the actantial model can be formed of events, therefore, event is a shift from one situation to another.

<table>
<thead>
<tr>
<th>Table 2.1</th>
<th>Greimas Functional Model</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage 1</td>
<td>Stage 2</td>
</tr>
<tr>
<td>Beginning</td>
<td>Transformation</td>
</tr>
<tr>
<td>Situation</td>
<td>Qualifying Test</td>
</tr>
<tr>
<td></td>
<td>Main Test</td>
</tr>
<tr>
<td></td>
<td>Glorifying Test</td>
</tr>
<tr>
<td></td>
<td>Ending Situation</td>
</tr>
</tbody>
</table>

The function of functional model used to explain the role of the subject in order to carry out the assignment from the sender. The explanation of the functional schema as follows:

1. Stage 1 is the beginning situation which is usually an explanation of the initial conditions from the story. Where this situation is still calm and peaceful. The situation when the sender does not have an object so that the sender gives the subject the task to find the object.

2. Stage 2 is transformation stage which is divided into three stages, such as qualifying test, main test and glorifying test.

   a. Qualifying test is a state in which the sender feels disturbed because there is something missing in him/her/itself, so sender

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33 *Ibid*, p.91.
has a wish to get an object. The sender gives a duty to the subject to look for an object. In this situation, the force of opponent begins to invade the subject.

b. Main test is a state in which the subject got a lot of obstacles from the opponent in the journey of the subject’s duties, but thanks to the help of rescuers. This situation is not balancing.

c. Glorifying test is a state in which the helper comes then the subject gets an object successfully. But, when subject is on the way to go home giving an object to the sender, the subject still gets another obstacle. If subject can 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 to get the object.

3. Stage 3 is the ending situation, the second balancing situation when the subject gives an object to the sender successfully. This situation will be peaceful again in new term situation.

In addition, Suwondo says that, “The actantial and the functional models which proposed by A.J. Greimas have a causal relationship as each actant is related to one another. The relationship between the actants was determined by their functions to build the structure (particular) narrative.” Therefore, between the actant and the function are all interconnected to form the narrative structure, that is the main narrative structure or the central narrative structure.

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In this research, the writer uses the actantial and functional model to analyze the narrative structure of *The Water Diviner* film. Thus, the two models are important and relevant to be used as the theoretical framework to this study because Greimas’ theory of actants can be used as a device to analyze an action in the story and this theory has an advantage to present the details of character’s life in the story from the beginning to the end. Moreover, the actantial and functional model have a relation in constructing the main narrative in *The Water Diviner* film. The actantial model schematically shows functions and roles of the character that perform in narrative, and the functional model is a sequence events that occur in the film called function to elaborate the role of the subject in order to carry out the task from the sender.
CHAPTER III
DATA ANALYSIS / FINDINGS

The writer divides the analysis into two parts. On the first part, the writer
discovers the role or the function of each character by determining the character
into six actant functions, such as sender, receiver, subject, object, helper and
opponent. Then, the writer describes the actantial scheme which builds the
narrative structure from the events that occurs in the story. The second part, the
writer finds the correlations between the results of the analysis of actantial and
functional model to find the main narrative structure in *The Water Diviner* film.

A. The Data Description

In this chapter, the writer finds the data that will be analyzed in this
research. The table below is the list of the acteurs and their actant functions in
*The Water Diviner* film:

<table>
<thead>
<tr>
<th>No.</th>
<th>Actants</th>
<th>Acteurs (Human or Non-Human)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sender</td>
<td>Connor desires to find the water</td>
</tr>
<tr>
<td></td>
<td>Receiver</td>
<td>Connor ‘s Family</td>
</tr>
<tr>
<td></td>
<td>Subject</td>
<td>Connor</td>
</tr>
<tr>
<td></td>
<td>Object</td>
<td>Water</td>
</tr>
<tr>
<td></td>
<td>Helper</td>
<td>Connor’s Ability on dowsing rods</td>
</tr>
<tr>
<td></td>
<td>Opponent</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Sender</td>
<td>Lizzie</td>
</tr>
<tr>
<td></td>
<td>Receiver</td>
<td>Subject</td>
</tr>
<tr>
<td>---</td>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>1.</td>
<td>Lizzie</td>
<td>Lizzie</td>
</tr>
<tr>
<td></td>
<td><strong>Sender</strong></td>
<td><strong>Connor’s promise</strong></td>
</tr>
<tr>
<td>4.</td>
<td><strong>Sender</strong></td>
<td><strong>Connor</strong></td>
</tr>
<tr>
<td>5.</td>
<td><strong>Sender</strong></td>
<td><strong>Connor</strong></td>
</tr>
<tr>
<td></td>
<td>Opponent</td>
<td>Helper</td>
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<td>---</td>
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<td>6.</td>
<td>Lieutenant-Colonel</td>
<td>Major Hasan</td>
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<td>7.</td>
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<td>8.</td>
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<td>9.</td>
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<tr>
<td></td>
<td>Object</td>
<td>Helper</td>
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<td>---</td>
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</tr>
<tr>
<td>10</td>
<td>Ayshe</td>
<td>Omer’s wife</td>
</tr>
<tr>
<td></td>
<td>Sender</td>
<td>Receiver</td>
</tr>
<tr>
<td></td>
<td>Ayshe</td>
<td>Ayshe</td>
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<tr>
<td></td>
<td></td>
<td>Ayshe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Helper</td>
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<tr>
<td></td>
<td></td>
<td>A cup of coffee</td>
</tr>
<tr>
<td>11</td>
<td>Sender</td>
<td>Receiver</td>
</tr>
<tr>
<td></td>
<td>Omer</td>
<td>Orhan</td>
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<td></td>
<td></td>
<td>Helper</td>
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<tr>
<td></td>
<td></td>
<td>Connor</td>
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<tr>
<td>12</td>
<td>Sender</td>
<td>Receiver</td>
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<tr>
<td></td>
<td>Major Hasan</td>
<td>Connor</td>
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<td></td>
<td></td>
<td>Helper</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jemal and Major Hasan</td>
</tr>
<tr>
<td>13</td>
<td>Sender</td>
<td>Connor</td>
</tr>
<tr>
<td></td>
<td>Connor</td>
<td></td>
</tr>
<tr>
<td>Sender</td>
<td>Receiver</td>
<td>Subject</td>
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<tr>
<td>Connor</td>
<td>Connor</td>
<td>Connor</td>
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<tr>
<td><strong>14.</strong></td>
<td>Sender</td>
<td>Receiver</td>
</tr>
<tr>
<td>Connor</td>
<td>Connor</td>
<td>Connor</td>
</tr>
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<td></td>
<td></td>
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<tr>
<td><strong>15.</strong></td>
<td>Sender</td>
<td>Receiver</td>
</tr>
<tr>
<td>Connor</td>
<td>Connor</td>
<td>Connor</td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td><strong>16.</strong></td>
<td>Sender</td>
<td>Receiver</td>
</tr>
<tr>
<td>Connor</td>
<td>Connor</td>
<td>Connor</td>
</tr>
<tr>
<td>Opponent</td>
<td>Arthur, The Greek Army</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>------------------------</td>
<td></td>
</tr>
<tr>
<td>Sender</td>
<td>Ayshe</td>
<td></td>
</tr>
<tr>
<td>Receiver</td>
<td>Ayshe</td>
<td></td>
</tr>
<tr>
<td>Subject</td>
<td>Ayshe</td>
<td></td>
</tr>
<tr>
<td>Object</td>
<td>Connor’s love</td>
<td></td>
</tr>
<tr>
<td>Helper</td>
<td>The coffee</td>
<td></td>
</tr>
<tr>
<td>Opponent</td>
<td>Ø</td>
<td></td>
</tr>
</tbody>
</table>

B. The Data Analysis

1. The Actantial Scheme and Functional Structure

On the first part of the analysis, the writer analyzes the actantial scheme and the functional structure of *The Water Diviner* film. The actantial model which proposed by A.J. Greimas, “is a device that can theoretically be used to analyze any real or thematized action may be described by at least one actantial model, but particularly those depicted in literary text or images”\(^{35}\) and allows us to break an action down into six actants: 1. Sender is someone/something which has desirability in getting someone or something. 2. Receiver is someone or something which gets the object. 3. Subject is someone or something which gets command from the sender to get the object. 4. Object is someone or something which the sender wants to get. 5. Helper is someone or something which helps the subject to get the object. 6. Opponent is someone or something which blocks the

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subject to get the object. Then, the writer will group the events that occur in the story based on the structural of narrative, called the functional model.

The writer discovers 17 actantial schemes and functional structures in this film. Each actantial scheme which describes one action was explained by the description of the functional structure, as follows:

a. **The Actantial Scheme and Functional Structure 1**

The desire to find water (sender) leads Connor (subject) to dig a well to find water (object) because in his land, sometimes, rain does not come for three or four years. He uses his ability on dowsing rods (helper) to get the object. He does not get any obstacle (Ø opponent) that hinders him to find water. His family (receiver) can use water for daily needs and for watering their field as Connor is a farmer.

**The Beginning Situation**: Connor has a desire to find the water because in his land, North Western Victoria, Australia, sometimes it does not rain for three or four years at a time. **The Qualifying Test of Transformation**: Four years after the
lost of his sons, Connor tries to find the water in the dry bare land. Connor has got a knack for finding underground water using dowsing rods to get the spring. **The Main Test of Transformation:** Connor keeps walking around and holding horizontally a rod in each hand. **The Glorifying Test of Transformation:** At the end the two rods make a cross sign and points down slightly when water is below it. **The Ending Situation:** After find the spot, he digs the field and finds the wellspring.

b. **The Actantial Scheme and Functional Structure 2**

The loss of her sons (sender) makes Lizzie (subject) got an outpouring of grief which makes her considered and acted that three sons were still alive and blames Connor for not going to find their sons. Because she cannot copes her grief, so she commits suicide (object). In this second actantial scheme, Connor has his sixth-sense (helper) helping him to give a hint of what going to happen. He dreams of her wife waving a goodbye to him. When he awake, he calls his wife and hears dog barking by the lake and finds that she drowned in a dam that he built. Then, he buries her properly, but at first, the priest (opponent) does not allowed she who taking her own life to be buried in consecrated land.

```
<table>
<thead>
<tr>
<th>Sender</th>
<th>Object</th>
<th>Receiver</th>
</tr>
</thead>
<tbody>
<tr>
<td>The loss of her sons</td>
<td>Lizzie’s death</td>
<td>Lizzie</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Helper</th>
<th>Subject</th>
<th>Opponent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connor’s sixth-sense</td>
<td>Lizzie</td>
<td>Priest</td>
</tr>
</tbody>
</table>
```
**The Beginning Situation:** Lizzie assumes that her three sons were still alive, but the real is they are presumed dead in the Battle of Gallipoli. **The Qualifying Test of Transformation:** Four years after the lost of her three sons, Lizzie still polishes her son’s shoes and asking his husband to tell their sons’s favorite story of *Arabian Nights* to an empty bed before their bed time.

Lizzie : Arthur’s worn through the toe of his boot again. What does he do? The boys are all in bed. They’re waiting for you to read to them.
(00:09:18 – 00:09:30)

**The Main Test of Transformation:** Lizzie still cannot accept that her sons were presumed dead and she keep blaming her husband because he is very good to find the wellspring but he cannot even find his sons.

Lizzie : You can find water but you can’t even find your own children. Why can’t you find them? You lost them.
(00:10:58 – 00:11:05)

Connor falls asleep and dreams about his wife saying a goodbye to him, then, he is awakened and calls her up. Then, he finds Lizzie drowns herself in a dam because she cannot bear the grief of losing his sons. **The Glorifying Test of Transformation:** Connor wants Lizzie to be buried in the consecrated ground. Because the priest thinks Lizzie has taken her own life, so he does not allow her to be buried in there. The priest finally gives in, but only if Connor gives his cart as an offering to the church.

Connor : I’ve dug the grave, I made the coffin, all I’m asking you to do is say some words and throw some dirt.

The Priest : That cart of yours would make a useful benefaction for our community. An offering to God.
(00:15:08 – 00:15:31)
The Ending Situation: Connor buries Lizzie in a consecrated grave and vows to find their sons and bring them home for her.

c. The Actantial Scheme and Functional Structure 3

Connor’s promise to his wife (sender) encourages him (subject) to travel to Istanbul (object). On the ship, he reads Arthur’s diary, then he sees (helper) that there is someone dancing a Turkey dance through his sixth-sense. Arriving in Istanbul, when Connor asks where is the war office, his bag was taken away by Orhan (opponent) as a trick to grab Connor to his hotel. Then, Connor (receiver) decides to stay in his hotel.

The Beginning Situation: Before Connor buried his wife, he vows to find their three sons and bring them home.

Connor: I’ll find them, love. I’ll find them and I’ll bring them home to you.

(00:16:00 – 00:16:06)

The Qualifying Test of Transformation: Connor’s promises to his wife encourage him to embark on a ship in three months journey to Turkey. On the ship, he reads Arthur’s diary, and he can see that there is someone does a Turkey’s dancing, but the face does not shown. That is a kind of a hint for
Connor. *The Main Test of Transformation:* Arrived in Istanbul, Connor is welcomed by buggers who offer a hotel to him. One of them is Orhan, a little boy who keep following Connor to bring him to his hotel. When Connor asks to the Officer how to go to Gallipoli, Orhan grabbed Connor’s bag as a trap to take Connor to his place.

An officer : And... I’d keep an eye on your bag if I were you.
Connor  : Crafty little buggers.
Connor  : Give me that bag, you little bastard.  

(00:24:58 – 00:26:35)

*The Glorifying Test of Transformation:* Connor runs to catch Orhan to get his bag back. Connor catches Orhan and takes his bag back. *The Ending Situation:* Connor realizes that he is standing in front of the hotel which Orhan offers him before and decides to stay in the hotel until he knows the way to go to Gallipoli.

d.  The Actantial Scheme and Functional Structure 4

Connor (sender) goes to the war office guided by Orhan (helper) to get the British officer permission to go to Gallipoli (object), but the officer does not allowed him to go there. Knowing that Connor did not get the permission, Ayshe (helper) tells him how to go to Gallipoli.
The Beginning Situation: Connor goes to the War Office to ask the permission to British officer to go to Gallipoli. The Qualifying Test of Transformation: To go to The War Office, Connor was guided by Orhan. The Main Test of Transformation: The British Officer does not allow Connor to head to Gallipoli because it remains a very sensitive military zone and he thinks that Connor could not possibly find his sons bodies. He does not give Connor a permission paper to go there, and suggests Connor to go back to Australia instead.

Connor: All i need from you is a piece of paper and a stamp, saying that i can go there.
British officer: I simply couldn’t, Mr. Connor, even if that were my inclination.
Connor: I can find them.
British officer: How could you possibly hope to do that? (... ) They would dig an enormous bloody pit and rake the whole lot in with a few handfuls of lime. No names. Horse, mules and the men. All turned into fertilizer. This is the war anyone has given a damn.
Connor: My boys should be buried at home, beside their mother.
British officer: Go home, Mr. Connor. (00:32:09 – 00:33:01)

The Glorifying Test of Transformation: Next day after he went to the war office, Connor gets his breakfast, and he got a cup of coffee with bitter taste. Ayshe’s father joins in the table and talks to him using a Turkish language, so Connor does not understand what he says. Therefore, Ayshe tells that his father asked about his wife. Connor says that his wife is dead. When Ayshe asks about his sons, Connor only shows a sad face. Ayshe got her sympathy for him, after she knows what he was doing in Istanbul, so she tells him the way to go to Gallipoli. He must to take the ferry to the town of Chanak, then, pay a fisherman to across the straits, so he does not need a British permission to go there. The Ending
**Situation:** After discovers the way to go to Gallipoli, he directly goes to find his missing sons.

**e. The Actantial Scheme and Functional Structure 5**

Connor (sender) heads to Gallipoli to find his sons (object). Arriving in Gallipoli, he (subject) was rejected by Lieutenant-Colonel Hughes (opponent), but he assists by Major Hasan, Turk officer (helper) who let him find his sons in the battle field, and Arthur’s diary and his sixth-sense (helper) helps him to find where his sons body is. Finally, he (receiver) finds the two bodies of Edward and Henry.

**The Beginning Situation:** Connor sails from Istanbul to Gallipoli to trace his dead sons.

An officer : Sir, are we expecting company?
Lieutenant-Colonel Hughes : Whoever they are, bring them to my tent.

(00:40:34 – 00:40:44)

**The Qualifying Test of Transformation:** Arrived in Gallipoli, Connor was taken to Lieutenant-Colonel Hughes’s tent. Thus, Connor tells Lieutenant-Colonel Hughes that his sons were dead on August 7th at Lone Pine.
Connor: I know what date my sons were killed at Lone Pine. There’s a map, and the last entry in his diary is August 7th.

Lieutenant-Colonel Hughes: Rest assured, I aim to put a name next to every man out there, including your sons. I’m sorry, that you can’t stay. Tucker, escort Mr. Connor back to his boat.

(00:41:27 – 00:41:50)

**The Main Test of Transformation:** Lieutenant-Colonel Hughes did not allow Connor to stay in Gallipoli and asks Tucker to escort Connor back to his boat. Connor does not leave Gallipoli and stays in the beach. Lieutenant Hughes has a plan to sent Connor back in two days by a supply ship. So that, Major Hasan says that they could help Connor until then, because Major Hasan has the day of Connor’s sons were killed and he knows the area. In addition, Major Hasan wants to help because Connor is the only father who comes to find his son. **The Glorifying Test of Transformation:** Connor uses his ability to find his sons. When he stands in the middle of the battlefield, he can see what happened to his sons in the war and found his sons were dead side by side, then, he put a twig and sticks it on the ground as a sign that his sons were there. Connor gets his two sons, Edward and Henry. Lieutenant Hughes wants them to be buried in Gallipoli among their friends and Connor can accept it.

<table>
<thead>
<tr>
<th>Lieutenant-Colonel Hughes</th>
<th>: We found Henry.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connor</td>
<td>: Lying beside him.</td>
</tr>
<tr>
<td>Lieutenant-Colonel Hughes</td>
<td>: How on God’s earth did you know they’d be there?</td>
</tr>
<tr>
<td>Connor</td>
<td>: But you haven’t found Arthur yet.</td>
</tr>
<tr>
<td>Lieutenant-Colonel Hughes</td>
<td>: No, we combed the area thoroughly.</td>
</tr>
<tr>
<td>Connor</td>
<td>: Well, he wouldn’t leave his brothers, so he must be there.</td>
</tr>
</tbody>
</table>

(00:53:15 – 00:53:32)
**The Ending Situation:** Connor agrees with Lieutenant-Colonel Hughes’ for Edward and Henry to have their proper burial in Gallipoli, and Connor tells the last story of *Arabian Nights* to his sons.

Lieutenant-Colonel Hughes: We’ll give Henry and Edward a proper burial tomorrow.
Connor: I promised the mother, I would find them and bring them home.

**The Actantial Scheme and Functional Structure 6**
Major Hasan (sender) wants to show Connor (object) about Arthur whois may be the one who still lost. He (subject, helper) gave Connor a list of name who taken prisoner. There is no opponent for Major Hasan to help him. Connor (receiver) knows that may be Arthur is probably still alive.

**The Beginning Situation:** Jemal gives Major Hasan a paper and asks him why he cares about the farmer, Joshua Connor. *The Qualifying Test of*
**Transformation:** Major Hasan goes to Connor’s tent to give him the paper. **The Main Test of Transformation:** Major Hasan tells the paper is the list of the name of men who sent to Istanbul. **The Glorifying Test of Transformation:** Major Hasan shows Connor there is his family name in the list. It means that Arthur is still alive and he was taken prisoner. **The Ending Situation:** Connor gets the information from Major Hasan that Arthur is probably still alive in a prison.

**g. The Actantial Scheme and Functional Structure**

Connor (sender, subject) goes to the war office to ask to British officer where is the prison (object). His braveness leads him to follow Major Hasan to get more information from him, because British officer (opponent) keep rejecting to help him, but he also does not get any information from Major Hasan (opponent). Connor (Ω receiver) does not get the object.

**The Beginning Situation:** Connor goes to the war office for the second time to ask where the prison camp is.

Connor : All I need to know is the name of the prison camp they send my son to.

(01:00:03)
The Qualifying Test of Transformation: Connor intentionally meets Major Hasan in the war office, and he asks him about the prison. Unfortunately, Major Hasan says he is finished helping him. The Main Test of Transformation: The British officer asks Connor’s passport and keep it as the consequence, because Connor goes to a very sensitive military zone, Gallipoli. Furthermore, the officer notices him that he will pick Connor at 4.00 on Thursday with his passport and a ticket to Australia. He assures Connor not to miss that boat. The Glorifying Test of Transformation: Connor urges the officer to tell him where the prison camp, but the officer said that the prison is gone and he wants Connor to go out.

British Officer: And currently, in Anatolia, where the prison camps were incidentally, the Turks and the Greeks are turning the place into a complete and utter blood bath. So where, pray, in all this madness would you like us to start looking for your son?

Connor: You said the prison camps were in Anatolia? Who would have those records? The Turks army?

British officer: The camps are gone. They’re all gone. And so are you. Lieutenant, show Mr. Connor out. (01:00:25 – 01:00:50)

When Connor goes out from the war office, he sees Major Hasan and with his braveness he follows him to the Turk Army camp. Because he thinks Major Hasan is the only one who can inform him about the prison camp. The Ending Situation: When Connor got there, what he gets is nothing. Major Hasan says he must never come back to that camp and he cannot help him anymore.

Connor: Major Hasan? I need to talk to Major Hasan.
Jemal: He followed you all the way. He will get us all hanged.
Connor: Nobody will tell me what prison camp they sent my son, Arthur to. Your army must have records? Please, I’m at a dead end.
Major Hasan: Then now we are in the same place. I told you I cannot help you anymore. You must never come back here, Mr. Connor. Take him back to his hotel.

(01:02:49 – 01:30:01)

In this stage, there is no ending situation, because the subject does not get the subject which is the sender’s request.

h. The Actantial Scheme and Functional Structure 8

Orhan (sender, subject) wants Connor (object) to join him and his mother to go to the cistern. At first, Ayshe (opponent) does not allow Connor to go, but Orhan’s whimper (helper) makes her say yes to let him come along with them.

The Beginning Situation: Orhan has an appointment to go to the cistern with his mother. The Qualifying Test of Transformation: Orhan asks his mother that Connor will accompany them to the cistern.

Orhan : Anne, Joshua Bey is coming with us to the cistern.
Asyhe : No, it is just you and me today. Special treat. I’m sorry Mr. Connor, this is not possible. It will not be proper.
Connor : Hmm, I understand.

(01:03:58 – 01:04:05)

The Main Test of Transformation: However, his mother refuses his request as she only wants to have a special day with her son. Orhan is whimper to
his mother to allow Joshua Bey to join with them. **The Glorifying Test of Transformation:** Ayshe cannot see Orhan’s sad face and connot reject Orhan’s demand. She allows Connor to go with them, but with one rule.

Ayshe: Oh, Mr. Connor. Perhaps if you were to follow 20 paces behind, then there would be no shame.

Connor: I will get my hat and my coat.

**The Ending Situation:** Orhan, Ayshe, and Connor are elated. On the way to the cistern, Ayshe looks Connor and she smiles. Then, in the cistern Connor tells about his life in Australia as the water diviner. After that, Ayshe is splashing water to Orhan and Connor. Apprehensively and rather awkwardly, Connor develops tentative bonds with both Orhan and Ayshe.

i. **The Actantial Scheme and Functional Structure**

Omer (sender, subject) wants to marry Ayshe (object) as a second wife. In the bottom of her heart she (opponent) does not want to marry with Omer, her brother in law. Omer’s wife (helper) accepts that his husband will marry Ayshe. Omer (receiver) thinks Ayshe agree with the marriage because she comes to his house she welcomed by his wife.
**The Beginning Situation:** Ayshe’s husband, the Turkey’s soldier, dead in the battle of Gallipoli. He has an elder brother, named Omer. In Turkish’s custom, the brother of the dead man in charges with the son of the dead man, so Omer wants to marry Ayshe as a second wife. **The Qualifying Test of Transformation:** Omer said to Ayshe that, she must do the traditional mourning, then, they can be married. In addition, he said that she must do the right thing if only for her son. **The Main Test of Transformation:** Ayshe holds a black long dress and looking to a mirror, then, cries. Despite her husband is dead in the war, Ayshe thought she is still a married person. She does not ready to remarry, but she has to do that for Orhan. Orhan is the only one person who does not know if his father is dead. Therefore, Omer wants to tell him about it, but Ayshe refuses. She wants to tell his son in her own way. **The Glorifying Test of Transformation:** Omer agrees with Ayshe’s decision for not to tell Orhan about his father. **The Ending Situation:** Ayshe comes to Omer’s house to meet his wife and his daughters. Omer’s wife shows the room in the house to Ayshe which will be hers and tells that Omer will join her in every third night, so Omer thinks that Ayshe agrees with the marriage.

j. **The Actantial Scheme and Functional Structure 10**

Ayshe (sender) wants to tell Connor (object) about their belief in a cup of coffee. She (subject) makes a cup of coffee for him, and shows the game how the coffee can determine the fate. But after it (helper) tells the result, Ayshe (opponent) does not tell Connor about the fate which draws by the coffee.
The Beginning Situation: Ayshe makes a cup of coffee for Connor and would like to show him a Turkish game. The Qualifying Test of Transformation: Firstly, Connor was told to drink the coffee, then, Ayshe could start a game that determines his fate somehow. The coffee has a sweeter taste than the first she made for him.

Ayshe: Take care your fate is in there. It is a silly peasant game. You have to drink it first.
Connor: (drink a coffee, then smiling)
Ayshe: Now we wait.

(01:09:56 – 01:10:23)

Ayshe tells Connor how Turks do the game which becomes their custom.

Ayshe: We decide everything here by coffee. Business, holidays, even our husbands.
Connor: And that works?
Ayshe: When two families come together to arrange a marriage, the young girl serves them coffee. If it is sweet, she approves of the match. If it is bitter, go away. The more sugar, the deeper the love.

(01:10:25 – 01:10:2)

The Main Test of Transformation: Ayshe stirs the coffee cup, then, upends the cup on its saucer. After waiting for a moment, she looks out inside the

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**Diagram:**
- **Sender:** Ayshe
- **Object:** To tell Connor about a game of coffee
- **Receiver:** Ayshe
- **Helper:** A cup of coffee
- **Subject:** Ayshe
- **Opponent:** Ayshe
cup of coffee. She surprises when she sees it and does not tell the result of this game to Connor. **The Glorifying Test of Transformation:** Ayshe confutes what she said about there is a fate in the coffee and it is just a silly peasant game to Connor. Afterward, she leaves Connor. **The Ending Situation:** Connor does not know whether it is good or bad result of the coffee game. Ayshe was trying to disguise the result of the coffee and keep it by herself.

**k. The Actantial Scheme and Functional Structure 11**

Omer (sender, subject) tells Orhan (object, receiver) that his father had already died four years ago in the war. Then, he and Ayshe fight, because she tells him that she does not want remarry (opponent), he slaps her, and Connor comes (helper) to help Ayshe.

**The Beginning Situation:** Omer comes to the hotel to make sure Ayshe is already told Orhan about his father. **The Qualifying Test of Transformation:** When Omer is in the hotel, he found Ayshe served a breakfast meal for Connor. It makes he looks cynical. **The Main Test of Transformation:** Omer lost his patience on Ayshe, as she did not wear the black dress to mourn and she said that
she does not ready to remarry. She is not certain her husband, Turgut has died in the war. However, Omer said everybody knows Turgut is in heaven now, but only Orhan does not know about that yet. Then, Omer tells Orhan that his mother has lied to him and his father is dead in the war four years ago. Knowing that, Orhan become upset and run to upstair. Connor catches and hugs him, then, go to the kitchen to help Ayshe because he hears the sound of fighting. An angry Ayshe slaps Omer because he said she is not better than the sluts and he attacks her back.

**The Glorifying Test of Transformation:** Omer hits Ayshe and Omer is so furious because Connor intervanes. Ayshe lashes out, blaming Joshua Connor for making things worse and tell him to leave.

Ayshe : Stop! Stop! You fool! This is not your business!
Omer : This is what you want? The enemy?
Ayshe : It has nothing to do with him!
Omer : My brother was a fool! You disgrace our family!

(01:12:58 – 01:13:13)

**The Ending Situation:** Orhan looks so sad, sit in the corner of stairs waiting Connor leaves the hotel and gave Orhan his son’s favorite book, Arabian Nights.

Orhan : You don’t need to go. She gets angry with me all the time.

(01:14:14)

1. **The Actantial Scheme and Functional Structure 12**

Major Hasan (sender) sends Jemal (helper) to pick Connor for him. He wants to tell Connor (object) that may be Arthur is taken prisoner in Afyon. Before Jemal arrived in Connor’s hotel, Connor was attacking by Omer fellows (opponent), then, Jemal (helper) stops them.
The Beginning Situation: Major Hasan wants to tell Connor something helpful about Arthur, so he sends Jemal to go to Connor’s hotel. The Qualifying Test of Transformation: Once Connor leaves the hotel, Omer and a few of his friends gang up on him because he thought Connor has disgraced his family. Jemal stops them and saves his life, then, takes Connor to Major Hasan.

Omer: You know him? This man has dishonoured my family.
Jemal: My orders are to take him to Major Hasan. Come here, Connor!

The Main Test of Transformation: Jemal tells that he found Arthur’s name on a list of the wounded and he might be sent from Canakkale to a camp in Afyon. But, Major Hasan is not quite sure whether Arthur has been survived in Afyon or not because the winter in that region is hard.

Jemal: I found your son’s name on a list of wounded. They take him from Canakkale to a camp in Afyon. After Afyon we don’t know. Winters are hard.

The Glorifying Test of Transformation: The next day, Connor will be deported to Australia, while he and Jemal will travel to Ankara which must pass
through Afyon. He will ask anyone there who remembers Arthur. **The Ending**

**Situation:** Connor realizes they are going through the region where his son, Arthur, might be staying at.

**m. The Actantial Scheme and Functional Structure 13**

Connor (sender, subject) will be escort to Australia by British officer (opponent), so he escapes from them assisted by Ayshe (helper) and because he does not find Arthur yet and he believes in what he saw in his dream (helper) that Arthur is still alive.

**The Beginning Situation:** Connor returns to the hotel to retrieve his bag that he dropped earlier when he was attacked by Omer. **The Qualifying Test of Transformation:** Ayshe apologizes for her harsh words to him and offers to serve a dinner before he returns to Australia. They spend the evening chatting over dinner and they grow a connection. **The Main Test of Transformation:** Connor is dreaming his sons is gunned down in the war, and he sees in vision a painting, a windmill, and Arthur is doing a Turkey’s dancing. He was awakened by the sound of a dawn call to prayer, then, hears British officer shouthing his name in front of
the hotel to pick him up to the dock. Connor is not coming, the British Officer commands his subordinates to kick the door. The Glorifying Test of Transformation: The officers comb the rooms in the hotel to catch Connor. Connor tells Ayshe that he has seen Arthur alive in his dream. Ayshe grabbed his hand and tell he should not go, led him to climb up over the roof to escape, and said to him to be careful of the tiles. The Ending Situation: Connor sneaks out of the hotel to evade capture and runs to Major Hasan place to join him to head to Afyon.

n. The Actantial Scheme and Functional Structure

Connor (sender, subject) joins Major Hasan (helper) to go to Afyon (object) by train. On their way, they invaded by Greek Army (opponent). All of the passenger die, only Connor and Major Hasan survive, then, continue the journey to Afyon.

The Beginning Situation: Connor seems certain that he will find his son in Afyon. The Qualifying Test of Transformation: Connor joins Major Hasan
and Jemal and the Turk Army to infiltrate to Afyon by train. **The Main Test of Transformation:** In the middle of the way to Afyon, they see the black smoke in the mid of housing on the top of hill, so all of the soldier prepare their guns. They hear the brake squealed and the train stopped because the Greek Army blocked the railway with a bonfire. The Greek Army machine gun the train, kill almost all the people and the Turk soldiers on it, but only remains Major Hasan, Jemal and Connor who are still alive.

The Greek officer: We have an officer. Take him out. Shoot him with his own gun.

Major Hasan: This man is my prisoner. He is an Australian. Your Ally.

(01:28:12 – 01:28:30)

**The Glorifying Test of Transformation:** The leader of the Greek Army wants to kill those two Turk officers, then, Major Hasan said to the Greek that Joshua Connor is his prisoner and he is their ally from Australia, so Connor would not die with them. When the Greek Army leader is going to execute them, Connor rescues Major Hasan and Jemal, but Jemal has died with a cut in his throat by the Greek leader. He hits the leader and his subordinates with the cricket bat on right on their head, then, Major Hasan immediately shoots them, but the leader only get a shot on his arm. **The Ending Situation:** Connor and Major Hasan escape by the Greek officer’s horses go to Afyon.

o. **The Actantial Scheme and Functional Structure 15**

Connor (sender, subject) stops in a small village which stands a windmill (helper), he is assisted by Major Hasan and an old man (helper) to find Arthur (object). Connor (receiver) believes that Arthur is the builder of the windmill.
The Beginning Situation: Major Hasan will take Connor to Afyon in recompense for saving his life.

Major Hasan: I will ride with you as far as Afyon. (01:31:17)

The Qualifying Test of Transformation: They are riding a horse to head to Afyon. The Main Test of Transformation: On their way to Afyon, the pass the small village which has a windmill. Without any command, Connor goes into that village. Major Hasan shouts that he is in a wrong way to Afyon, but Connor did not hear what Major Hasan said. The Glorifying Test of Transformation: Connor climbs the windmill to call Arthur, while, Major Hasan asks an old man near the windmill where is the builder of the windmill.

Major Hasan: We look for the man who built the windmill.
Connor: Arthur!
An old man: He paints the icons in the old church.
Connor: Arthur.

The Ending Situation: After knowing Arthur is in the church, they immediately go there.
The Actantial Scheme and Functional Structure

Connor (sender, subject) finds Arthur (object) assisted by Major Hasan (helper) who takes him to Afyon. The Greek Army (opponent) comes to find Connor and Major Hasan to take the revenge, they gunned down the hill. Major Hasan escapes on his way, then, Connor and Arthur run away to the top of the hill. Connor (receiver) successfully persuades Arthur to come home with him.

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**The Beginning Situation:** Connor and Major Hasan quickly leave the windmill to go to an old church to find Arthur. **The Qualifying Test of Transformation:** Connor finds Arthur right under his nose in the church and Major Hasan is waiting outside. Arthur walks closer to his father and hugs him.

**The Main Test of Transformation:** The first words that Connor says to Arthurs are “Time to come home.” (01:33:56), but Arthur refuses his demand. Arthur says that he will not come back because his two dead brothers are not return home. Arthur was told by his father that his mother has died, then, he tells about his brothers who were died in the war to his father. Moreover, he apologizes for did not look after his brothers and he tells what happened to them in the war. Henry had his face shot off, Edward bled out for hours, and both of them have died.
Arthur is blaming himself about what happened to his brothers. He kills his brothers, so, it is okay for him to stay in Istanbul. Connor also said he kills his two sons too for letting his sons to serve in the war. Convincingly, Connor tells Henry and Edward are in Arthur’s soul, so he must go back home with him. **The Glorifying Test of Transformation:** The Greek Army come to the village to catch and take revenge to Major Hasan and Connor for shot him. After Connor thank to Major Hasan to take him there, Major Hasan leaves that dangerous place. Connor and Arthur run up the hill looking for a way out. The Greek army fires the hill. **The Ending Situation:** Connor and Arthur escape the Greek Army, they jump into a river which will take them across the valley.

**p. The Actantial Scheme and Functional Structure 17**

Ayshe (sender) makes a cup of coffee for Connor (object). She (subject) gives a lot of sugar in it, and it means that she wants Connor to be her love (object). After drink the coffee (helper), Connor stands and smile to Ayshe, it means that he accepts the love.

**The Beginning Situation:** Three weeks later they come to Ayshe’s hotel. They welcome by Orhan and his aunt. Orhan take Arthur to the room, and his aunt
tells Connor that Ayshe is outside serving another guest and Connor goes outside to find her. **The Qualifying Test of Transformation:** Ayshe is not surprised when Connor returns to the hotel as Ayshe has already known from the coffee weeks ago that Connor will be back for her. **The Main Test of Transformation:** Connor seats on the table, then, Ayshe looks at him and make him a cup of coffee. Connor drinks the coffee. He surprised for the taste of the coffee is very sweet.

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Connor : Am I welcome here?
Ayshe : All are welcome here.
Connor : You don’t seem surprised that I’m back.
Ayshe : It was in your coffee, weeks ago before you left. I told you. Everythings in the coffee. (01:44:09 – 01:44:20)
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**The Glorifying Test of Transformation:** Then, he faces towards Ayshe and smiles. **The Ending Situation:** The very sweet coffee means that Ayshe wants Connor to marry her.

Based on the result of the analysis above, the writer finds 17 actantial schemes and functional structures in *The Water Diviner* film. Those all actantial schemes consists 8 senders, 4 receivers, 5 subjects, 15 objects, 14 helpers, and 9 opponents. Furthermore, the six actants is not always placed by human (Connor, Ayshe, Major Hasan), but it can be a non-human, such as a certain events (go to Istanbul, tell Connor about the myth of coffee), a thing (diary, a cup of coffee, sixth-sense) and a feeling (love).

2. **The Correlation Between the Actantial and Functional Model**

On this second part, the writer correlates the actantial scheme and the functional structure to find the main narrative structure. There is an underlying structure of *The Water Diviner* film. To find the underlying structure in this film,
the writer makes the correlation scheme between each character which play a role as the subject in the actantial scheme and the subject in another scheme. Suwondo says that, “The actantial and the functional models which proposed by A.J. Greimas have a causal relationship as each actant is related to one another. The relationship between the actants was determined by their functions to build the structure (particular) narrative.”

Therefore, the actant and the function are all interconnected to form the narrative structure, that is the main narrative structure or the central narrative structure.

The writer discovers 8 correlations between the actantial scheme and the functional structure in *The Water Diviner* film, as follows:

a. **The Correlation 1**

The actantial scheme 1 correlates to the actantial scheme 2 and 3. Actant 1 tells about Connor succeeds to dig a well and find a water to supply his family because in his land, North Western Victoria, sometimes it does not rain for three or four years at a time. The actantial scheme 1 has a causal relationship to the actantial scheme 2. Connor tells Lizzie that he found the water, but it was not a good news for her. She starts to blame Connor for the lost of their children. She

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says that he is a great hand at finding water but he cannot even find their lost sons. Lizzie is unable to cope further her grief and to succumb to her despair, so she drowns herself in a dam. After Lizzie commits suicide, Connor buries her in a consecrated ground and promises that he will find their children and take them back home to be buried beside her. The actantial scheme 2 has a causal relationship to the actantial scheme 3. Connor’s promises to his wife encourage him to travel to Turkey to find his missing sons.

b. The Correlation 2

The actantial scheme 4 correlates to the actant 5, which tells When Connor contacts the British consul, he is told that Gallipoli is off limits and he is forbidden to travel there. After Ayshe knows what brings Connor to Istanbul from his land, Ayshe has sympathy for him. She tells him how to get to Gallipoli without permit. She advises him to bribe a fisherman from a local village and head to Gallipoli by boat. Connor goes to Gallipoli to find his sons. Major Hasan who is in Gallipoli assists the ANZAC locating their dead men, persuades the ANZAC captain, Lieutenant-Colonel Hughes to prioritize helping Connor to find his children’s bodies, due to him, who is being “the only father that comes looking for his sons”. Connor gets Edward and Henry’s bodies and buries them there among their friends, but he is still missing his elder son, Arthur.
c. **The Correlation 3**

<table>
<thead>
<tr>
<th>The Actantial Scheme 6</th>
<th>The Actantial Scheme 7</th>
<th>The Actantial Scheme 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Hasan</td>
<td>Connor</td>
<td>Major Hasan</td>
</tr>
<tr>
<td>(Subject)</td>
<td>(Subject)</td>
<td>(Subject)</td>
</tr>
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The actantial scheme 6 tells about Major Hasan shows Connor the letter which contains the list of the name of the wounded men who were sent to Istanbul. There is Connor’s family name in the list, so it means that Arthur is still alive and he was taken prisoner. The actantial scheme 6 correlates to the actantial scheme 7, which tells Connor goes back to Istanbul to attempt and find out which prison camp Arthur is transferred to, but is unsuccessful. He goes to war office to ask where the prison camp is, but what he got is nothing and he will be deported to Australia instead. He follows Major Hasan to his camp, but when he gets him, Major Hasan says he is finish to helping him. The actantial scheme 7 correlates to the actantial scheme 12. Actant 12 tells about Major Hasan informs Connor that he found Arthur’s name on a list of the wounded and he might be sent from Canakkale to a camp in Afyon. The next day, Major Hasan will travel to Ankara which is pass through Afyon, he tells Connor that he will asks about his son to anyone there who still remember his son.
d. The Correlation 4

The actantial scheme 13 tells that Connor has a dream about what happened to his sons in the middle of the war, then, he sees a windmill, a paint, and Arthur is doing a Turkish dance. He believes that his son survives in the prison camp, so he escapes from the British officers who want to deport him to his hometown, Australia. Connor realizes Major Hasan and Jemal are going through the region where is his son, Arthur, might be staying at, so he joins them to head to Afyon. The actantial scheme 13 correlates to the actantial scheme 14, which tells about Major Hasan, Jemal, the Turks army, and Connor infiltrate to Afyon by train. On their way to Afyon, the Greek army attack the train. All the people and the Turks army are dead, only Major Hasan, Jemal and Connor is still alive in the wagon. The Greek officer captures them, he commands his subordinates to kill the Turk officers, Major Hasan and Jemal. Major Hasan saves Connor’s life, he says to the Greek officer that Connor is their ally, so they will not kill him. When The Greek officer wants to execute Hasan and Jemal, Connor saves them. Connor hits the Greek officers right on their head, then, Major Hasan immediately shoots them and they escape from the Greek army by horse.
e. The Correlation 5

The actantial scheme 15 tells Connor and Major Hasan flee and come across a small village where they find a windmill, which Connor saw in his recurring dream. Connor shouts his son’s name, Arthur, hopes he come out. Major Hasan asks to an old man who sits near the windmill, he tells that the man who builds the windmill is repainting the old church. Then, they go to the church to find Arthur. The actantial scheme 15 correlates to the actantial scheme 16, which is tell about Connor find his son, Arthur, is alive, but badly traumatized. Arthur reveals that at the end of the war, after Henry lies bleeding in agony for hours, he pleads with Arthur to end his suffering, and so then he headshot his younger brother, Henry. Believing he had caused his brother’s death, he feels he could never return to his family. Arthur refuses to go back with Connor due to his guilt over his brother death. The Greeks arrives and start to shell the village because they know Major Hasan and Connor are there. Major Hasan bids them farewell. Arthur rushes to the top of the hill to show an escape path to Connor. Arthur refuses to follow his father, but change his mind when Connor says if he leave his son behind, he would have nowhere to go. They successfully evade the Greek army and jump into the river which will take them across the valley.
f. The Correlation 6

Actant 9 tells about Omer, Ayshe’s brother in law, asks Ayshe to be his second wife. He says that the marriage is only for her son, Orhan, because in Turkish custom, the brother of the dead man in charges with the son of the dead man. Omer assumes that Ayshe has accepted the marriage because she has come to his house to meet his wife. Actant 9 correlates to actant 11. Actant 11 tells about Omer is pressing Ayshe to remarry with him. Ayshe tells him she needs more time to decide, hearing that Omer loses his patience. He tells Orhan that his father was killed in the war four years ago. An angry Ayshe slaps Omer, and he begins to attack her. Joshua steps in to help Ayshe as Omer starts hitting her. Ayshe lashes out to Connor, blames him for making things worse and tells him to leave.

g. The Correlation 7
Actant 11 tells about Orhan, Ayshe, and Connor go to the cistern. At first, Ayshe refuses Orhan’s request to invite Connor to go with them, but then she allows him with a rule, he has to follow the 20 paces behind. On the way to the cistern, Ayshe looks Connor and she smiles. Ayshe seems very happy that Connor is accompanied. In cistern, they are sharing story about their live. Suddenly, the happy Ayshe splashes water to Orhan and Connor. Ayshe and Connor begin to form a connection. The actantial scheme 11 correlates to the actantial scheme 14. Before Connor will be deported to Australia, Connor returns to the hotel to retrieve his bag. Ayshe is waiting him in the hotel lobby, she apologizes about what she has said to him and serves him a dinner. Ayshe sits very close to him and they got a long chit chat. There is a close bond between them ever since Connor spends time with her and Orhan in the cistern.

h. **The Correlation 8**

![Diagram](image)

The actantial scheme 13 tells about Ayshe tells a local fortune telling game of coffee to Connor. The Turks decide business, holiday, or even husband by coffee. In addition, she says when two families come together to arrange a marriage, the young girl serves them coffee. If it is sweet, she approves of the match. If it is bitter, she does not accept the marriage. The more sugar in the coffee, means the deeper the love. But when the game is done, she looks out
inside the cup of coffee and refuses to tell the coffees premonitions about him. Connor does not know whether it is good or bad result of the premonitions. Ayshe was trying to disguise the result of the coffee and keep it by herself. The actantial scheme 13 correlates to the actantial scheme 17. Ayshe is not surprise when Connor returns to the hotel, because she has already known that he will come back for her. She knew it from the coffee few weeks ago when she showed him the coffee game for the first time but did not tells him the result. She welcomes him with a cup of coffee. She makes a very sweet cup of coffee for Connor, which means she wants Connor to marry her.

Based on the result of the analysis of the correlations between actantial model and functional structure above, the writer finds that Joshua Connor has a desire to find his missing son in the battlefield, Gallipoli as the main narrative structure. Thus, the main actantial schema in *The Water Diviner* film can be described as follows:

Sender
Connor’s promise to his wife to find their missing sons and bring them back home

Object
Find his three sons in Gallipoli

Receiver
Connor

Helper
- Connor’s sixth-sense
- Ayshe
- Major Hasan

Subject
Connor

Opponent
- The British Officer
- The Greek Army
Connor’s promise to his wife (sender), makes Connor (subject) travels to Istanbul to find their missing sons and bring them back home (object). To get the object, Connor gets the obstacles from the British officer and the Greek army (opponent), and then Connor’s sixth-sense, Ayshe, and Major Hasan (helper) assist him to find his sons.

**The Beginning Situation:** Four years after the battle of Gallipoli, Henry, Edward, and Arthur never come back home and are presumed dead. Their mother, Lizzie, blames her husband, Joshua Connor, for the lost of their children and commits to suicide. After buried his wife, Connor promises to her that he will bring their sons back home, to be buried beside her. He travels to Istanbul to trace his sons. **The Qualifying Test of Transformation:** Arrived in Istanbul, Connor stays in Ayshe’s hotel. He searches the information how to go to Gallipoli, tells that he is in Istanbul to find his sons, and asks the British officer to give him a permission to go there, but he got nothing and the officer forbids him to go to a sensitive military zone. **The Main Test of Transformation:** Ayshe tells Connor that he can go to Gallipoli without a permit from British officer. He needs to bribe a fisherman to bring him there. In Gallipoli, he meets Major Hasan who helps him to trace his sons in the battlefield. Finally, he finds Edward and Henry’s body using his sixth-sense, and buries them among his friends in there. Major Hasan tells Connor that his’ another son, Arthur, maybe still alive and he was taken prisoner in Istanbul. Connor goes to the war office and asks where the prison camp is. Unfortunately, he will be escort to Australia for go to forbidden area by the British officer. **The Glorifying Test of Transformation:** Connor escapes from
the British officer to Major Hasan’s camp and joins the Turks army to go to Afyon to find Arthur. On the way to Afyon, their train evades by the Greek army, but Connor and Major Hasan are safe and escape the Greek army. **The Ending**

**Situation:** On their way to Afyon, Connor and Major Hasan see the windmill in a small village. Then, they find Arthur in that village.

The main narrative structure, which is Joshua Connor has a desire to find his missing son in the battlefield of Gallipoli, underlies all the events which occur in this film. It generates the next events until the subject successfully get the desirable object. In other words, the main narrative structure emerges the sequence of events which will be the narrative structure that build the plot of the film.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing The Water Diviner film, the writer discovers the findings based on the research question of this research, which intends to find the correlation between the actantial and functional model in constructing the main narrative structure in this film viewed from the structural narratology by A.J. Greimas. The actantial scheme and the functional structure have a causal relationship as each actant is related to one another. The relation between the actants was determined by their functions to build the structure narrative. Therefore, the correlation between the actantial scheme and functional structure finds that Joshua Connor (subject) has a desire to find his sons who presumed dead in the Battle of Gallipoli as the main narrative structure, which influences the emergence of the sequence of events that become the narrative structure in The Water Diviner film.

The structural narratology proposed by A.J. Greimas that applied to the research is relevant to the text analysis, because this theory gives more attention to the action. Greimas’ theory used to examine the actions which serve by a character, considered as a main character in the story which has an obsession to get the object. Moreover, The Water Diviner has 17 actantial schemes and functional structures. The number of the actantial schemes and functional structures which discovers by the writer in this film, signifies the number of
conflicts which arise in this film. Moreover, this film has the non-linear pattern and multi-plot which is suitable to be studied by using structuralist theory of A.J. Greimas. The use of the actantial model of Greimas, and its effective application to narratives can be proved. If you make use of the Greimas model, you can analyze the structure of narrative simply and easily. Therefore, this model enables viewers to simply and clearly analyze the complicated film with multiple plots.

In conclusion, the main narrative structure in *The Water Diviner* Film, which is Joshua Connor (subject) has a desire to find his sons who presumed dead in the Battle of Gallipoli, governs the whole film narrative and underlies the other story which serve in this film.

B. Suggestions

Furthermore, as the writer only analyzes the actantial and functional schemes in the film to find the main narrative structure of *The Water Diviner*, she realizes that there must be many more aspects which can be analyzed. However, it is possible for the other researchers who want to analyze *The Water Diviner* film by using another approach or theory to analyze it. They can also focus on the other problem or aspect in this film that the writer has not analyzed yet to get broader comprehension in this film.
BIBLIOGRAPHY

Books


**Journals**


**Websites**


**Film**

APPENDICES

A. Cover of the Film

![Image of the cover of the film "The Water Diviner"](image-url)