ACTANTIAL AND FUNCTIONAL SCHEMES ANALYSIS ON
“THE LAST SAMURAI” FILM BASED ON GREIMAS’
STRUCTURAL THEORY

A Thesis
Submitted to Letters and Humanities Faculty
In Partial fulfillment of the Requirements For
The Strata One Degree (S1)

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ABSTRACT


In this paper, the writer’s study uses a qualitative method by describing and analyzing the film. This research is aimed to analyze the actantial scheme. With the background on Meiji Restoration in Japan nineteenth century, which is at that time is earlier period of transition to the modern world. Therefore, the writer will analyze type-character configuration called actant in an action-drama film The Last Samurai directed by Edward Zwick. Actant is syntactic elements of story which consist of subject, object, sender (destinateur), receiver (destinataire), opponent (opposant), and helper (adjuvant). Then the writer also analyzes the movement of each actant described in the functional scheme.

The data of this research are analyzed using structural narrative theory by A.J Greimas. The theory is about the actant function of each character role at the story. The data of this research are collected from the unit analysis, and the other sources.

After collecting and analyzing the data, the writer concludes that the result based on structural narrative theory is the detail process of character’s attainment. In order that, the actantial scheme has an important role in the interrelated stories of the film. In addition, movement of the story of each actants is described as a functional scheme.
APPROVEMENT
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The thesis has been defended before the Faculty Letters and Humanities’ Examination Committee on November 14, 2011. It has been accepted as a partial fulfillment of the requirements for the Degree of Strata One.

Jakarta, November 14, 2011

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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, July 2011

Muhammad Rif’ad Kusyaeri
ACKNOWLEDGEMENT

In the name of Allah, The Most Gracious, The Most Merciful

All praises be to Allah SWT, the lord of the Universe, Alhamdulillah, with his amazing guidance, the writer can accomplish the process of making this thesis. The blessing and salutation are delivered to the most honorable prophet and messenger Muhammad SAW, who has guided people to be a great follower in the way of Allah.

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May Allah bless us. Finally, the writer realizes that this thesis is far from being perfect. Accordingly, the writer hopes any suggestion and criticism for this thesis.

Jakarta, July 2011

The writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Structural analysis will be explored more to the existence of the actors with complicity in the events. In the structure of narrative, there are some elements, the elements that support in the analytical structure of narrative in the text are the characters, the events and the background. According to Christianson, the events will be a plot when the events are arranged in a sequence of time.¹

Research on narrative structure has taken as primary inspiration from the study of mythology and folklore. Today, it comprises not only the study of literary narrative, but also philosophical, religious, and legal discourses among others. “Narrative structures are distinct from linguistic structures because they can be revealed by language other than the natural languages (in cinema, dreams, etc)” ²

Based on the quotation above, literary works research not only focus to reading text but also it has been expansion to the modern things. According to A.J Greimas, Structural semantics, however, breaks away from a conventional linguistic conception of meaning by focusing on neither the word nor the sentence out of the context, but on the network of relations in which meaning emerges.³

Research about literary works, specially in the film, constitute a new surface in literary work research. Film is coming from two elements, those are an industry and art form. Film is recognized as a unique and powerful art form on apart with painting, sculpture, music literature, and drama. It is clear that a film is one of a representation of a literary work, because there are some elements of literature inside. Nowadays, the development in a film world is still growing rapidly, specially in action film. Many directors and producers spend their much money for making a film. The directors and the producers struggle each other in order their creations to be interesting. The producers do not show their creation about entertainment only, but in the histories, inspirations for the future, and action film which is from drama stories.

Drama is literature model usually in dialog case be intended for showing on the stage. A film contains a surface or setting, either setting of time or setting of place as like as a novel. A plot in the film could play forward or flashback freely and also it is one of important elements in the drama. In the plot consist of introduction, complication, and completion. “Alur merupakan energy terpenting yang menggerakkan cerita sehingga menjadi penceritaan, dengan episode terpenting yang terdiri atas permulaan, komplikasi, dan penyelesaian”.

As a narrative, a film also has a structure. The basic element of the story is actant. Actant is syntactic element of the story consist of subject, object, sender (destinateur), receiver (destinataire), opponent (opposant), and helper (adjuvant).

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*The Last Samurai* is an action-drama film directed and produced by Edward Zwick with the background on Meiji Restoration era in Japan nineteenth century, which was at that time is earlier period of transition to the modern world. The emperor of Meiji wants to put Japan country become westernization in any culture, from the clothes, life style and weapon.

According to background of the film above, it is clear that in the transition of Meiji Restoration era, the function of the samurai people which is the first class erased become the second class in Japan. Therefore, based on this problem, the writer will analyze the role of character in an action-drama *The Last Samurai* film directed by Edward Zwick. In this film, the writer will analyze the division of functions of role from each other in playing the film which the character from each other is very relationship. According to Verhaar, a role is a semantic perception of verbal participants. This role element is related to purpose of syntax or grammatical. By using this role, it could be known the purpose in the each functional elements. “Verhaar mengatakan, bahwa ‘peran’ adalah segi semantic dari peserta-peserta verba. Unsur peran ini berkaitan dengan makna gramatikal/sintaksis. Dengan pengisian peran ini, dapatlah diketahui makna yang

---

B. Focus of the Study

In type-character configuration called actant and suggesting a story formula as events that happened in the story. So, the writer will focus the research to the an action-drama film *The Last Samurai* directed by Edward Zwick then the writer will facilitate the actantial and functional schemes of the film based on structural narrative theory of A.J. Greimas.

C. Research Question

According to the background and the scope of study, the writer formulates the problem in this question:

How are actant and functional schemes in the film of *The Last Samurai*?

D. Significances of the Research

Hopefully, the study can be very useful and contributive information in literature generally, and specifically for the development of structuralism concept.

E. Research Methodology

a. The Objective of the Research

---

This research as a mean to know how the characters in the action-drama film *The Last Samurai* by Edward Zwick known as the role of character and group the events substantively such as ‘going’, ‘coming back’, ‘coming as incognito’, ‘punishment’, etc.

b. **The Method of Research**

This study uses the qualitative method which tries to analyze the actants as role of each character and functional as describing the movement of the actans. In analyzing the data, the writer uses a structural theory by A.J. Greimas.

c. **The Data Analysis**

The writer uses structuralism theory by A.J. Greimas approach to analyze the data. The writer will explain the data in the film and try to figure the role of the character and group the events substantively as functional scheme.

d. **The Instrument of the Research**

The research instrument is the writer himself by watching the film, and marking the important events entirely that happen to the film. The evidence would be classified to discover the function of each character.

e. **The Unit of the Analysis**
The unit that is analyzed in this research is a story of film of “The Last Samurai” directed by Edward Zwick, he also is as writer the script and produced in 2003.

f. Time and Place

This research began on Augustus 2010 in Jakarta. It is taking place in the faculty of Adab and Humanities Library and Syarif Hidayatullah State Islamic University Library.
CHAPTER II

THEORITICAL FRAMEWORK

A  Structuralism

Structuralism is an approach to humanist science tries to analyze a particular field (eg, mythology) as a complex system of interconnected. According to Peter Barry, Structuralism is an intellectual movement which began in France in the 1950s and is first seen in the work of anthropologist Claude Levi-Strauss (1908--1) and the literary critic Roland Barthes (1915-1980).\(^8\) Ferdinand de Saussure is considered as one of the initiators of this flow, although there are many other French intellectuals who considered giving a wider influence. This stream is then applied also in other fields, like sociology, anthropology, psychology, psychoanalysis, literary theory and architecture. This makes structuralism not only as a method, but also an intellectual movement that came to take the base of existentialism in France in the 1960s. Todorov explains that structuralism does not deal with the literary text as it presents itself to the reader but rather with an abstract deep structure.\(^9\)

Ferdinand de Saussure, whose ideas about language structure influenced the development of the linguistic theory known as structuralism, develops a theory of language that sees it as a structured system of elements, rules, and meaning.
socially conceived. It’s method of analyzing phenomena in a system of binary opposition.

After Ferdinand de Saussure, the theory grew into several views with many viewers, such as Vladimir Propp, Claude Levi Strauss, Greimas, etc. They analyzed literary work by structural theory, but they had different view from each other. For example, “structuralism of Vladimir Propp analyzes functions of any character at the Russian folktale; Claude Levi-Strauss in seeking out basic deep elements in stories and myths”.10

B Structuralism Narratology

Vladimir Propp was a Russian structuralist who analyzed the basic plot components of Russian folktales in order to identify their simplest irreducible narrative elements. His research on fairy-tales achieved world recognition as the first application of structuralism to the humanities and created the foundation for new disciplines, such as narratology, semiology and structural anthropology. Among others, Vladimir Propp was recognized as an inventor of structuralism, which has become a main method of the humanities in twentieth century.

In 1966, A.J. Greimas formulated Propp’s idea as a principle of narrative studies. In 1975 Greimas wrote:

“Today, though its heuristic value is diminished somewhat and even though this stance is not very original, we are still tempted to follow Propp’s example and, by virtue of the principle of proceeding from the known to the

unknown, from the simpler to the more complex, move from oral literature to written literature, from folk tale to the literary tale, in our confirm the partial theoretical models at hand and even to recalcitrant facts which would enable us to increase our knowledge about narrative and discursive organization”.¹¹

From the quotation above, undoubtably, Greimas taken his structural theory based on Propp’s idea, then Greimas also said “The actants are established by Propp […] from their spheres of action, that is to say, with the help of the reduction of single function”.¹²

Greimas does not mention the function as figure, but as actant, because actants can also represent certain feeling, event or object. “Actants are beings or thing that participate in processes in any form what over, be it only a walk-on part and in the most passive way”.¹³ So that, the actants like sender, helper, opponent and object is not always placed by person, but it is can be also a characteristic from the character, certain, events, things, and feeling. For the example, it is like stubborn as opponent or intelligence as a helped earthquake as opponent; money as object; afraid as opponent.

Actantial scheme characteristically focuses at the aspect of character at the story. By the scheme, the function of the role of each character can be delved. The

relation between character and actant far from being a simple relation, is instead twofold. Here is a diagram to explain:

Figure I. Twofold relation between character and Actant

Source: A.J. Greimas, On Meaning selected writings in semiotic theory

At Greimas actantial role an actant (A1) can be held by some figures at the same time (a1, a2, a3). For example, one character at certain episode could become a helper, but at the end of episode she could become an opponent. The converse is equally possible, just one character (a1) can hold multiple of role of actantial (A1, A2, A3), Greimas call it syncretism. So this theory can clarify the development and the changing, of character, because this structural theory explains the detail of story.

Then based on Propp’s theory, Greimas divided character and made an actantial scheme, this following is Greimas’ actantial original scheme.

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Figure II. Greimas original scheme

Sender → Object → Receiver

[Diagram with arrows indicating connections between Sender, Object, Receiver, Desire, Helper, Subject, Opponent]

Source: A.J Greimas. An Attempt at a Method

The content of Greimas’ scheme above is almost similar as Propp’s character types in general form. A result of this, Subject is general form from Hero, Object is general form of Princess, Helper still Helper, The Dispatcher at Propp’s character types is same as Sender at Greimas’ scheme, Receiver and desire is a new actan of Greimas’ scheme, Opponent is same as The Villain and False hero Propp’s character types.

On the Greimas’ original scheme, between subject and object there is desire that finally does not include to actant, because Greimas said:

“it is striking we must note at this time, that the relation between the subject and object which we had so much trouble defining precisely, and never succeeded in defining completely, appears here with a semantic investment identical in both inventories, that of “desire”.” ¹⁷

The difficulty to find the proper definition between Object and Subject happened because of the presence of identical characteristic of object and subject that is desire. According to the writer, application in Greimas’ scheme, desire is

almost similar as Object actant. Finally Greimas decided his scheme into following scheme:

![Figure III. Greimas Actantial Scheme](http://www.signosemio.com/greimas/a_actantiel.asp)

The six actants are divided into three oppositions or binary position, each of which forms an axis of the description:

**a. The axis of desire:**

(1) Subject / (2) Object. The subject is what directed toward an object. The relationship established between the subject and the object is called a junction, and can be further classified as a conjunction (for example, the Prince wants the Princess) or a disjunction (for example, a murderer succeeds in getting rid of his victim’s body).

**b. The axis of power:**

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c. (3) Helper / (4) Opponent. The helper assists in achieving the desired junction between the subject and object; the opponent hinders the same.

d. The axis of knowledge:

(5) Sender / (6) Receiver. The sender is the element requesting the establishment of the junction between subject and object. The receiver is the element for which the quest is being undertaken. To simplify, receiver actant gets the object which want to be given by sender actant.

C Actantial model scheme

From Greimas’ story base structure scheme, the writer makes several simple definition and questions to find the following actants:

1. Subject is someone who makes an agreement with sender by the sender’s request. To get Object, the question is: Who gets the duty to look for the object or who can get the object. “Siapa yang mendapat tugas mencari objek, siapa yang bisa mendapatkan objek?”.

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2. Object is an actant wanted by a sender and it is not at the sender itself. To determine the object, the question is: What does the sender wants and searches “Apakah yang diingini si pengirim dan dicari subjek?”.

3. Sender is an actant who has a will and move the story. He or she also determines the object about what it searched, and order the subject to get the object. The question for getting this actant is: Who has the intention to obtain the desired the object. “Siapa yang mempunyai karsa untuk mendapatkan objek yang dikehendaki?”.

4. Receiver is someone who receives the object that is searched. To determine what or who that becomes receiver, the question is: Who receives the object. “Siapa yang menerima objek?”.

5. Helper is an actant which assists the subject to execute its duty. Equally, the helper makes the subject easier. The question is: Who would simplify the task of the subject to get the object. “Siapakah yang mempermudah tugas subjek untuk mendapatkan objek?”.

6. Opponent is actant which boards up the subject to get the object. The question is: Who would hinder attainment of the object. “Siapa yang menghalang-halangi pencapaian objek?”.

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20 Ibid. p. 22.
21 Ibid. p. 22.
22 Ibid. p. 22.
24 Ibid. p. 23.
D Functional model scheme

Functional model suggest a formula of the story as events group called function. Greimas tried simplify the functions and groups. According to Propp, Scholes, and Junus in narrative structure the most important is not the characters, but the next action of characters. The element analyze is motif (element).

Figure III. Functional Scheme Model.

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a. Beginning Situation

In the beginning situation, the situation was still calm, and serene. The story even under controlled conditions and yet there is a disturbing atmosphere. Because the beginning situation is usually an explanation of the initial conditions from the story, the beginning situation is usually more telling of where the state of the place settings described.

b. Transformation

i. Qualifying Test
On early trials, the story begins when the sender feel there is something missing in him, then start disturbed state. The sender has the intention to get the object. So, the sender looks for a subject that can carry out his desire that.

ii. Main Test

After passing the test and pass, so subject accepted the assignment from the king to seek the king had desired object. Usually a lot of obstacles in the way he gets from opponents, but thanks to the help of rescuers, the subject managed to get the object.

iii. Glorifying Test

When the subject has managed to get the object and bring it to the sender. On the trip, the subject still get another obstacle, in the trial and when the subject made it through this trial, then the subject will be able glories.

c. Ending situation

Eventually the subject would go back and submit it to the recipient object. The situation calm down in the ending situation.

In this research, besides analyzing the actantial scheme model, the writer analyzes the functional model scheme used for proposing a formula story as a pattern of events.
CHAPTER III

RESEARCH FINDING

The writer divides this chapter into two parts. On the first part, the writer will analyze the Actantial scheme of the film. The actantial model, developed by A.J. Greimas, allows us to break an action down into six actants: 1. The Subject is someone who makes an agreement with sender by the sender’s request. 2. An Object is an actant wanted by a sender and it is not at the sender itself. 3. The sender is an actant who has a will and move the story. 4. Receiver is someone who receives the object that is searched. 5. A Helper is an actant which assists the subject to execute its duty. 6. An Opponent is actant which boards up the subject to get the object. Then, the writer will group the events that happened in the story based on structural of narrative theory of A.J. Greimas called functional model. Functional model suggest a formula of the story as events group called function.

A. Actantial scheme

The actantial model is a device that can theoretically be used to analyze any real or imaginary action may be described by at least one actantial model, but particularly those described in literary texts. In the structural of narrative, there are as many models as there are actions; for another, the same action can often be seen from several different perspectives. According to Greimas, as quoted by Jabrohim, “aktan adalah sesuatu yang abstrak, seperti cinta, kebebasan, atau
sekelompok tokoh. Menurutnya juga, aktan adalah satuan naratif terkecil”.

Narrative irrelated with syntactic units, actant means syntactic elements which have certain functions. Function is the basic units of a story that describes a logical action and meaningful that makes narrative. In other words, “Alur merupakan energy terpenting yang menggerakkan cerita sehingga menjadi penceritaan, dengan episode terpenting yang terdiri atas permulaan, komplikasi, dan penyelesaian.”

The writer will describe three actantial schemes based on the film of The Last Samurai. Here are the list of characters and their role of character on The Last Samurai film, then the writer will analyze these data below with structural of narrative theory by A.J. Greimas.

![Actantial Scheme Diagram](image)

a. First Actantial Scheme.

In the first actantial scheme is more telling about a change of government and culture that occurred in Japan in Meiji Restoration period. Change that occurs is coming from foreign cultures such as the use of modern firearms and eliminating the indigenous culture of State Japanese, namely the use samurai sword owned by Japan’s military elite. But although the Japanese military had

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time to learn and use modern weapons from the West but in the end of *The Last Samurai* film is the Japanese emperor back to respect Japanese culture and refused all use and influence of western culture. This happened to the Japan emperor because the emperor saw his people loyal to the samurai culture of their ancestors defended by the samurai led by Katsumoto who previously had called the rebels by the Japanese emperor.

Figure IV. A.J. Greimas Actantial Scheme of *The Last Samurai* film.
i. Sender

According to A.J. Greimas’ theory in structuralism, Sender is actant who has a will and move the story. He or she also determines the object, and order the subject to get the object. The question for getting this actant is: “Siapa yang mempunyai karsa untuk mendapatkan objek yang dikenhendaki?”.²⁷ Sender or someone who has a wish in the first actantial scheme is The Emperor of Japan. In the beginning film, the viewer could see Mr. Omura is coming as messenger by Emperor of Japan for America. Emperor of Japan wants a change of culture in his country form from Meiji restoration in Japan. Japan Traditional cultures would be changed with modern cultures from western. On that score, Emperor of Japan by his messenger Mr. Omura wants invite Capt. Nathan Algren and Lieutenant Colonel Bagley to train the military of Japan to be able to use modern weapons.

ii. Object

The next Actant is Object. According to A. J. Greimas in structuralism, object is something that sender wants to get, that is not present in the sender. The question is: “Apakah yang diingini si pengirim dan dicari subjek?”.²⁸ The object in the first actantial scheme is For Capt. Nathan Algren to train Japanese imperial military with western methods and to immobilize the Samurai who rebelled against the emperor. The idea for the westernization of Japan Emperor is to get the challenge by the Samurai. In the first, the Samurai were elite military of Japan and respected. But Meiji Restoration at that time make the position of the Samurai

²⁸ Ibid. p. 22.
becomes second class. In addition, another reason the Samurai to fight in Emperor is a form of service to the Emperor to keep the Japanese culture from outside cultural influences.

iii. Subject.

The next Actant is Subject. According to A. J. Greimas in structuralism, Subject is actant at request of the sender, has entered into with the sender, and assume that has become his duty to get the object. The question is: “Siapa yang mendapat tugas mencari objek, siapa yang bisa menderapatkan objek?”. Subjec in the first actantial scheme is Captain Nathan Algren. He was asked by the sender (the Japanese Empire through Mr. Omura) to train the Japanese military and paralyze the resistance of the Samurai with the methods and weapons from the west. Mr. Omura is confident in the capacity of a Captain Nathan Algren because of the recommendation from Lieutenant Colonel Bagley. Captain Nathan initially refused an offer from Mr. Omura but after persuaded by lieutenant Colonel Bagley, Capt. Nathan approve the bid from Mr. Omura and then Capt. Nathan went to Japan with his friend Zeb Gant.

iv. Receiver.

The next Actant is Receiver. According to Greimas, the receiver is actant who receives the object sought. The question is “Siapa yang menerima Object?”. The receiver in the first actantial scheme is The government and the military of Japan. Like the Actantial scheme above, the sender find the Object to

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29 Ibid. p. 23.
30 Ibid. p. 22.
be given to the receiver. In this film the Japanese Empire to ask the Captain Nathan as a Subject to get the Object where Captain Nathan as the subject was asked to train the Japanese imperial military to paralyze the resistance of the Samurai.

v. Helper.

The next Actant is Helper. Helper is Actant who helped subject perform their duties. The question is: “Siapa yang mempermudah tugas subjek untuk mendapatkan object”. Helper in the first actantial scheme is Lieutenant Colonel Bargley, Zeb Grant, Simon Graham, the Emperor of Japan, Technology which is owned by American and intelligence and experience of Nathan in the military. Lieutenant Colonel Bagley contributed in helping Captain Nathan in negotiating with the Japanese Empire and helped Nathan in the training. In addition, Zeb Grant and Simon Graham helped to solve the Nathan’s problems to find out more about Japan and the Samurai. The Emperor of Japan helped Captain Nathan with Nathan facilities needed for training the Japanese imperial military. More over, the technology owned by American enough to have a large contribution due to the technology that Captain Nathan could train the Japanese imperial military and can paralyze the group of Samurai. Finally, as Captain Nathan skills make Nathan could train the Japanese imperial military well and in the end the imperial Japanese military could use the weapons from the west.

vi. Opponent.

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31 Ibid. p. 23.
The last Actant is opponent. According to A. J. Greimas, opponent is an Actant that would hinder the task of the subject to get the object. The question is: “Siapa yang menghalang-halangi pencapaian Object?”32 Opponent in the first actantial scheme is Bushido of the Samurai, the military fell strange in the use of weapons from the West and the heart of Captain Nathan. Bushido is the attitude of the Samurai daimyo.33 To serve wholeheartedly and full of loyalty despite, their own lives at stake. Also in Bushido, when a Samurai would commit Seppuku.34 Has been lost as a mark of shame for losing in a battle and for the Samurai does not fall into enemy hands. Bushido of Samurai makes Captain Nathan’s heart was touched when Captain Nathan saw directly the lives of the Samurai when he was detained in the township Samurai. In the end, Captain Nathan’s heart turned to defend the Samurai against the Japanese imperial army under the leadership of Mr. Omura and Lieutenant Colonel Bagley.

b. Second Actantial Scheme.

On this second actantial scheme is almost similar to the first actantial scheme, ranging from the sender, receiver, helper, subject, object and opponent. It is because in this second actantial scheme, the subject has a desire to immobilize the samurai Called rebels. This is a challenge for the imperial military of Japan. This is the second picture actantial scheme.

32 Ibid. p. 23.
Sender or someone who has a wish in the second actantial scheme is The Emperor of Japan. In the beginning film, who could see Mr. Omura is coming as messenger by Emperor of Japan for America. Emperor of Japan wants a change of culture in his country as form from Meiji restoration in Japan. Japan Traditional cultures would be changed with modern cultures from western. On that score,
Emperor of Japan by his messenger Mr. Omura wants invite Capt. Nathan Algren and Leutenant Colonel Bagley to train the military of Japan to be able to use modern weapons.

ii. Object

Object in the second actantial scheme is to immobilize the samurai who rebelled against the emperor. Because in doing training for the Japanese military could to use modern weapons from the west, so the samurai were resisting change because it is changing the traditions of Japanese culture. Therefore, the emperor of Japan decided to immobilize the samurai who oppose the decision.

iii. Subject

Subject in the second actantial scheme is Captain Nathan Algren. He was asked by the sender (the Japanese Empire through Mr. Omura) to train the Japanese military and paralyze the resistance of the Samurai with the methods and weapons from the west. Mr. Omura’s confident in the capacity of a Captain Nathan Algren because of the recommendation from Lieutenant Colonel Bagley. Captain Nathan initially refused an offer from Mr. Omura but after persuaded by lieutenant Colonel Bagley, Capt. Nathan approve the bid from Mr. Omura and then Capt. Nathan went to Japan with his friend Zeb Gant.

iv. Receiver

The receiver in the second actantial scheme is the government and the military of Japan. Like the Actantial scheme above, the sender find the Object to
be given to the receiver. In this film the Japanese Empire to ask the Captain Nathan as a Subject to get the Object where Captain Nathan as the subject was asked to train the Japanese imperial military to paralyze the resistance of the Samurai.

v. Helper

Helper in the second actantial scheme is Lieutenant Colonel Bargley, Zeb Grant, Simon Graham, the Emperor of Japan, intelligence and experience of Nathan in the military. Lieutenant Colonel Bagley contributed in helping Captain Nathan in negotiating with the Japanese Empire and helped Nathan in the training. In addition, Zeb Grant and Simon Graham helped to solve the Nathan’s problems to find out more about Japan and the Samurai. The Emperor of Japan helped Captain Nathan with Nathan facilities needed for training the Japanese imperial military. More over, the technology owned by American enough to have a large contribution due to the technology that Captain Nathan could train the Japanese imperial military and can paralyze the group of Samurai. Finally, as Captain Nathan skills make Nathan could train the Japanese imperial military well and in the end the imperial Japanese military could use the weapons from the west.

vi. Opponent

Opponent in the second actantial scheme is Bushido of the Samurai, the military fell strange in the use of weapons from the West and the heart of Captain Nathan.
c. Third Actantial Scheme.

Differ from the first and the second part, this actantial is more explaining about the entry of western cultures whose purpose is to change the government and indigenous cultures and traditions of the Japanese State namely the entry of modern firearms typical of the West and to train its use for Japanese military forces. It all happened in the State of Japan may be called as the Meiji Restoration era.

In this actantial, the writer will analyze the state of the samurai in the previous which the samurai as elite army troops in the State government of Japan, which eventually eliminated and to be second class by the entry of western culture like modern firearms which will remove the culture and traditions of the Japanese government called the samurai who was well respected by the people of Japan at the time.

This is where the Japanese elite military forces of the samurai users called rebels to the Japanese emperor, because they do not agree with the decision of the Japanese emperor. For more details, this is the third actantial scheme.
a. Sender

As described previously that the actants like sender, helper, opponent and object is not always placed by person, but it is can be also a characteristic from the character, certain, events, things, and feeling. So that, the Sender in the second actantial scheme of The Last Samurai film are Awareness, self-Nathan heart and desire, and the loyalty of the Samurai of Japan to respect the tradition of Japan. To maintain the loyalty of the samurai culture and traditions of Japanese native tradition and Japanese culture.
country, actually maintained even though the lives and honor of the samurai were sacrificed. After Captain Nathan know about it, he is aware and effort to keep the samurai as a symbol of culture in Japan.

b. Object

The object in the second actantial scheme of *The Last Samurai* film are **Maintain the culture and traditions of the Samurai in Japan.** Because Captain Nathan and the samurai do not want the tradition of Japan lost, then the samurai warrior and captain Nathan fight all out to maintain the culture and traditions of the samurai so as not to be lost and replaced by western culture.

c. Subject

The Subject in the second actantial scheme of *The Last Samurai* film is **Captain Nathan Algren.** In the film *The Last Samurai*, captain Nathan, Katsumoto and his samurai who looks really defend and maintain the culture and traditions of Japan.

d. Receiver

The receivers in the second actantial scheme of *The Last Samurai* film are **The Samurai and the Japanese tradition.** Since the Meiji Restoration period is the oppression of tradition and culture of the samurai, the samurai fighting to preserve the culture for the western culture does not just remove the Japanese culture of the samurai and the samurai remains a state elite Japanese troops.
e. Helper

The helper in the second actantial scheme of *The Last Samurai* film are Katsumoto and the Samurai which have a strong desire to maintain tradition and Japanese culture. The Emperor of Japan. In this case, it seems clear Captain Nathan really help the struggle of the samurai who is defending culture and tradition because they do not want to be replaced by a culture western culture such as the use of modern firearms. Japanese emperor who at first ordered his troops to use weapons fire from the West and decided that the samurai is a rebel of his kingdom, now changed to defend and restore the culture and traditions of the samurai in order to remain in the country of Japan. This can be seen at the end of the film *The Last Samurai*.

f. Opponent

The opponent in the second actantial scheme of *The Last Samurai* film are The emperor of Japan, Mr. Omura, Colonel Baglay, and arms fire from west. Meiji Restoration period begins upon approval of the Japanese emperor who desperately wanted their country as soldiers using modern firearms that come from the west, because the samurai who is very loyal and maintain the culture and traditions of Japan then named them as rebels. Captain Nathan who was accompanied by a Colonel Baglay saw on his first mission as a coach users of modern firearms from the west.

After the writer explains the third elements actantial scheme above, then saw that the third actantial scheme is an actantial scheme representing from the
film *The Last Samurai* which occurred during the Meiji Restoration. Because in the story of *The Last Samurai* film is more telling about the defense and loyalty to maintain the tradition of the samurai in Japan even though they're lives are at stake.

In the first actantial, the writer describe the modernization system of Japan during the Meiji Restoration era, which saw clear in the Japanese military who use modern weapon from the West. In the second actantial scheme, because in training in the use of modern weapons get a negative response from the samurai who has been faithful to the tradition of his country, the Japanese military soldiers trying to immobilize the samurai led by Katsumoto for the changes to the Meiji Restoration still achieved. In a third actantial scheme which is more descriptive about maintaining the Japanese samurai tradition in which during Emperor Meiji or the Meiji restoration want to change the overall use of traditional weapons to modern weapons. Therefore, the samurai fight to maintain that tradition. In the loyalty of the samurai, the captain Nathan Algren defend the samurai struggles to maintain the culture.

**B. Functional Scheme.**

On the second part, after the writer analyzes three actants schemes that have different objects in the film *The Last Samurai*. So, the writer will analyze the functional scheme of each actantial. These below are some of the functional scheme based on the three actants.

**a. First Functional Scheme.**
The beginning situation appears when Captain Nathan was in the meeting and got an offer from Mr. Omura sent by the emperor of Japan to train the imperial Japanese military with western methods.

In the qualifying test, Captain Nathan was training Empire of Japanese military. During military training was assisted by his friends Nathan's Zeb Grant and Simon Graham in solving problems to train troops of the military empire still do not know anything in using firearms. In addition, Nathan's skills and experience in the military field and as a Captain is very helpful Nathan in the Japanese military train. In the main test, when the Japanese soldiers defeated fighting in the border city. This occurs because they are still not fluent in using modern weapons. Therefore at that time many Japanese soldiers who were killed.

In the glorifying test, Japanese imperial military forces led by Lieutenant Colonel Bagley and Mr. Omura benefited from large amounts of a complete war equipment and sophisticated. This happen cause an uneven battle defeat on the part of samurai.

In the ending situation, when The Emperor moved his heart and refused the agreement of USA in the form of arms sales to Japan. The Last Samurai film ends with sad ending because the Subject failed to implement the request of Sender to submit an Object to the Receiver.

b. Second Functional Scheme.

In the beginning situation of the second functional scheme is when the samurai did not agree a deal that was decided by the Japanese emperor. The
agreement is to change the use of samurai traditional weapons into a modern weapon that comes from the west. According to the samurai, it is the elimination of samurai weapons tradition in Japan.

In the qualifying test, when Lieutenant Colonel Bargley asked Captain Nathan to bring the troops that were trained to attack the Samurais who moved to the border town. Then, Captain Nathan brought his army to fight the Samurais led by Katsumoto at the border town. Force captain Nathan is not ready to war in using of firearms have a big challenge in the fight against the Samurais who comes with a high spirit of war. The less experience of the Captain Nathan’s troop makes it all failed because the troops of Captain Nathan became frightened. In the main test, when Captain Nathan’s troops failed to paralyzed the Samurais in the border town. Then, Captain Nathan was carried by the Samurais as a hostage and General Hasegawa must commit seppuku/harakiri.35 In the glorifying test, the troops of Samurais led by Katsumoto fought against with the Japanese military troops in the somewhere spacious. In the Samurais almost entirely killed in the war including Katsumoto. After knowing that the troops of Samurais had been defeated then Katsumoto commit seppuku assisted by Captain Nathan.

In the ending situation, when the Emperor of Japan realizes the struggle waged by Katsumoto. Then, Emperor cancels the Westernization of Japan.

c. Third Functional Scheme.

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35 as a form of failure that is received by the imperial military forces.
The beginning situation appears when Captain Nathan in the township of Samurai, Captain Nathan wounds treated and cared by Taka, the widow whose husband murdered by Captain Nathan. During his stay in the township of Samurai, Captain Nathan felt a different mind than before. He felt a peace and quiet during his stay there, Nathan taught using a samurai sword by the surrounding community and also recognize the cultural traditions of Japanese society such as how to eat right, entered the house, and friendliness among Japanese citizens.

In the qualifying test, when Katsumoto met with the Emperor to give advice on policies endorsed by the emperor, Katsumoto was arrested and put into custody. Hearing the news that Captain Nathan along with other Samurai helped to get out of custody. When the incident of Katsumoto’s liberation, the son of Katsumoto killed when he helped to escape Katsumoto from the Japanese military forces. In the main test, when in early combat, the Samurai troops make a telling tactic against to force the imperial military and beat back. In the glorifying test, when after the death of Katsumoto, Captain Nathan met to the Emperor to surrender Katsumoto’s sword to explain the purpose of Katsumoto’s resistance so far.

In the ending situation, when Captain Nathan stopped as coach of the Japanese imperial army in using modern weapons and he returns to the samurai village, because he has found peace and tranquility in her life there.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

“The Last Samurai” is a drama action film directed and produced by Edward Zwick. With the background on Meiji Restoration in Japan nineteenth century, which is at that time is earlier period of transition to the modern world, actuating Japan imperialism to receive. Meiji wants to put Japan country become western in any culture, from the clothes, life style and weapon. This is beginning of the function from the samurai people erased with the result that second class.

In this story film based on A.J Greimas’ theory, in the first part the writer describes three actantial schemes. Moreover in actantial scheme, the person will able to know subject, object, sender (destinateur), receiver (destinataire), opponent (opposant), and helper (adjuvant) in the plot in the story. The first actantial scheme describes about Japanese modernization. In the second of actantial scheme describe about to immobilize the samurai. This is a challenge for the imperial military of Japan in order to defend their culture. In the third actantial scheme actantial scheme is explaining about the entry of western cultures whose purpose is to change the government and indigenous cultures and traditions of the Japanese State, namely the entry of modern firearms typical of the West and to train its use for Japanese military forces.
Based on the third of actantial and functional schemes, the writer concludes that the actantial and functional schemes have an interrelated each other, because the relationship between the actant and the others actant, a given by their “function” (as kind of the events).

Then in the second part is functional scheme, the person could try to facilitate and grouped these functions in the functional model scheme in the story. The writer describes the group of the events that happened in the play an action-drama film of *The Last Samurai*. This theory is used to find the plot.

**B. Suggestions**

As the writer only analyzes the actantial and functional schemes in the film of *The Last Samurai*, he realizes that there must be many more aspect which can be analyzed. The writer suggests the reader to analyze the other problem or aspect from *The Last Samurai* film because this is an interesting film.

After analyzing the film, the writer will understand easily if he watches and understands the film well first, before he analyzes it. Moreover, he knows about the film deeply. So that, the writer suggests the readers to watch the film well before analyzing it. Anyone who is interested in further information about structuralism of Greimas or in understanding about the film of *The Last Samurai*, he/she can read this material deeply.

Finally the writer hopes this result of the research will be useful for future improvement of studying literature, enrich reader’s knowledge and it can be utilized as one of references.
BIBLIOGRAPHY


APPENDICES

A. Cover of the Film
B. Scenes of the Film