



ACTANT GREIMAS STRUCTURE NARRATIVE ON *THE COLOR PURPLE* BY ALICE WALKER

Dalpah^{1*}, Nargis², Eka Ugi Sutikno³

^{1,2,3} University of Muhammadiyah Tangerang, English Education Study Program, Faculty Teaching Training and Education, Tangerang, Indonesia

dalpah@umt.ac.id¹, nargis@umt.ac.id², eka.sutikno@umt.ac.id³

ABSTRACT

This study examines the narrative structure of Alice Walker's "*The Color Purple*" through the lens of Greimas' actant model. Therefore, the purpose of this study is to apply the narrative structure with Greimas' actant model to enable a comprehensive analysis of how the main character, Celie, experiences a journey of transformation from oppression to personal freedom using Greimas' actant theory. With this, the focus of the problems that arise in this study are: (1) what are the actant schemes that can be found in the novel "*The Color Purple*?" (2) How does the actant Greimas describe the journey of transformation of the main character in the novel "*The Color Purple*?" By using descriptive qualitative research method. Data collection in this study focuses on the novel "*The Color Purple*" by Alice Walker as the main data source. For data analysis, qualitative analysis is used, the process of which is carried out through the stages of data analysis, data presentation, and conclusion drawing. The dynamic interaction between actants reflects the systemic nature of trauma and how liberation is built through family relationships, faith, and love. By mapping Celie's journey through Greimas' actant model, the novel "*The Color Purple*" is not only a personal narrative, but also a structurally complex story of transformation. Each actant role develops along with Celie, reflecting how freedom and identity are achieved not through isolation, but through enduring relationships, personal growth, and ultimately overcoming oppression.

Keywords: Greimas Structure, Narrative, Actant Model, *The Color Purple*, Alice Walker

ABSTRAK

Penelitian ini mengkaji struktur naratif dari novel "*The Color Purple*" karya Alice Walker melalui sudut pandang model aktan Greimas. Oleh karena itu, tujuan dari penelitian ini adalah untuk mengaplikasikan struktur naratif dengan model aktan Greimas untuk memungkinkan analisis yang komprehensif mengenai bagaimana karakter utama, Celie, mengalami perjalanan transformasi dari penindasan menuju kebebasan pribadi dengan menggunakan teori aktan Greimas. Dengan ini, fokus permasalahan yang muncul dalam penelitian ini adalah: (1) apa saja skema aktan yang dapat ditemukan dalam novel "*The Color Purple*?" (2) bagaimana aktan Greimas menggambarkan perjalanan transformasi tokoh utama dalam novel "*The Color Purple*?" Dengan menggunakan metode penelitian kualitatif deskriptif. Pengumpulan data dalam penelitian ini berfokus pada novel "*The Color Purple*" karya Alice Walker sebagai sumber data utama. Untuk analisis data, digunakan analisis kualitatif yang prosesnya dilakukan melalui tahapan analisis data, penyajian data, dan penarikan kesimpulan. Interaksi dinamis antara para pelaku mencerminkan sifat sistemik dari trauma dan bagaimana pembebasan dibangun melalui hubungan keluarga, iman, dan cinta. Dengan memetakan perjalanan Celie melalui model aktan Greimas, novel "*The Color Purple*" tidak hanya menjadi sebuah narasi personal, tetapi juga kisah transformasi yang kompleks secara struktural. Setiap peran aktan berkembang bersama Celie, mencerminkan bagaimana kebebasan dan identitas dicapai bukan melalui isolasi, tetapi melalui hubungan yang langgeng, pertumbuhan pribadi, dan pada akhirnya mengatasi penindasan.

kata kunci: Struktur Greimas, Narasi, Model aktan, *The Color Purple*, Alice Walker

Received: 15 Juni 2025

Revised: 10 Juli 2025

Accepted: 30 July 2025

This is an open-access article under



How to cite: Dalpah, D., Nargis, N., & Sutikno, E. U. (2025). Actant Greimas Structure Narrative on The Color Purple by Alice Walker. ELITE: English and Literature Journal, 12(2), 49–67.

INTRODUCTION

Alice Walker's "The color purple" is a distinctive and unique novel, featuring an in-depth approach to conveying themes such as struggle, oppression and independence. The novel is presented in the form of letters written by the main character, Celie, to God, and her sister Nettie. Following a warning from her father, Celie began writing letters to God (Ali, 2024). Furthermore, a literary work that contains a variety of epistles, letters, or documents authored by one or more characters is known as an epistolary novel (Aşci, 2020). Another explanation of epistolary is that, in terms of the form of literary works and narrative techniques or storytelling, experts focus on the impact of narrative forms such as epistolary and focalization and address narrative techniques used in the novel to get the emotional effect of the story (Chang, 2024).

This style of writing provides a persona perspective and is intimate to Celie's life and emotional journey. The storytelling style changes as Celie's character develops. Her early letters are full of fear and resignation, but over time, Celie's narrative voice becomes more assertive, confident and hopeful. This reflects Celie's emotional and spiritual growth throughout the story. Likewise, narrative plays an important role in understanding the structure, meaning and themes in a story. As a medium used to describe the story, narrative, which includes characters, events, and implied messages that provide the reader's view. Likewise, narrative is described by a series of events. With the keyword of a narrative is cast. Cast in the context of narrative are directed at what is called 'action' (Ayudia et al., 2024). A narrative is a series of events organized through cause and effect relationships in time and there are two interacting elements that determine the shape of the plot of a narrative or story: a cohesive flow of events that culminate in a change, which varies depending on whether the change is an action, a character, or a thought, and a particular sequence of feelings evoked when reading, which is based on the emotional impact of these events. (Anggraini et al., 2016; Istama et al., 2024).

Examining the narrative structure makes it possible to dissect how the story works in a literary work, especially a novel. Since narrative structure theory primarily addresses narration, a structuralist approach to literature will concentrate on the narrative aspect of literary texts (Pratama & Tarihoran, 2023). Not only in the storyline but also the meaning that the author wants to convey to the readers. Literature is also often equated with forms of fiction such as books or books that contain beautiful, educational writing, or teaching books (Maulana et al., 2023). In literary analysis, therefore, investigating the narrative framework of a collected story helps reveal how the author conveys complex ideas about society, culture, and individual experience. In Greimas (1987) view (Mustafa, 2017), narrative analysis comprises two structural stages: (1) external structure, which is the level at which a story is presented (narration); and (2) internal structure, which is the

immanent level and comprises (a) the level of discursive analysis and (b) the level of narrative syntax analysis (actant and functional schemes).

The importance of analyzing narrative structure lies in the ability to provide a deep understanding of the mechanisms of how a story is developed and how meaning is conveyed. Narrative structure is based on a story framework that includes setting, characters, conflict, climax, and resolution (Weda, 2021). It also provides an understanding of how meaning is conveyed. One of the basic things in narrative structure is the pattern of the story built by the author so that the reader is able to understand who plays a role in the story, what conflicts occur, and the end of a story so that the meaning conveyed by the author can be understood by the reader. Structuralism is also needed in a narrative structure from Ratna (2004) states that structuralism is an understanding of the elements, namely the structure itself, the mechanism of its relationships, both positive relationships (harmony, conformity and understanding) and negative relationships (conflict and opposition) (Rahmah, 2015). Therefore, understand the structure of narrative stories to explain how the plot or meaning contained in a story, narratology is needed.

Structural narratology is the scope of the series of events, the relationship between events, the way events are presented, the point of view of the storytelling, and the storyteller/narrator (Yuniasti, 2019). Furthermore, the meaning of narratology can be defined as research on the formation of meaning through storytelling mechanisms and techniques. This approach provides deeper insight into how the story is structured and how the elements in the story contribute to building the overall narrative. This is also mentioned according to (Anshory et al., 2023) narratology is a study that is basically concerned with the identification and theoretical description of the formal characteristics of narrative texts. Researching narrative is very important because it can help reveal hidden patterns and structures that often shape the meaning of literary works in more depth. Narratology focuses on the structure of narrative as a framework that makes a narrative appear alive (Muttaqin et al., 2024).

LITERATURE REVIEW

In addition, one of the most effective tools for analyzing narratives is Greimas' Actual model, which analyzes the functions and roles within a story. This approach not only examines the surface content of a story, but also explores the structural relationships between characters and the deeper forces that drive the plot. Actants are human creatures or things that take an interest in any activity (Supiastutik et al., 2023). This means that an actant is not a character in the story, but rather a function or role that arises from actions taken to analyze functions and roles in a story.

This actant approach not only examines the surface content of a story, but also explores the structural relationships between characters and the deeper forces that drive the plot. The model of Greimas (1987) breaks down the narrative into six key actants: Sender, object, receiver, helper, subject, and Opponent. The conflict axis, through which helpers, subjects, and opponents execute events that will encourage or hinder communication or travel (Wang & Roberts, 2005).

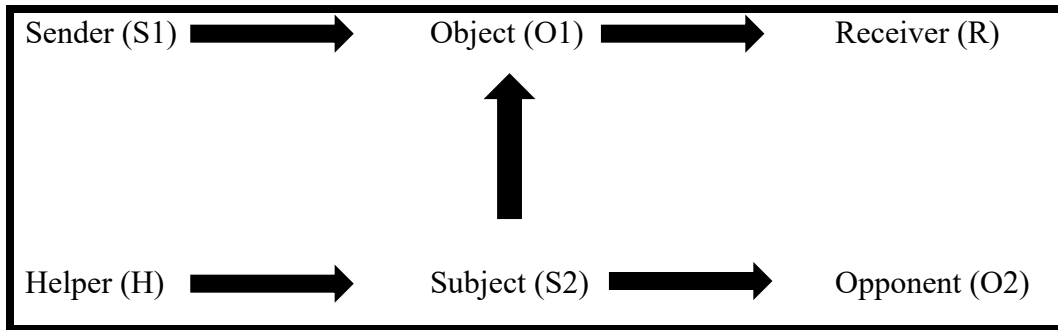


Figure 1 Visual Representation of Actant Model from Greimas (1987)

Notes:

S1 = Sender

S2 = Subject

H = Helper

O1 = Object

R = Receiver

O2 = Opponent

Figure 1 shows where actants have the power in the narrative structure to provide abstract narrative functions and are not always tied to specific characters, but rather to relationships and actions in the narrative. In a story, subject and object actants are the main actants. The relationship between someone pursuing a goal (subject) and the goal itself (object) defines the actantial relationship (Megawati, 2018). For example, Kevin who is pursuing his goal of becoming a famous singer, practices diligently every day and auditions. Kevin is the Subject while becoming a famous singer is the Object. It is important to remember that the Object is not always present in the character or figure, because the subject wants to become a famous singer. In addition, there is a Sender, namely someone or something that is the source of ideas and the driving force of the story (Latjub & Armin, 2015).

Furthermore, in this case there is a sender, this is abstract in many ways, such as society, destiny, time, and intelligence. Conversely, the person who receives the power is called the receiver. Helpers are someone or something that supports or facilitates the subject or character in achieving their goals (Seli et al., 2020). On the other hand, opponents represent forces or entities that hinder or oppose the subject in pursuit. Helpers and opponents establish additional relationships with the subject, with their task being to influence the subject in achieving goals positively or negatively (Santoso & Soelistyowati, 2020). Thus, the conclusion is that in the narrative structure based on actant theory, it emphasizes that the role of actants is not always tied to a particular character or character. Instead, these roles are determined by the relationships or actions that exist in the story structure.

There are several reasons why “The Color Purple” is interesting to discuss. First, this novel deeply raises relevant social issues, such as gender inequality, discrimination against minorities (Lewis, 2017). Second, through the main character, Celie, Alice Walker as the author describes the journey of women's emancipation from oppression to independence, making a symbol of hope

and strength for women who share the same fate (Shi, 2020). Third, *The Color Purple* is a work that will have an intertextual dimension, offering various opportunities for analysis, both in terms of feminism and psychology (Ruhina, 2021). This makes the novel relevant for application in various theoretical approaches, including Greimas' narrative structural theory in the form of actants. Finally, the novel became a popular movie and Broadway musical, and won the Pulitzer Prize for Fiction (Anwer, 2023). The novel *The Color Purple* has also been filmed with the same title in 1985 starring Whoopi Goldberg and remade in 2005 (Coleman, 2014). In 2015, the film *The Color Purple* was remade directed by Blitz Bazawule and starring Oprah Winfrey. Also, the author of the novel, Alice Walker, was a novelist, poet, and activist who fought for black rights (Sahiuny, 2024). Alice Walker herself is also a black American citizen who experienced racism from those around her as a child (Walker, 2011). As a result, *The Color Purple* strengthens its position as one of the important literary works worthies of further analysis.

Previous research on Alice Walker's "*The Color Purple*" has explored various perspectives, focusing on themes such as women's empowerment, resistance to patriarchy, gender awareness, and community solidarity. Women's empowerment from several previous studies, including Reddy and Kavitha H.S (2021), with the research title "*The Journey of Female Empowerment In Alice Walker's 'The Color Purple'*". As well as research from Dr. Prasanta Kumar Padhi (2015), "*A Study of Celie's Emancipation in Alice Walker's 'The Color Purple'*". Highlighting Women empowerment as the main theme (Padhi, 2015). Reddy and Kavitha emphasize the role of support networks in helping Celie overcome her difficulties and regain independence and freedom. While Padhi explores Celie's process of emancipation and her journey from oppression to becoming an independent and confident woman.

Furthermore, the theme of resistance to patriarchy is explored through Celie's transformation from a submissive and abused woman to an independent individual. Fitri Ayu Widiyastuti and Titis Setyabudi (2021) analyzed Celie's personality using Freud's psychoanalytic theory, revealing how the id, ego, and superego interact throughout the course of the story (Widiyastuti & Setyabudi, 2022).

Meanwhile Junyi Chang (2024) examines Celie's evolving gender consciousness, describing her gradual departure from gender norms, Chang uses androgyny theory to analyze Celie's journey, showing how gender perception transitions from behaviorality to fluidity and integrity (Chang, 2024). Sera Talif and Kamelia Sedehib (2014), explored how Celie's understanding of gender and identity evolved over time. Applying Julia Kristeva's concept of the subject in process, they show that the characters' identities in the novel are shaped by social and language interactions, reflecting the dynamic nature of gender and identity (Talif & Sedehi, 2014).

This theme of community solidarity is emphasized in the research conducted by Miray Aydin (2023), which discusses the role of bodily freedom in Celie's liberation. Aydin connects Celie's personal journey to the broader feminist goal of regaining women's rights in society (Aydin, 2023). Similarly, Yuni Nurbayani (2021) explores the psychological suffering Celie experiences and the resilience she develops through communication with other women (Nurbayani, 2021).

Violence and struggle, this theme by Tini Moge (2022) and Jenny Ronawati Bay and Wihelmina H. Loda (2023), examines the impact of violence on the lives of black women. As well as analyzing the physical, sexual and psychological violence faced by Celie, and how the social structure of racism and sexism adds to suffering (Tini Moge, 2022). This research also specifically addresses the double discrimination that Afro-American women face from both white and black men (Bay & Loda, 2023).

Although previous research approaches provide deep insights into themes and characters. As in Junyi Chang's research on gender or Nurbayani's research on the psychological suffering experienced by Celie, but no research has specifically applied Greimas' narrative theory with the actant model to analyze the plot and structure of the story in "The Color Purple". From the previous studies that have been discussed from the novel, "The Color Purple" has explored various perspectives, focusing on themes such as women's empowerment, resistance to patriarchy, gender awareness, and community solidarity. For that purpose, Greimas (1987) has outlined a limited number of actants. An examination of the role of the actants in the narrative is then to understand the underlying storyline of the entire narrative. By applying Greimas' actant model, analysis can be conducted to understand how the interactions between the elements form the plot and structure of the story. Thus, this research will complement previous studies, while offering a new perspective in understanding The Color Purple.

The aim of this study, therefore, is to apply the narrative structure with Greimas' actant model to enable a comprehensive analysis of how the main character, Celie, undergoes a journey of transformation from oppression to personal freedom using Greimas' actant theory. With this, the problems that arise in this study are: (1) what are the actant schemes that can be found in the novel "The Color Purple". (2) to analyze and explain the Greimas actant scheme contained in the novel so that it can contribute to Celie's journey in seeking identity and freedom amid the oppression of those closest to her. For this reason, researchers focus on the aspect of context reduction in storytelling by emphasizing on the narrative side.

RESEARCH METHOD

This research method is descriptive qualitative. Descriptive research is a research strategy in which researchers investigate events, phenomena of individual lives and ask a person or group of individuals to tell about their lives (Rusandi & Muhammad Rusli, 2021). Research that is specifically qualitative uses textual analysis through a narrative semiotic approach proposed by Greimas. Therefore a descriptive qualitative design allows for a detailed and interpretive examination of the narrative structure of Alice Walker's "The Color Purple". The definition of a narrative study is a study that focuses on narratives, stories, or descriptions of a collection of events related to human life (Safrudin, 2023). By using Greimas' narratology framework, especially the actant model, this study aims to investigate the function and role of each actant in order to understand the mechanisms that drive the interaction of plot and character. Actants act as subjects, objects, senders, receivers, helpers, and opponents and can change in the storyline, thus the author must divide the narrative into several narrative segments.

The data collection in this research focuses on the novel “The Color Purple” by Alice Walker as the main data source. In order to recognize and comprehend the current narrative structure, this study will analyze the novel's text. To aid comprehension and interpretation, references from relevant literature that address Greimas' theory of narratology and narrative analysis will also be included. For data analysis, Creswell's theory (2014) was used, the process of which was carried out through the stages of data analysis, data presentation, and drawing conclusions (Sudaryani et al., 2023). This study's analysis was completed in a number of steps:



FINDING

In the findings of the narrative structure of Alice Walker's “The Color Purple” using Greimas' actant model, the narrative reveals the complex interactions between characters, events, and roles that shape the transformative journey of the protagonist Celie. This section discusses how the six actants, namely the sender, object, receiver, helper, subject, and opponent, materialize in the narrative structure of “The Color Purple”. Below are the findings of Greimas' (1987) actant model.

To strengthen the analysis of the structural actant model, the researcher also described the number of occurrences of each actant element in all story segments in The Color Purple. The summary of these results is shown in the following table:

Actant Greimas Model	Data
Sender	6
Object	11
Receiver	7
Helper	5
Subject	6
Opponent	8
Total	43 Data

From the table mentioned above, it can be concluded that object is the element that appears most often (11 data), indicating a strong narrative focus on the search for goals by the main character, Celie. Opponent ranks second (8 data), indicating the strong pressure and conflict

experienced by the subject (Celie). Meanwhile, Receiver (7) and Subject (6) are relatively balanced, illustrating how Celie actively takes a role while receiving (7) the impact of her struggle. The smaller number of helpers (5) compared to opponents (8) emphasizes the conditions of injustice and limited support experienced by Celie at the beginning of the story. With this, it can be seen that the narrative structure in “The Color Purple” is built with a more complex but balanced dynamic of Greimas' (1987) actant model, which reflects the journey of Celie, the main character, from imprisonment to freedom gradually through interactions between actants that influence each other.

DISCUSSION

In addition to the Actant data findings above, to begin the actant analysis, the researcher determines the narrative segments that make up the narrative story in which the actant roles appear and change in a structured manner throughout the narrative. The first segment tells the story of Cellie who is sexually abused by her stepfather. The second segment Celie gets conflicted by Pa because he wants to replace Nettie to get married. The third segment Cellie helps her sister, Nettie, not to be married off, the fourth segment Cellie gets violence from her husband's son. The fifth segment Cellie meets Shug Avery who helps her and gets the strength to change. The sixth segment Cellie is back with her sister, Nettie, and gains freedom in life.

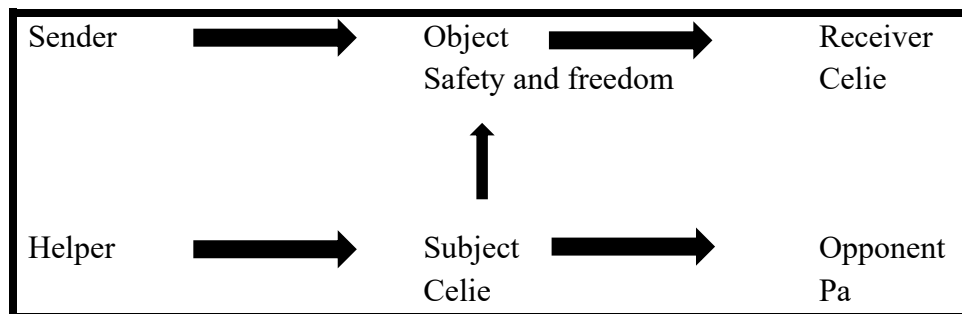


Figure 2 Actantial Scheme of Segmen 1: Visual Representation of Actant Model From Greimas (1987)

“First he put his thing up gainst my hip and sort of wiggle it around. Then he grab hold my titties. Then he push his thing inside my pussy. When that hurt, I cry. He start to choke me, saying You better shut up and git used to it.”

The first segment in the second figure 2 begins with Celie as a Subject who is suffering, where she is abused by her stepfather, Pa. Pa as an opponent or perpetrator of sexual violence experienced by Cellie. Safety and freedom from abuse is Celie's object or goal, in the case of the Receiver is Cellie herself where she gets sexual violence, and the Receiver (Cellie) is achieved to get safety and freedom, so Celie is the receiver.

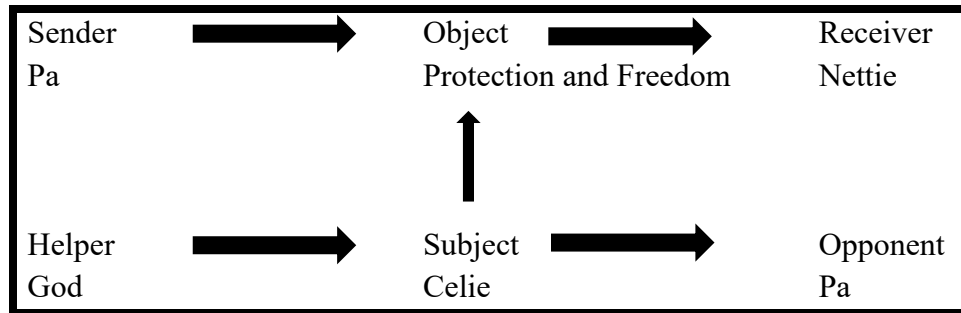


Figure 3 Actantial Scheme of Segmen 2: Visual Reprsentation of Actant Model From Greimas (1987)

"Mr. _____ finally come right out an ast for Nettie hand in marriage. But He won't let her go. He say she too young, no experience. Say Mr. _____ got too many children already."

Figure 2 reflects the complex dynamics in the relationship between the characters and the larger system of oppression. Celie, as the subject, is in constant conflict with her opponent, her stepfather Pa. However, Celie still finds purpose through her protection of Nettie because Pa told Nettie to marry Mr.____(Celie's husband). Meanwhile, God is here as a helper who is implicitly present as Celie's inner strengthener. In the context of a broader narrative, this shows the beginning of Celie's journey to find freedom and self-identity, although at this stage Celie is still dissociating herself from the environment.

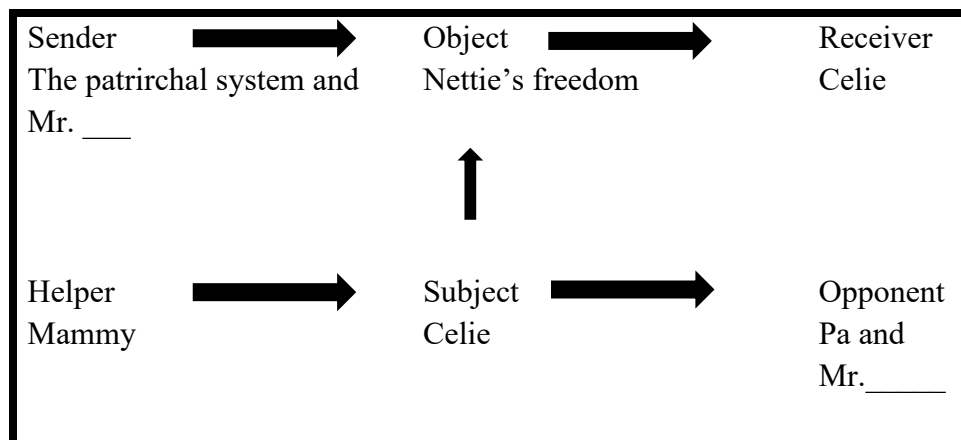


Figure 4 Actantial Scheme of Segmen 3: Visual Reprsentation of Actant Model From Greimas (1987)

"I ast him to take me instead of Nettie while our new mammy sick. But he just ast me what I'm talking bout. I tell him I can fix myself up for him. I duck into my room and come out wearing horsehair, feathers, and a pair of our new mammy high heel shoes. He beat me for dressing trampy but he do it to me anyway."

In Figure 3, Mr. ___ proposed to Nettie, but Pa did not allow the marriage to happen, arguing that Mr. ___ already had a wife and children. However, the patriarchal system continues to control the lives of Celie and her sister Nettie. And how Pa controls Nettie's choice to reject Mr ___'s proposal. And how Nettie's freedom becomes a goal with Celie accepting and protecting Nettie from the patriarchal system by compromising with Mr ___. Celie herself as the recipient of information through a picture of Shug Avery, who is very beautiful, makes Celie build emotionally with Shug Every. The picture was given by Mammy as Celie's helper to pave the way for building emotional relationships and more positive thinking. Celie becomes a Subject who undergoes an emotional and positive journey, through seeing the picture of Shug Avery which makes a new symbol of new hopes and aspirations. However, the opponent in Nettie's marriage is Pa with manipulative reasons, creating a conflict that continues to affect Celie and Nettie's lives

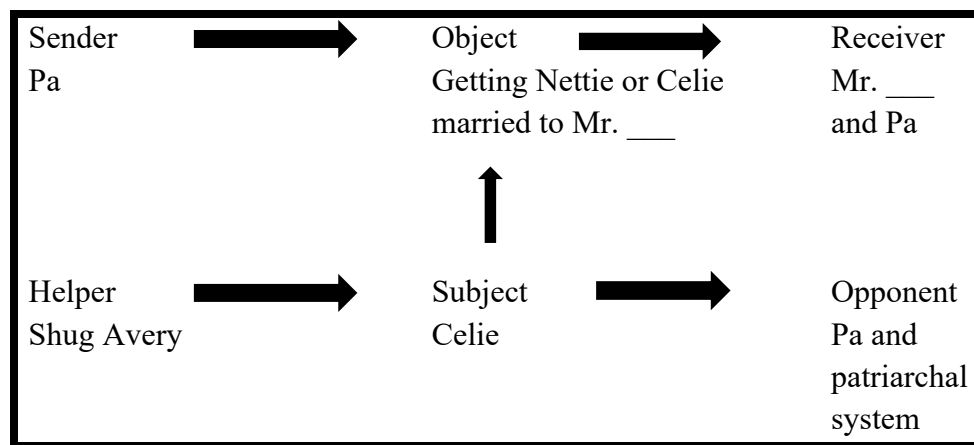


Figure 5 Actantial Scheme of Segmen 4: Visual Representation of Actant Model From Greimas (1987)

"But it hard to think with gitting married to Mr. _____ hanging over my head."

In Figure 4, Celie sacrifices herself to be married to Mr. ___ rather than her sister Nettie being married. This time the Sender is Pa, because Pa decided that Celie should marry Mr. ___ instead of Nettie on the grounds that Celie is older, not fresh anymore and ugly. Pa also used Mr. ___'s position of needing a wife as a tool to get rid of Celie. Pa's object was for Mr. ___ to marry Nettie or Celie, but it turned out to be Celie and Celie offered herself to be Celie's replacement, and for Mr. ___ the object was to find a wife who could work hard and take care of his children. The recipient here is Mr. ___ who finally accepts Celie as his wife after hearing that Celie is hardworking, clean, and will not be free in her life. Shug Avery becomes a helper to Celie even though it is only through a photo because Celie sees a photo of Shug Avery and imagines him saying "Yeah, it bees that way sometime". This gives Celie some comfort in the midst of an oppressive situation. Celie is also the Subject here as she becomes the center of the conflict by offering herself to replace Nettie, showing her sacrifice to protect her sister from bad luck. Pa becomes the opponent as he controls Celie's life to marry Mr. ___ instead of Nettie.

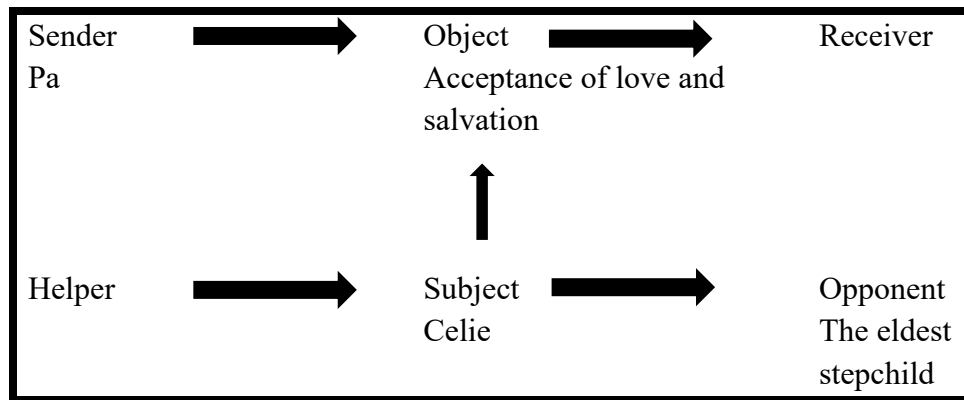


Figure 6 Actantial Scheme of Segmen 5: Visual Representation of Actant Model From Greimas (1987)

"He pick up a rock and laid my head open. The blood run all down tween my breasts. His daddy say Don't do that! But that's all he say."

The fifth segment begins with Celie living a new life as an unloved wife, an unaccepted stepmother making Celie the Subject. Celie wants to be accepted in a new home and find a good meaning in her marriage and be a good mother to her stepchildren so the object of this is the acceptance of love and safety because her stepchildren do not like Celie's presence and her husband only sees this behavior. The Sender in this story is Pa or Celie's stepfather. The objector is the abusive stepdaughter.

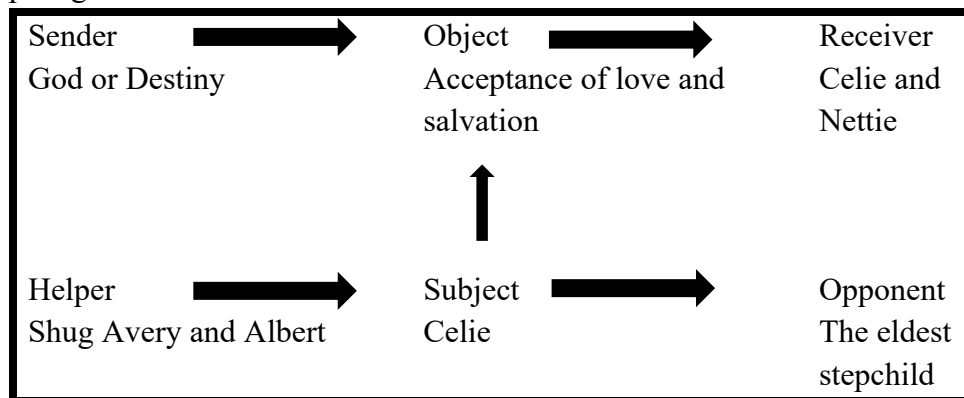


Figure 7 Actantial Scheme of Segmen 6: Visual Representation of Actant Model From Greimas (1987)

"Thank you for bringing my sister Nettie and our children home. Wonder who that coming yonder? ast Albert, looking up the road. Us can see the dust just aflying."

The sixth segment of picture six in this last segment she reunites with her sister Nettie. the subject is Celie where she goes through an emotional and spiritual journey to find her true self, freedom and finally back with her family. Sender is God or Destiny because Celie often writes letters to God in the context of this narrative, or it can also be interpreted symbolically that “God” is the sender of hope, and destiny that finally reunites them. The receivers in this case are Celie and Nettie because Celie is the one who receives the results of her struggle and also Nettie is back with her brother. Helpers here are Shug Avery and Albert, where Shug Avery gives love to guide Celie to be stronger in life. And Albert undergoes a transformation and becomes an ally who supports Celie at the end of the story. Opponents themselves are Patriarchy and racism where the social system at that time oppressed women and black people.

The results of this study are in line with the findings presented by Reddi and Kavitha H. S (2021) and Dr. Prasanta Kumar Padhi (2015) who explicitly highlighted the theme of Women's empowerment and emancipation, namely Celie from getting oppression to becoming an independent and confident woman. In research, Tini Moge (2022) and Jenny Ronawati Bay and Wihelmina H. Loda (2023) analyzed the impact of violence and multiple discrimination received by Celie. Whereas in this study *The Color Purple* tells Celie's journey in fighting for women's rights and explores the suffering experienced by Celie and how Celie develops herself through communication, through a narrative study of Greimas' actant model (1987) which analyzes the novel “*The Color Purple*” with the latest point of view.

CONCLUSION

An analysis of *The Color Purple* through Greimas' actantial model reveals the complex web of relationships, power structures, and ideological forces that shape Celie's life and development. At the center of the narrative lies Celie's pursuit of security, affection, and personal freedom objectives that represent not only her need to survive, but also her longing for emotional, spiritual, and psychological completeness in an environment that continually seeks to diminish her. The senders and opposing actants, predominantly patriarchal figures and the oppressive social system surrounding her, impose roles, expectations, and forms of violence that restrict Celie's agency and silence her voice.

Yet, as the narrative unfolds, the presence of supportive actants gradually alters the direction of Celie's journey. Characters such as Shug Avery, Nettie, and eventually Albert serve as transformative guides who facilitate her awakening. Through these relationships, Celie encounters new ways of understanding affection, spirituality, self-worth, and autonomy. Their influence enables her to reinterpret her circumstances, reclaim her identity, and assert power over her own narrative.

Greimas' model thus provides a structured framework for understanding Celie's evolution from a silenced and oppressed girl into a woman who recognizes and embraces her strength, identity, and independence. Each stage of the story introduces new actants some obstructive, others liberating, that collectively shape her path toward self-realization. In this way, the novel's actantial

dynamics illuminate not only Celie's personal transformation but also the broader thematic concerns of resistance, empowerment, and the reconstruction of selfhood.

Although initially passive, Celie develops into a recipient of her own destiny. As she gains independence both emotionally, spiritually, and also freedom, she redefines what it means to be a recipient. No longer someone who simply accepts suffering, but someone who demands joy and freedom. Thus, Greimas' use of the actant model highlights how oppression, resistance, and empowerment are not only thematic elements but structural forces in the story. The dynamic interplay between actants illustrates the systemic nature of trauma, and how liberation is relational, built through faith, family, and love. In conclusion, by charting Celie's journey through Greimas' actant model, we see how "The Color Purple" is not just a personal narrative but a structurally complex story of transformation. Each actant role evolves with Celie, reflecting how freedom and identity are achieved not through isolation, but through enduring relationships, personal growth, and the eventual overcoming of oppression.

BIBLIOGRAPHY

- Ali, B. W. (2024). A Womanist Study in Alice Walker's Colour Purple. *Qalaai Zanist Scientific Journal*, 9(1). <https://doi.org/10.25212/lfu.qzj.9.1.49>
- Anggraini, C. D., Christin, M., & Putra, D. K. S. (2016). Analisis struktural naratif Algirdas Greimas pada artikel storytelling project sunlight PT. Unilever Indonesia pada bulan NOvember 2014. *eProceedings of Management*, 3(1). <https://openlibrarypublications.telkomuniversity.ac.id/index.php/management/article/view/3352>
- Anshory, A., Muntaqim, A., Nirmala, B. N., & Latifah, N. (2023). *AJ Greimas' Narrative structure in the animated film Turning Red*. <http://repository.uin-malang.ac.id/14779/>
- Anwer, R. (2023). 'Painting with words': Color terminology and pragmatic resonance in Alice Walker's The Color Purple (1982). *Research Journal in Advanced Humanities*, 4(3). <https://doi.org/10.58256/rjah.v4i3.1284>
- Aşci, Y. (2020). LETTER TRADITION AND EPISTOLARY NOVEL IN AMERICAN LITERATURE. *Journal of International Social Research*, 13((74-1)), 5–12. <https://doi.org/10.17719/jisr.11210>
- Aydın, M. (2023). *Body Freedom in Alice Walker's The Color Purple*. <https://sssjournal.com/files/sssjournal/12e53738-92fe-43df-b241-b44f22e67ac0.pdf>
- Ayudia, A. M., Nuryatin, A., & Setyaningsih, N. H. (2024). *Narrative Structure in Ahmad Fuadi's Novel Trilogy Negeri 5 Menara and Feasibility as Literature Teaching Material in High School*. <https://journal.unnes.ac.id/journals/seloka/article/view/9571/1527>
- Bay, J. R., & Loda, W. H. (2023). *THE DOMESTIC VIOLENCE TOWARDS BLACK AMERICAN WOMEN IN THE SOUTH DURING 1970s-1980s AS SEEN IN ALICE WALKER'S "THE COLOR PURPLE."* 9.
- Chang, J. (2024). Study of Celie's Portrayal in "The Color Purple" Under the Theory of Androgyny. *Transactions on Social Science, Education and Humanities Research*, 7, 81–88. <https://doi.org/10.62051/f06p0z56>

- Coleman, V. (2014). *Black actresses in American films: A history and critical analysis of the mammy/maid character*.
<https://via.library.depaul.edu/cgi/viewcontent.cgi?article=1182&context=etd>
- Istama, N. R., Sutikno, E. U., Tri, H., & Ardelia, S. (2024). 'THE MARK OF THE BEAST': SHOWING RUDYARD KIPLING'S INTRINSIC MANNER ON THE SHORT STORY.
- Latjub, A. Y., & Armin, M. A. (2015). ANALISIS STRUKTUR AKTANSIAL DAN FUNGSIONAL DALAM VOYAGE AU CENTRE DE LA TERRE KARYA JULES VERNE.
- Lewis, J. (2017). *Gender, Race, and Violence: A Critical Examination of Trauma in The Color Purple*. 1(1). <http://digitalcommons.sacredheart.edu/shusolar/vol1/iss1/4/>
- Maulana, S., Wardiah, D., & Rukiyahs, S. (2023). Antropologi Sastra Tradisi Lisan Nenggun Di Masyarakat Mengkenang Kabupaten Lahat. *Jurnal Pembahsi (Pembelajaran Bahasa Dan Sastra Indonesia)*, 13(2), 188–199.
- Megawati, E. (2018). MODEL AKTAN GREIMAS DALAM NOVEL Mencari Perempuan Yang Hilang Karya Imam Zaki. *SEMIOTIKA: Jurnal Ilmu Sastra dan Linguistik*, 19(2), 1. <https://doi.org/10.19184/semiotika.v19i2.11257>
- Mustafa. (2017). SKEMA AKTAN DAN FUNGSIONAL CERITA SANGBIDANG (Actant and Functional Schemes of Sangbidang Folkore). 23(2).
- Muttaqin, N. A., Nugroho, Y. E., & Supriyanto, T. (2024). SKEMA AKTAN DAN STRUKTUR FUNGSIONAL AJ GREIMAS DALAM NOVEL BRIANNA DAN BOTTOMWISE KARYA ANDREA HIRATA. *Jurnal Bastra (Bahasa Dan Sastra)*, 9(1), 186–198.
- Nurbayani, Y. (2021). CELIE SUFFERING IN THE NOVEL THE COLOR PURPLE BY ALICE WALKER. *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)*, 7(1), 79. <https://doi.org/10.30872/calls.v7i1.5177>
- Padhi, D. P. K. (2015). *A Study of Celie's Emancipation in Alice Walker's The Color Purple*. [https://www.ijhssi.org/papers/v4\(2\)/Version-1/A04210105.pdf](https://www.ijhssi.org/papers/v4(2)/Version-1/A04210105.pdf)
- Pratama, R., & Tarihoran, R. K. (2023). AN ANALYSIS OF NARRATIVE STRUCTURALISM IN THE ROAD BY CORMAC MCCARTHY'S: AJ GREIMAS PERSPECTIVE. *PHILOLOGY Journal of English Language and Literature*, 3(1), 20–24. <https://doi.org/10.32696/pjell.v3i1.1954>
- Rahmah, Y. (2015). Sanmai no ofuda dalam perspektif greimas. *Izumi*, 4(1), 28–36.
- Ruhina, J. (2021). Continuity of Womanist Ethos: Intertextuality in Select Novels of Alice Walker. *University of Bucharest Review. Literary and Cultural Studies Series*, 10(1), 42–54. <https://doi.org/10.31178/UBR.10.1.4>
- Rusandi & Muhammad Rusli. (2021). Merancang Penelitian Kualitatif Dasar/Deskriptif dan Studi Kasus. *Al-Ubudiyah: Jurnal Pendidikan dan Studi Islam*, 2(1), 48–60. <https://doi.org/10.55623/au.v2i1.18>
- Sahiuny, A. (2024). *Nasaq Journal*. VOL (42) No.(1) June 2024-1445 h.
- Santoso, B., & Soelistyowati, D. (2020). Analisis Skema Aktansial dan Model Fungsional Greimas pada Cerita Pendek Tsuru no Ongaeshi. *Japanese Research on Linguistics, Literature, and Culture*, 2(2), 215–231. <https://doi.org/10.33633/jr.v2i2.3543>
- Seli, S., Priyadi, A. T., Saman, S., & Salem, L. (2020). NARRATIVE STRUCTURE OF THE NE' BARUAKNG KULUP STORY ORAL LITERATURE OF DAYAK KANAYATN: A STUDY OF ACTANTIAL A.J. GREIMAS. *Journal of Education*, 5(2).
- Shi, L. (2020). *Womanism and The Color Purple*. 490. <https://www.atlantispress.com/proceedings/elic-20/125946816>

- Sudaryani, R. R., Diana, P. Z., & Suwartini, I. (2023). SKEMA AKTAN DAN STRUKTUR FUNGSIONAL A.J. GREIMAS DALAM CERITA RAKYAT “PUTRI BUNGSU DAN ULAR N’DAUNG” DARI BENGKULU. *Pena Literasi*, 6(2), 154. <https://doi.org/10.24853/pl.6.2.154-162>
- Supiastutik, S., Wsw, D. P., & Ramadani, O. P. C. (2023). Gender Stereotypes in Boyd Smith’s the Story of Pocahontas and Captain John Smith: A Greimas’ Actantial Model. *Lingua Cultura*, 17(1), Article 1. <https://doi.org/10.21512/lc.v17i1.8574>
- Talif, R., & Sedehi, K. T. (2014). Characters in Process in The Color Purple. *Procedia - Social and Behavioral Sciences*, 118, 425–432. <https://doi.org/10.1016/j.sbspro.2014.02.058>
- Tini Moge. (2022). Violence and It’s Impact as Seen in Alice Walker’s The Color Purple. *ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, Dan Budaya*, 2(2), 367–382. <https://doi.org/10.37304/enggang.v2i2.10871>
- Walker, A. (2011). *The Color Purple*. Washington: Square Press.
- Wang, Y., & Roberts, C. W. (2005). Actantial analysis: Greimas’s structural approach to the analysis of self-narratives. *Narrative Inquiry*, 15(1), 51–74. <https://doi.org/10.1075/ni.15.1.04wan>
- Weda, M. H. S. (2021). A comparative study of narrative structure in the novel and film “The Jungle Book. *ELITERATE: Journal of English Linguistics and Literature Studies*, 1(1), 52–62.
- Widiyastuti, F. A., & Setyabudi, T. (2022). *Character Education in Celie’s Personality Reflected in The Color Purple Novel (1982): Psychoanalytical Perspective*: International Conference of Learning on Advance Education (ICOLAE 2021), Surakarta, Indonesia. <https://doi.org/10.2991/assehr.k.220503.114>
- Yuniasti, H. (2019). Analisis Struktur Naratif AJ Greimas Dalam Novel Lelaki Harimau Karya Eka Kurniawan. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, Dan Pengajarannya*, 5(2), 195–207.