

The Actantial Model Analysis in The Film *Rosaline* (2022)

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ABSTRAK

Penelitian ini menganalisis konflik dalam film *Rosaline* dengan menggunakan model aktansial Greimas. Dengan menggunakan metode kualitatif, penelitian ini meneliti bagaimana aktan, seperti pengirim, subjek, objek, penolong, lawan, dan penerima, berinteraksi untuk membentuk narasi. Penelitian ini menggunakan metode analisis Miles dan Huberman yang terdiri dari tiga langkah: reduksi data, penyajian data, dan penarikan kesimpulan. Peneliti menemukan tiga puluh satu data, yang terdiri dari empat konflik eksternal dan satu konflik internal. Temuan ini mengungkapkan bahwa setiap konflik dalam *Rosaline* disusun oleh kombinasi model aktansial yang berbeda. Hasil penelitian menekankan bagaimana pergeseran peran aktan mendorong perkembangan dan penyelesaian konflik, menunjukkan interaksi dinamis antara hambatan eksternal dan motivasi internal dalam membentuk ketegangan naratif. Dengan menerapkan model aktansial Greimas, penelitian ini memberikan wawasan tentang bagaimana konflik dalam film *Rosaline* diselesaikan. Tekanan eksternal dan internal membentuk tindakan para aktan dan mempengaruhi perkembangan dan alur cerita.

Kata kunci: Aktan, Film, Konflik, Model Aktansial

ABSTRACT

This research analyzes the conflicts in the film *Rosaline* using Greimas' actantial model. Employing a qualitative method, it examines how actants, such as the sender, subject, object, helper, opponent, and receiver, interact to shape the narrative. The research applies Miles and Huberman's three step content analysis method: data reduction, data display, and conclusion drawing. The researcher found thirty one data, which consist of four external conflicts and one internal conflict. The findings reveal that each conflict in *Rosaline* is structured by a distinct combination of actantial models. The results emphasize how shifting actant roles drive conflict progression and resolution, demonstrating the dynamic interaction between external obstacles and internal motivations in shaping narrative tension. By applying Greimas' actantial model, this research provides insights into how conflicts in the film *Rosaline* are resolved. The external and internal pressures shape the actions of the actants and influence the development and plot of the story.

Keywords: Actant, Actantial Model, Conflict, Film

A. INTRODUCTION

Understanding the structure and meaning of a narrative has become one of the primary concerns in the fields of literature, especially film. With the development of textual analysis, Narratology has emerged as one of the main approaches in unravelling

the complexities of narratives. Hebert (2022) stated that Narratology examines how stories are structured within texts, including the narrative structure, which refers to the method of storytelling, and the dynamic relationship between these two structures. Essentially, this approach utilizes concepts such as the actantial model to uncover underlying patterns of narration and understand how meaning is constructed in a work.

Narratology is a narrative analysis framework first developed by the French semiotician, A.J. Greimas. This approach emphasizes the importance of analyzing the basic structure of a story and understanding how these elements interact to form complex meanings. With its focus on structure and function, Greimas's Narratology provides a strong foundation for interpreting narrative codes in various contexts, including literature, film, and other media. The actantial model serves as a key concept in Greimas's Narratology that depicts the roles played by elements in a narrative. "The actantial model is a tool that can theoretically be used to analyze any real or thematized action, but particularly those depicted in literary texts or images" Hébert (2019).

According to Greimas, as cited in Hébert (2019), the actantial model is classified into three binary oppositions: the axis of desire, the axis of power, and the axis of transmission, each comprising six actants based on their functions or roles in the story. The axis of desire refers to the dynamics between the subject and the object. The axis of power demonstrates the dynamics between the helper and the opponent. Thus, in every narrative or event, these two axes play crucial roles in shaping the dynamics between the subject, object, helper, and opponent. The axis of transmission consists of two elements: the sender and the receiver. The importance of using actantial structure lies in its ability to aid in understanding character motivations, conflict dynamics, and plot development more deeply. In the context of literature, applying this theory allows for a deeper analysis of conflict, themes, and messages intended to be conveyed in a film. The application of this theory allows readers to better understand how conflicts are introduced, developed, and resolved in a film.

The film "*Rosaline*" (2022) was chosen as the subject of study because it is a modern adaptation of the classic Shakespearean tale, "*Romeo and Juliet*," with a different perspective, which, at its core, is a story containing elements of folk tales. It is in line with the theory, as Greimas developed the actantial model using various Russian folk tales as a reference, identifying actants in a narrative.

Based on the background of the study, the research question is "How are the actantial models portrayed in The *Rosaline* Film (2022)?" Through the Greimas Narratology analysis, this research aims to make a significant contribution to broadening our understanding of the smaller elements that shape the progression of a narrative in a film. The analysis of this research focuses specifically on the conflict in the film while also analyzing the characters involved in the conflict, and not on the other elements such as setting, using A.J. Greimas' Actantial theory.

B. LITERATURE REVIEW

1. Film

According to Bordwell et al. (2020) film has a connection to literature by highlighting how literary concepts can be applied to film analysis. They point out that films, similar to literary works, utilize elements such as narrative structures, character arcs, and thematic exploration. A film, as explained by Faddilah, Zamruddin, and Valientien (2023) is a powerful medium that reflects human culture. It conveys ideas and emotions through visuals and sound, often telling the story of a character's journey.

2. Conflict

Conflict is a fundamental element of narrative that drives the plot, shapes character development, and conveys the central themes of a literary work. It represents the tension or disagreement between opposing forces, either within a character or between a character and external influences. As Kenny (1996) states, "A story may deal with a conflict within a single man (e.g., desire vs. duty), a conflict between men, a conflict between man and society, between man and nature, and so on." Classifying conflict into different categories enables literary scholars to examine how characters respond to various challenges, how these responses contribute to character growth, and how authors communicate broader social, cultural, and psychological issues through narrative. Therefore, understanding the forms of conflict is essential for interpreting both the structure and meaning of a literary text.

2.1 External Conflict

External conflict refers to struggles between a character and forces outside themselves. These conflicts often reveal the relationship between individuals and the social or physical world they inhabit. Sabbadini (2021) highlights external conflicts as situations in which individuals encounter challenges originating from their environment or societal expectations. In literary analysis, external conflict is significant because it demonstrates how characters interact with external pressures and how these interactions influence the progression of the plot and the development of thematic meaning.

a. Man Against Man

The *Man against Man* conflict occurs when two or more characters oppose one another because of conflicting goals, values, beliefs, or desires. This type of conflict creates interpersonal tension that advances the narrative and reveals the motivations, personalities, and moral positions of the characters. Analyzing this conflict helps readers understand the dynamics of human relationships and power struggles within the story.

b. Man Against Nature

The *Man against Nature* conflict refers to the struggle between a character and the natural environment or its forces, such as storms, wild animals, harsh landscapes, or natural disasters. Beyond portraying physical survival, this conflict often symbolizes

human vulnerability, resilience, and the limitations of human control over nature. Examining this type of conflict allows literary critics to explore how environmental challenges shape characters' actions and contribute to the work's thematic messages.

c. Man Against Society

The *Man against Society* conflict arises when a character confronts the norms, rules, traditions, or institutions of society. Such conflicts occur when individuals resist social expectations, cultural values, or systems of authority. In literary analysis, this category is important because it reveals the relationship between individuals and society, highlighting themes such as justice, discrimination, identity, freedom, and social change.

2.2. Internal Conflict

Internal conflict, also known as *Man against Self*, refers to the psychological and emotional struggle that occurs within a character's mind. This conflict often involves opposing desires, beliefs, moral dilemmas, fears, or uncertainties that influence the character's decisions and behavior throughout the narrative. Unlike external conflict, internal conflict emphasizes the character's inner development and emotional complexity. Analyzing internal conflict is essential in literary studies because it provides insight into characters' motivations, personal growth, and the psychological dimensions of the narrative, thereby enriching readers' understanding of the text's deeper meanings.

3. Narratology by A.J Greimas

A.J. Greimas, a prominent figure in narratology, is known for his structuralist approach to literary analysis. He shifted the focus from merely examining characters to analyzing the actions of actants within narratives. Greimas asserted that "the narrative can be comprehended by examining the structure of the relationship obtained between the actants" (Hu, Ismail, & Wang, 2024). This emphasis on the dynamic relationships between actants allows for a deeper understanding of the story structures and meanings within narratives.

In 1966, A.J. Greimas introduced the actantial model as an analytical tool to gain a deeper understanding of the roles of characters in a story. Greimas uses the term 'Actants' to describe narrative functions, as they represent both concrete objects and feelings or eventual experiences. In the Actantial model, Greimas formed three binary oppositions which consist of the axis of desire, the axis of power, and the axis of transmission with six actants based on their function or role in the story. As noted by Greimas (1984), "The first kinds [of functions] bring help by acting in the direction of the desire or by facilitating communication; the others, on the contrary, create obstacles by opposing either the realization of the desire or the communication of the object." Thus, in every narrative or event, these two axes play crucial roles in shaping the dynamics between the subject, object, helper, and opponent.

The axis of desire refers to the dynamics between the subject who has desires and the object that serves as the target or goal of those desires. The axis of power

demonstrates the dynamics between the helper who assists the subject in achieving their goals and the opponent who hinders the attainment of those goals. The axis of transmission consists of two elements: sender and the receiver. The sender is the element that requests the establishment of the relationship between subject and object. The receiver, on the other hand, is the element for which the quest is being undertaken.

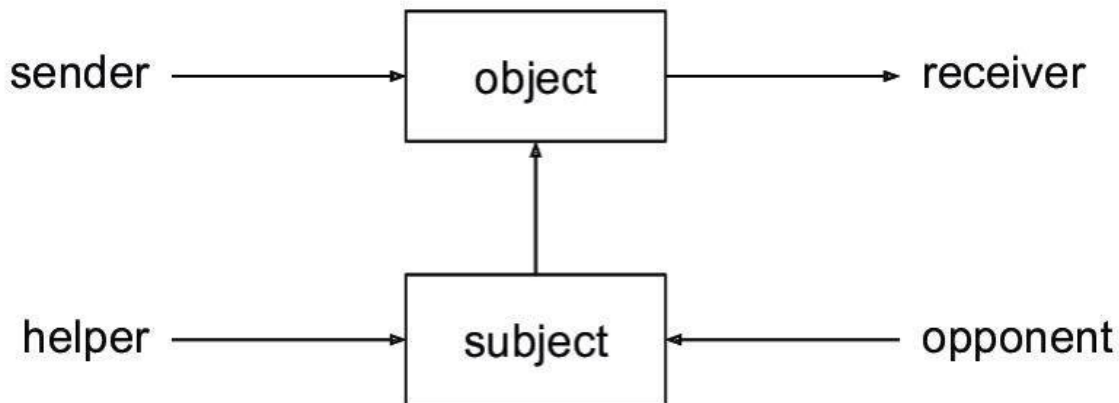


Fig. 1. Visual Depiction of Actants Summarized from Greimas (1987)

a. Sender

The first key element we have is the Sender, which refers to the primary entity or force responsible for initiating and driving the course of the storyline. This entity holds significant power and influence, setting the narrative in motion through its goals, desires, or directives. The Sender can be a character, an organization, or even an abstract concept, such as fate or destiny, that exerts control over the direction of the plot.

b. Receiver

The Receiver, which is the entity that ultimately plays the role of receiving or benefiting from the object sought by the subject. The Receiver is a critical component within the narrative structure, as they stand to gain from the subject's actions, whether those actions involve retrieving an object, fulfilling a mission, or achieving a specific goal. The Receiver can be a person, group, or even an abstract concept like justice, peace, or freedom, depending on the storyline.

c. Object

The Object itself represents something or someone that is deeply desired by the Sender, but crucially, it is something that they do not yet possess. This object serves as the driving force behind much of the narrative's tension and conflict, as it is the ultimate goal or prize that motivates the actions of both the Sender and the Subject. The Object can take on many forms, ranging from a physical item of great value such as treasure, a rare artifact, or a coveted resource to something more abstract, such as love, power, knowledge, or freedom.

d. Subject

The Subject is the individual or character who is tasked by the Sender to achieve or obtain the Object. In many narratives, the Subject plays the role of the protagonist or the hero, as they are the central figure who embarks on a quest or mission driven by the desire to secure the Object for the Sender or the Receiver.

e. Opponent

On the other hand, there is the Opponent, an entity, force, or character that acts as an obstacle for the Subject in their efforts to obtain the Object. The Opponent can be an antagonist such as a villain, rival, or enemy or an abstract force like societal norms, internal conflict, nature, or fate.

f. Helper

Lastly, there is the Helper, an entity that provides support and assistance to the Subject in their quest to obtain the Object (Saraswati, 2023). The Helper can take many forms, such as a loyal companion, mentor, magical creature, or even an external force like luck or fate. The Helper is often crucial in aiding the Subject through difficult times, providing tools, advice, knowledge, or emotional support that enables them to overcome the challenges posed by the Opponent.

C. METHOD

This research employs a qualitative method using a narratology approach. According to Creswell (2014), qualitative research is designed to understand complex phenomena within real-life contexts, focusing on interpretation and in-depth description. The primary data source for this study is the 2022 film *Rosaline*, which includes dialogue, scenes, narration, and visual imagery from the film. Data collection is carried out by watching the film closely, capturing relevant scenes, and taking detailed notes. The analysis follows a content analysis method based on the three-step process outlined by Miles and Huberman (1994): data reduction, data display, and drawing conclusions.

D. FINDINGS AND DISCUSSION

1. Man Against Man Conflict

a. Clash of desire: Rosaline's rebellion against her father's arranged marriage

Data 05

Rosaline's Father : Just give him a chance.

Rosaline : How many times do I have to tell you, Father?
I don't want an arranged marriage! I wanna
travel the world, be free, adventurous with
someone that I actually love.

Rosaline's Father : You're a woman, you're not supposed to talk about what you want.

Data 06



Fig. 2. Rosaline explodes (Rosaline 12:37-13:00)

In this moment, a Man against Man conflict emerges between Rosaline and her father, reflected through their conflicting goals and desires as shown in Data 5 and Data 6. Rosaline's father wants her to marry through an arranged marriage, a tradition he considers crucial for her honor and future. In contrast, Rosaline yearns for the freedom to explore the world and live a life with someone she loves, free from imposed rules and traditions. In her emotional outburst, "How many times do I have to tell you, Father? I don't want an arranged marriage!" Rosaline rejects her father's wishes and asserts her own desires, indicating that their goals and desire cannot be reconciled without significant change. This conflict marks the beginning of Rosaline's journey, one that will be defined by her struggle for freedom.

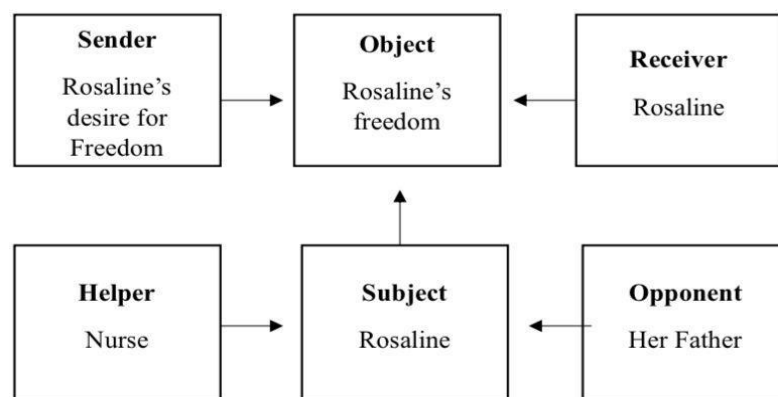


Fig. 3. Flowchart of the Actantial Model in Rosaline's arranged marriage

This conflict aligns with the actantial model, as it clearly showcases the relationship between the different actants. In the film *Rosaline*, the conflict centres around Rosaline's longing for freedom. According to Greimas's actantial model, the sender is her deep desire to escape societal expectations and live life on her own terms. The

subject is Rosaline herself, who actively pursues this goal by resisting her father's control and rejecting an arranged marriage. The object of the conflict is her personal freedom and the right to choose her own future. Supporting her is the helper, the Nurse, who provides emotional and practical support, reinforcing Rosaline's resolve. The opponent is her father, who represents the societal pressures and restrictions imposed on her, actively working against her wishes. Lastly, Rosaline is also the receiver, as she stands to benefit from her success by gaining autonomy and the freedom to follow her own path.

b. Clash of Desire and Goals: Rosaline's Manipulation and Rivalry with Juliet

Data 12

Juliet	:	"Romeo and... Rosaline"?
Rosaline	:	Juliet.
Juliet	:	Don't speak.
Rosaline	:	Juliet. It... It's not what it...
Juliet	:	I listened to you. I trusted you. and all you did was lie.
Rosaline	:	Juliet, I didn't lie. I just told you most of the truth instead of... well, you know, all of it.
Juliet	:	I thought you were my friend.
Rosaline	:	I am your friend. I am.
Juliet	:	All this time, turns out you just wanted to steal my boyfriend away.
Rosaline	:	I was not trying to steal your boyfriend away. I was just trying to steal him back.
Juliet	:	Oh. There's a difference. I see how it is. Sure. I mean, it all makes perfect sense, actually. I'm younger than you. I'm... richer than you. I'm not afraid of fish. I don't have huge man feet. You needed me out of the picture. Of course you did. After all, what chance does someone like you have when someone like me is around?

Data 13



Fig. 4. Juliet found out Rosaline lied (Rosaline 42:33-44:10)

The conflict between Juliet and Rosaline escalates, driven by their conflicting goals. As shown in data 12 in the form of dialogue that is portrayed in data 13, Juliet accuses Rosaline of manipulating her into breaking up with Romeo, revealing her hidden intentions and the core of their conflict. Rosaline tries to defend herself, but Juliet quickly sees through the lie. It becomes clear that Rosaline's true goal was to win Romeo back for herself, not to protect Juliet. The conflict is driven by Rosaline's goals to win Romeo back, while Juliet also wants Romeo for herself. This irreconcilable difference leads to the rupture in their relationship, leaving Rosaline's plan in ruins.

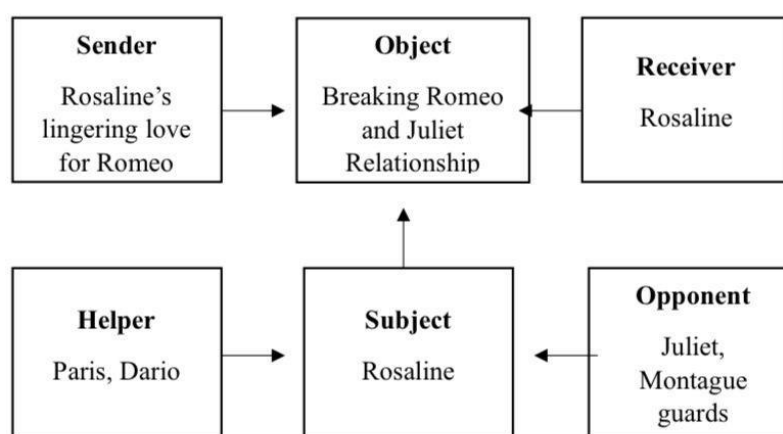


Fig. 5. Flowchart of the Actantial Model in Rosaline Manipulation

In this conflict, Rosaline's lingering love for Romeo acts as the sender, motivating her to interfere in his relationship with Juliet. As the subject, Rosaline actively pursues the goal of winning Romeo back, driven by her unresolved feelings. Her ultimate aim, or object, is to rekindle Romeo's love by breaking up his relationship with Juliet.

She is aided by helpers like Paris, who proposes to Juliet, and Dario, who unknowingly helps her reach Romeo and Juliet's wedding. The opponents are Juliet—who eventually sees through Rosaline's schemes and the Montague guards, who prevent her from disrupting the wedding. Rosaline is also the receiver, hoping to benefit personally by regaining Romeo's affection once Juliet is removed from the picture. These forces shape the conflict, driving Rosaline's failed pursuit and eventual realization.

c. Clash of Goals and Value: Montague vs Capulet

Data17

- Juliet's Father. : Tybalt is dead, I should kill all of you.
Romeo's Father : I like to see you trying you rotting hough.
Juliet's Father : Your sun is a murderer.
Romeo's Father : It's self defense, fire eyed fury be my conduct now.

Juliet's Father : You liar!
Data 18



Fig. 6. Romeo kills Tybalt in battle (Rosaline 1:05:02-1:05:30)

In this conflict, the ongoing feud between the Capulets and Montagues escalates when Romeo accidentally kills Tybalt in a duel. Enraged by his son's death, Juliet's father seeks revenge, intensifying the hostility between the two families. This conflict falls under Man against Man, as it highlights the deep-rooted differences in their goals and values driving their actions.

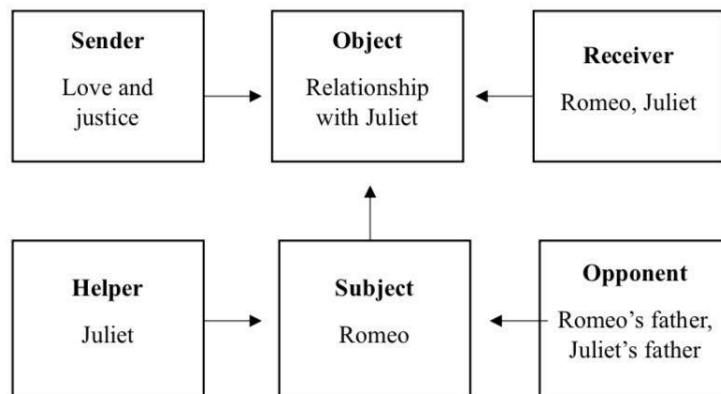


Fig. 7. Flowchart of the Actantial Model in Montague vs Capulet

According to Greimas's actantial model, the senders are both love and justice. Romeo and Juliet fight to be together, while their families seek retribution. Romeo, as the subject, aims to remain with Juliet despite being banished. His object is their love and future together, which is threatened by external forces. The receivers are both Romeo and Juliet, who stand to gain or lose based on the outcome. Juliet, acting as a helper, defends Romeo before her father, trying to protect their relationship. The opponents are Juliet's father, who demands punishment, and Romeo's father, whose refusal to reconcile only deepens the feud. This conflict reflects how individual desires clash with societal expectations and family honour, driving the narrative toward its tragic conclusion.

2. Man Against Nature Conflict

a. A storm at the sea

This conflict arises when Rosaline sets sail with Dario, the man her father has arranged for her to marry, despite her promise to meet Romeo at the masquerade ball. This situation represents the Man against Nature conflict, as an unexpected 38 storm prevents Rosaline from returning to shore in time. The uncontrollable nature forces her to uphold her promise, highlighting her struggle against external circumstances beyond her control.

Data 09

Dario	:	We can't go back in this! We'll have to wait it out!
Rosaline	:	But we must go back! The ball started an hour ago!
Dario	:	You're getting drenched. Come sit down.
Rosaline	:	You said it wasn't gonna storm!

Data 10

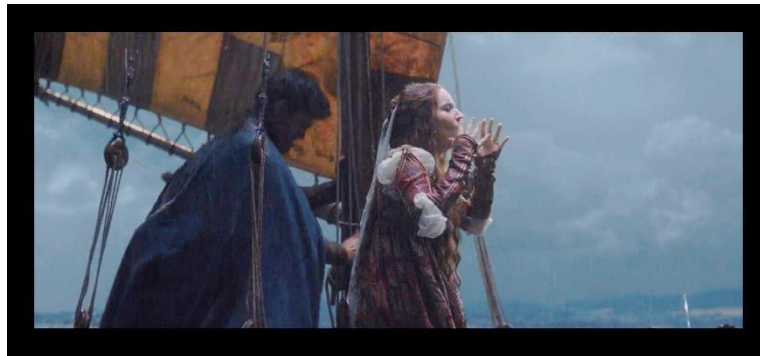


Fig. 8. The storms at the sea (Rosaline 17:48-18:12)

Data 11

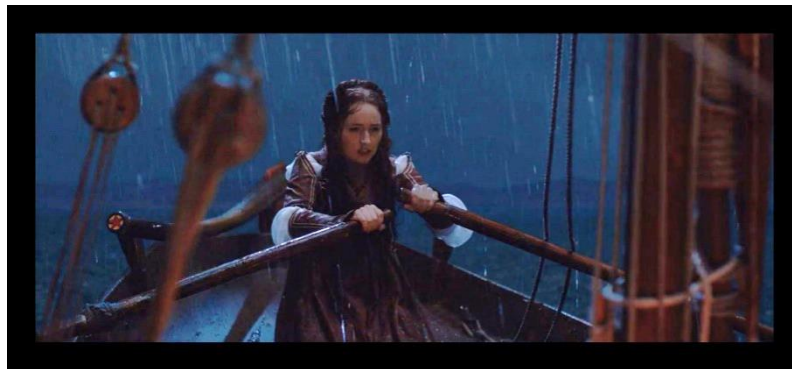


Fig. 9. Rosaline's efforts to row the boat (Rosaline 18:24-18:29)

We can see how the conflict reaches its peak in data 09 and 10. When Rosaline, desperate to return to the ball, finds herself trapped in the sea as a sudden storm intensifies. The heavy rain and strong winds create a dangerous situation, making it nearly impossible to navigate back to shore. This conflict highlights Rosaline's struggle as she fights against the storm to reach the ball, only to realize some obstacles are beyond her control.

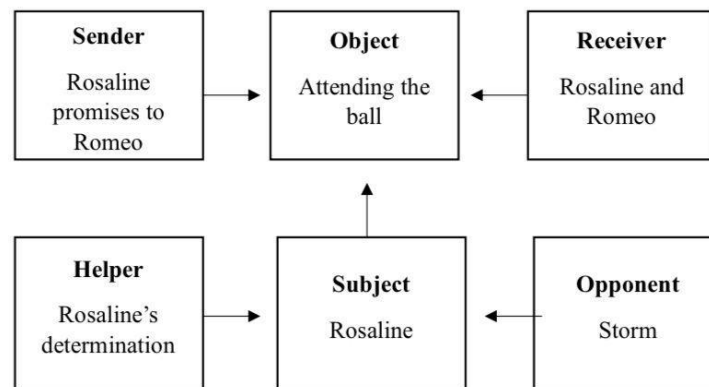


Fig. 10. Flowchart of the Actantial Model in the storm at the sea

In this conflict, Rosaline's promise to Romeo acts as the sender, motivating her to reach the masquerade ball. As the subject, Rosaline is determined to fulfill this promise despite worsening weather, showing strong agency and resolve. The object is her attendance at the ball, which symbolizes her commitment to Romeo and defiance against her arranged marriage. Both Rosaline and Romeo are the receivers, as their relationship depends on her success. However, her failure to arrive leads Romeo to meet Juliet instead, changing the story's course. The helper is Rosaline's inner determination, which drives her to resist giving up despite the odds. The opponent is the storm, representing a "Man vs. Nature" conflict that physically prevents her from reaching her goal and becomes a turning point in the narrative. This conflict illustrates how a single moment of misfortune can carry lasting consequences. Rosaline's failure to reach the ball, despite her dedication, becomes the catalyst for Romeo and Juliet's fateful meeting.

3. Man Against Self Conflict

a. Saving a True Love: The Struggle Between Guilt, Emotions, and Reality

Data 21

- Rosaline : I was wrong about Romeo. I was wrong about Juliet. I-I was even wrong about me in a lot of ways. But I know that I'm not wrong about this, Dario. We need to make this right.
- Dario : There's that "we" again.
- Rosaline : Yes, we. Cause another thing I was wrong about, is you. You're completely full of shit.
- Dario : Oh, yeah?
- Rosaline : The whole, "Oh, mmm, I don't care about other people. I just... I don't wanna get involved" nonsense. It's a big load of crap, Dario. You care about people. You're a good person.
- Dario : This is because I have a boat, isn't it?

- Rosaline : No, that's... They're in trouble, and I'm responsible. I need to fix this. Will you please help me?
- Dario : First sign of danger and I'm out of there.
- Data 22



Fig. 11 Rosaline asks Dario help (Rosaline 1:08:51-1:09:40)

This conflict represents a classic Man against Self, as Rosaline battles with her own emotions, pride, and insecurities. Initially, she is driven by jealousy and denial, convincing herself that Romeo still belongs to her while refusing to acknowledge his genuine love for Juliet. However, as she witnesses the depth and sincerity of their relationship, Rosaline begins to reflect on the selfishness and unintended harm her actions have caused. Her internal conflict intensifies as guilt and conscience clash with her fear of being replaced.

Eventually, she reaches a moment of clarity and chooses to step aside, allowing Romeo and Juliet to be together. This decision marks a significant point of emotional growth, showcasing her transformation from self-centred motives to selfless acceptance. Her choice not only brings her personal closure but also plays a crucial role in resolving the overall conflict of the story.

This Man against Self conflict also illustrates how actant roles shift dynamically throughout the narrative, influencing the trajectory of the plot. For instance, Rosaline's father, who initially serves as an opponent enforcing traditional norms, later becomes a helper by supporting her decisions and unintentionally aiding Romeo and Juliet's reunion. Likewise, Rosaline's change of heart, driven by guilt and understanding, becomes a turning point in the story. These evolving actant roles help propel the narrative toward its resolution, the reconciliation of the feuding families, and the unification of Romeo and Juliet. Through these shifts, the film highlights the importance of character growth and actant roles in shaping modern conflict resolution.

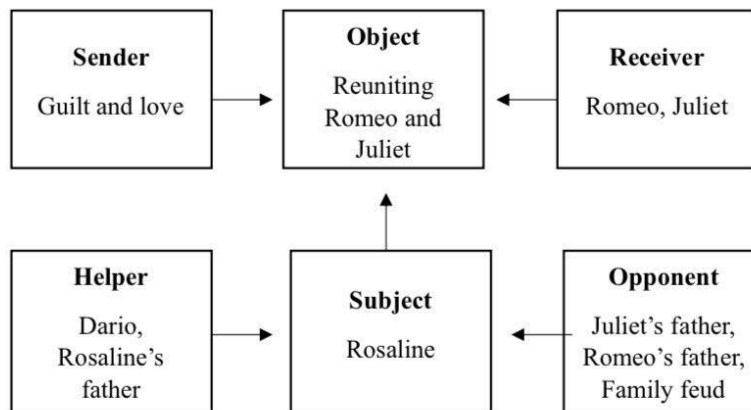


Fig. 12. Flowchart of the Actantial Model in Saving a true love

In the final conflict, Rosaline takes on the role of the subject, driven not by personal desire but by guilt and a selfless understanding of love. The sender is her emotional growth and realization of the harm caused by the ongoing feud, pushing her to act for the sake of others. Her goal, the object is to reunite Romeo and Juliet, granting them the freedom and happiness they were previously denied. The receivers are Romeo and Juliet, who benefit from Rosaline's sacrifice and effort. They are no longer passive victims but individuals empowered to escape their families' control. Dario and Rosaline's father act as helpers, aiding her mission. Dario by providing the boat for escape and her father by creating a distraction, symbolizing his shift from enforcer to ally. The opponents include Romeo's and Juliet's fathers, who remain caught in their hatred. However, the true opposition is the longstanding Capulet-Montague feud itself. By the end, when the families acknowledge their mistakes and set aside their enmity, the conflict is resolved, and Romeo and Juliet are finally free to be together.

This final act stands apart from earlier conflicts, as Rosaline's motivations are no longer self-centred. Her transition from jealousy to self-sacrifice marks a powerful moment of character transformation, where love, not pride, becomes the guiding force. Through her growth and actions, Rosaline becomes the key agent in resolving the story's central conflict.

4. Discussion

The five main conflicts in *Rosaline* illustrate the film's narrative complexity, each shaped by distinct actantial roles that drive the story forward. From Rosaline's struggle against her father's authority to her internal battle with jealousy and pride, each conflict reveals a different facet of her character development. Ultimately, her decision to reunite Romeo and Juliet positions her as an active agent of change rather than a passive observer. Throughout these conflicts, the elements of Greimas's actantial model

are clearly present: Rosaline's desires (sender) motivate her pursuit of specific goals (object), while allies (helpers) and obstacles (opponents) continuously shape her journey. Each actant role contributes to the resolution, emphasizing how Rosaline's actions, driven by growth and self-awareness lead to love and reconciliation despite the challenges she faces.

The film offers a dynamic and modern application of Greimas's actantial model. Unlike traditional narratives with fixed roles, *Rosaline* presents a more fluid structure, where characters like her father and Dario evolve from opponents or indifferent figures into key helpers. This flexibility in actantial roles reflects a modern film trend that values adaptability and complex character relationships. Rather than following rigid structures, the film allows actants to shift in response to emotional and narrative developments. By focusing on how these actants evolve within conflict, the actantial model provides deeper insight into character motivations and story progression. Analyzing *Rosaline* through this lens reveals how modern films maintain audience engagement by crafting richer, more unpredictable conflicts, highlighting the model's relevance in exploring diverse narrative forms across genres.

D. CONCLUSION

This study analyzes the 2022 film *Rosaline* using Greimas's actantial model, focusing on how actant roles shape conflict, rather than exploring other elements like setting or cinematography. The analysis identifies five key conflicts, each structured around the model's six actant: subject, object, sender, helper, opponent, and receiver. Notably, actant roles shift fluidly throughout the film, characters like Rosaline move between roles depending on the conflict's stage. For example, she begins as a subject pursuing her own goals and later becomes a receiver, experiencing emotional growth and self-awareness. The actantial model also highlights the influence of both external and internal forces on characters' decisions and story progression. As an active subject, Rosaline evolves from seeking independence and control to selflessly uniting Romeo and Juliet, helping to resolve the family feud. This fluidity in actant roles allows the narrative to develop dynamically, with each character function contributing to the story's resolution and emotional depth.

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