



Actantial Schemes in the Novel *Sampar* by Albert Camus: A Collective and Dynamic Representation of Actantial Relations

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ABSTRACT

This research aims to describe the actantial schema in Albert Camus's novel "*Sampar*" based on A.J. Greimas's narratological study, focusing on the relations between actants and narrative roles that construct the story's structure. The approach used is descriptive qualitative, with data consisting of quotes, sentences, and paragraphs from the novel *Sampar*, translated by N.H. Dini. Data collection techniques included reading, note-taking, and data classification, while data analysis used the interactive model of Miles and Huberman. The research results show that the actantial schema in the novel "*Sampar*" is collective and dynamic. The function of the subject is not centered on a single character, but is instead carried out alternately by Dr. Bernard Rieux, Jean Tarrou, Rambert, the group of volunteers, and the people of the city of Oran in accordance with the development of *Sampar* conflict. The object actant gradually evolves from the effort to understand the disease to the struggle to maintain human solidarity. The sender act is evident in situational pressures such as the appearance of dead rats and the increasing number of victims of the epidemic, while the receiver act is dominated by the community experiencing the epidemic's social and psychological impacts. The helper actant is manifested through knowledge, social solidarity, and collective work, while the opposing actant is not only the epidemic but also social denial and bureaucratic response delays. The most significant finding of this research is that the boundaries between actants are fluid and dynamic, allowing a character to perform more than one actant function within the narrative. This research demonstrates that A.J. Greimas's narratology is relevant to analyzing novels with collective conflicts and complex narrative structures.

Keywords: actantial schema, novel, collective, dynamic, actantial relations

Skema Aktansial dalam Novel *Sampar* Karya Albert Camus: Representasi Relasi Aktan yang Kolektif dan Dinamis

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan skema aktansial dalam novel *Sampar* karya Albert Camus berdasarkan kajian naratologi A.J. Greimas, dengan fokus pada relasi antar aktan dan peran naratif yang membangun struktur cerita. Pendekatan yang digunakan adalah kualitatif deskriptif dengan data berupa kutipan, kalimat, dan paragraf dari novel *Sampar* terjemahan N.H. Dini. Teknik pengumpulan data dilakukan melalui teknik baca, catat, dan klasifikasi data, sedangkan analisis data menggunakan model interaktif Miles dan Huberman. Hasil penelitian menunjukkan bahwa skema aktansial dalam novel *Sampar* bersifat kolektif dan dinamis. Fungsi subjek tidak terpusat pada satu tokoh, melainkan dijalankan secara bergantian oleh Dr. Bernard Rieux, Jean Tarrou, Rambert, kelompok relawan, dan masyarakat Kota Oran sesuai perkembangan konflik wabah. Aktan objek berkembang secara bertahap dari usaha memahami penyakit menuju perjuangan mempertahankan solidaritas kemanusiaan. Aktan pengirim hadir melalui tekanan situasional seperti kemunculan tikus mati dan meningkatnya korban wabah, sementara aktan penerima didominasi oleh masyarakat yang mengalami dampak sosial dan psikologis akibat epidemi. Aktan penolong diwujudkan melalui ilmu pengetahuan, solidaritas sosial, dan kerja kolektif, sedangkan aktan penentang tidak hanya berupa wabah tetapi juga penyangkalan sosial dan keterlambatan respons birokrasi. Temuan paling signifikan dari penelitian ini adalah bahwa batas antar aktan bersifat cair dan dinamis sehingga seorang tokoh dapat menjalankan lebih dari satu fungsi aktan dalam narasi. Penelitian ini membuktikan bahwa teori naratologi A.J. Greimas relevan digunakan untuk menganalisis novel dengan konflik kolektif dan struktur naratif yang kompleks.

Kata kunci: skema aktansial, novel, relasi aktan, kolektif, dinamis

Submitted
13/06/2026

Accepted
27/07/2026

Published
30/07/2026

Citation	Pobela, J. A., Masie, S. R., & Kadir, H. (2026). Actantial Schemes in Albert Camus's Novel <i>Plague</i> : A Collective and Dynamic Representation of Actantial Relations. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 4, Juli 2026</i> , 3509-3518. DOI: https://doi.org/10.55909/jpbs.v5i4.1631
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Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

A novel, as a work of fiction, not only presents a series of events but also builds a narrative structure through the relationships between characters, conflicts, and the development of interrelated events (Nurgiyantoro, 2018:13). The study of this narrative structure is developed through narratology, which is an approach that focuses on the analysis of narrative structure and system (Fitria, 2023:112-127). Algirdas Julien Greimas developed a structural narratology approach based on semiotics that positions narrative as a system built through functional relationships between story elements, known as the actantial schema, which consists of subject, object, sender, receiver, helper, and opponent (Azam Muttaqin et al., 2024:186-198).

The novel *Sampar* (La Peste) by Albert Camus demonstrates the complexity of narrative structure with a collective conflict in the form of a plague that not only serves as a backdrop but also actively drives the plot. The characters in this novel experience role shifts as the situation develops, resulting in fluid relationships that do not center on a single main character. Previous research on the novel *Sampar* has predominantly employed an existentialist philosophical approach and Paul Ricoeur's hermeneutics (Sunahrowi & Safitri, 2020), while studies of its narrative structure using Greimas's actantial theory remain limited. However, analyzing the narrative structure is important for revealing how the story's meaning is formed, how conflicts are constructed, and how certain goals and values are advanced through the characters' actions. In the post-COVID-19 pandemic era, this novel has regained relevance as a text that reflects human responses to the global health crisis, making it important to understand its narrative structure not only for literary appreciation but also for social reflection.

Research using Greimas's narratology theory has been conducted by (Kumalasari & Surur, 2023) on the novel *Arwah Mut'abah*, (Salsabila et al., 2025) on the novel *Assalamualaikum Beijing*, and (Wulandari et al., 2020) on folktales. Recent

research by (Azam Muttaqin et al., 2024) analyzes the actantial schema and functional structure of A.J. Greimas and the novel *Brianna and Bottomwise* by Andrea Hirata. Meanwhile, (Fariztina et al., 2025) study the novel *Sa'atu al-Baghdad*. These studies still focus on individual conflicts and personal relationships between characters, and tend to view actants as representations of those characters. Meanwhile, studies of the collective narrative structure in the novel *Sampar* that emphasize the functional relations between actants and the social dynamics in the context of a humanitarian crisis remain limited.

This research offers novelty in three aspects. First, it expands the understanding of the actant concept by placing social conditions, crisis situations, and epidemics as functional actants not limited to characters. Second, it examines the collective narrative structure in which the subject's functions are alternately distributed among various characters and social groups. Third, it finds that the boundaries between actants are fluid and dynamic, allowing a character to perform more than one actant function in the narrative. Based on the researchers' investigation, the application of Greimas's actantial scheme to the novel "*Sampar*" by Albert Camus, focusing on the collective and dynamic relations between actants, has not been done before. Thus, this research fills that gap while also advancing the application of A.J. Greimas's theory to modern world literature. Based on the description, the problem formulation in this research is how the actantial schema in the novel "*Sampar*" by Albert Camus represents the relations between actants and narrative roles based on A.J. Greimas's theory, with the aim of describing and analyzing the actantial schema to reveal the relations between actants and narrative roles based on A.J. Greimas's narratology theory.

METHOD

This research uses a descriptive qualitative approach to understand and describe the actantial schema in Albert Camus's novel "*Sampar*" based



on A.J. Greimas's narratology theory. The qualitative approach was chosen because it allows researchers to interpret literary text data contextually and systematically (Yelchibekov et al., 2022) and to produce findings in non-quantitative form that are not analyzed through statistical procedures (Fiantika et al., 2022). The research data consist of quotes, sentences, and paragraphs from the novel "*Sampar*," translated by N.H. Dini, which were purposively selected for their relevance to Greimas's six actants: subject, object, sender, receiver, helper, and opponent.

The data collection technique used library research (Zed, 2018:4) and included three steps. First, reread the novel carefully and repeatedly to understand the plot and the relationships among characters and events. Second, note parts that contain elements of the actantial schema along with chapter and page references. Third, classify the data by the six actants and arrange them in a research data grid table.

The data analysis technique used the interactive model of (Miles et al., 2014), which consists of data reduction, data presentation, and conclusion drawing and verification. Reduce data by selecting and identifying actant roles in the novel excerpts. Present the data through descriptive descriptions, tables, and actantial scheme diagrams to show the relationships among roles. Draw and verify conclusions by interpreting the identified actantial scheme patterns and continuously checking them against the data and the theoretical framework to ensure scientific validity.

RESULTS

The results of this research were obtained through analysis of the actantial schema in Albert Camus's novel "*Sampar*," based on A.J. Greimas's narratology theory. Greimas's model consists of six actants: subject, object, sender, receiver, helper, and opponent. Based on the analysis of the eight main events in the novel, it was found that the relationships between actants in this novel are collective and dynamic, where the function of the subject is not centralized in one character but is

alternately performed by various characters and social groups according to the development of the epidemic conflict.

Subject

The subject actant in the novel "*Sampar*" is not centered on a single main character but is distributed among various characters and social groups actively involved in the struggle against the epidemic. The distribution of the subject's function shows that Camus's narrative does not follow the traditional heroic pattern of a single central hero, but rather emphasizes the collective struggle in response to the humanitarian crisis.

In the early events, Bernard Rieux occupies the subject function because he is the first character to confront *Sampar*'s initial signs. This is evident in the following quote:

"On the morning of April 16, when Doctor Bernard Rieux left his practice, his foot stumbled over a dead rat in the waiting room in front of the door." (Camus, 2013:8)

This quote shows that Rieux accidentally discovers the first signs of disturbance in the city of Oran. The word "stumbled" metaphorically suggests that *Sampar*'s threat appeared suddenly and unexpectedly in the community's previously calm life. Rieux's position as a subject at this stage remains passive, as he is only observing and has not yet taken any significant action. Rieux's attitude of merely removing the rat carcasses without giving them special attention indicates that the threat of *Sampar* has not yet been understood as something dangerous. The function of the subject in the early phase of this narrative emphasizes the process of growing awareness of the crisis that will completely change the life of the city of Oran.

Sampar's development leads other characters to assume the subject's role as well. Jean Tarrou becomes a subject when he has the idea of forming a health association:

"Maybe so," said Rieux, "but I must add that for the so-called 'heavy' jobs, they are thinking of using prisoners."

"I would prefer if free people were the ones working."

"I also." But, why do you think that way?"

"I hate the death penalty!"

Rieux looked at Tarrou, asking him,

"Then?"

"Then, I have a plan to form a health association consisting of volunteers." Let me handle it without involving the Local Government." (Camus, 2013:153)

This quote shows that Tarrou not only conveys ideas but also takes the initiative to act. The phrase "without involving the Local Government" indicates an awareness that, in a crisis, collective action by civil society can be more effective than waiting on the slow bureaucracy. Tarrou's desire to involve free people in efforts to combat the epidemic indicates a voluntary, humanitarian response to the crisis. His rejection of the use of prisoners also reflects his moral views on human suffering and the death penalty.

The people of the city of Oran collectively also occupy the role of subjects, especially when the city is quarantined:

"While our residents were trying to prepare themselves in the atmosphere of that sudden isolation, *Sampar* stationed guards at the city gates." (Camus, 2013:94)

This quote shows that society is no longer just a backdrop but has become a subject that actively confronts changing circumstances. The phrase "trying to prepare themselves" describes a collective effort to adapt to emergency conditions. The word "suddenly" emphasizes that the quarantine occurred without preparation, forcing the community to respond to a completely new situation. In this context, *Sampar* is depicted as an entity that "places the guard," indicating that the pestilence has become a force that dominates and regulates the city's life. Even the character Rambert, who initially tried to leave the city, eventually became a subject who chose to stay:

"Doctor," said Rambert, "I am not leaving, because I want to stay with you." (Camus, 2013:256)

This quote marks an important turning point in the development of Rambert's character. The statement "I want to stay with you" marks a shift in orientation from personal interest (returning to a lover outside the city) to collective responsibility (sharing in the suffering of the people of Oran). This decision did not come suddenly, but rather through a long inner struggle. Rambert realized that if he left, he would feel ashamed and would never be able to love his wife peacefully. This awareness shows that *Sampar* has changed his perspective on love, freedom, and human responsibility.

Object

The object actant in the novel *Sampar* undergoes a gradual functional development in line with the evolving epidemic situation. This change in the object shows that the characters' goals in their struggles are not static but continue to shift as the conflict escalates. In the early stages, the object is the identification of the disease, as seen in the quote:

"If we don't acknowledge it, Rieux said, this disease might continue to kill half the city's population!" (Camus, 2013:60)

This quote shows that official recognition of *Sampar* became a point of contention in the early stages of the epidemic. The word "acknowledgment" refers to the government's recognition that the disease is a plague. Rieux's statement, which mentions the possibility of half the population dying, shows that the official acknowledgment is not merely an administrative formality, but has real consequences for the safety of the community. Without that acknowledgment, mitigation measures cannot be implemented to their fullest extent. The conflict in this quote illustrates the clash between the medical facts Rieux confronts and the political interests of the bureaucracy, which tend to avoid public panic. The focus of the object shifts toward efforts to combat the epidemic, as in the quote:

"However, the conclusion they always knew: they had to fight in this way or that and not bow



down!” The main issue is to prevent as many people as possible from dying and to prevent permanent separation. (Camus:163)

This quote shows that the object of struggle has evolved from mere acknowledgment of illness to efforts to save lives and prevent prolonged suffering. The phrase “lasting separation” refers to death that permanently separates people from their loved ones. By framing the struggle’s goal in humanistic terms, this quote shows that what is being fought for is not an abstract victory over the disease but the concrete lives of the people of Oran. The phrase “to kneel” in a broader context indicates that surrendering to *Sampar* is not an option; the struggle must continue even tho the outcome is uncertain.

At the peak of the epidemic, the object of struggle evolves into an effort to preserve life and human solidarity:

“What is needed is to continue regularly the task that can be said to have exceeded the limits of human capability.” (Camus, 2013:292)

This quote shows that at the peak of the epidemic, the object of struggle has reached its most fundamental form: to survive and continue performing humanitarian duties despite exceeding normal human capabilities. The phrase “beyond human capacity” acknowledges that the epidemic has created inhumane situations, but it is precisely in these situations that humanity is tested. The phrase “continuing regularly” indicates that the struggle against the epidemic requires resilience and consistency, not momentary heroic actions. The object at this stage is no longer an external achievement such as recognition or healing, but rather enduring morally and existentially amidst absurdity.

Sender

The sender’s actant in the novel, *Sampar*, does not always appear as a character but rather through social conditions and the development of the epidemic that drive the emergence of narrative actions. This characteristic shows that in a collective narrative, the driving force of action can

be situational forces, not merely commands from a specific character. In the early events, the appearance of rat carcasses became the harbinger of unrest:

“About that time, the residents of our city began to worry.” Because indeed, starting from the 18th, the factories and warehouses spewed out hundreds of rat carcasses. (Camus, 2013:17)

This quote shows that the natural phenomenon (the mass death of rats) serves as a messenger that stirs collective concern. The word “vomiting” gives the impression that the rat carcasses are being forcibly and abundantly expelled from hidden places, as if the city itself is revealing its signs of disease. The emerging concern is not due to someone’s command, but rather a spontaneous response to drastic environmental changes. The sender’s function in this context emphasizes how objective reality (the epidemic) drives changes in collective subjectivity (societal awareness).

The closure of the city also serves as a sender that gives birth to the collective consciousness of society:

“But once the city gates were closed, they realized that everyone, including the writer himself, could be said to share the same fate.” (Camus, 2013:81)

This quote shows that the administrative policy (city lockdown) serves as a messenger, changing how society perceives things. The phrase “the same fate” marks the birth of a collective awareness that they are all in the same situation. Before the closure, *Sampar* might still be seen as a threat to others; after the closure, there is no longer any illusion that anyone can escape it. The phrase “including the writer himself” indicates that the narrator also shares the same experience, thereby reinforcing the impression that there is no special position outside of shared suffering.

At the peak of the epidemic, *Sampar* itself became the main sender that prompted various responses:

“But the truth is, by mid-August, *Sampar* had gripped everything.” (Camus, 2013:205)

This quote shows that *Sampar* has become an

autonomous force controlling the city's life. The word "gripping" evokes an image of a strong, painful grasp, as if *Sampar* were a predatory entity capturing its prey. The phrase "everything" emphasizes that no aspect of life is left untouched by *Sampar*'s dominance. In this configuration, *Sampar* serves as the sender, driving every action, every thought, and every response of the people of Oran. *Sampar* is no longer just a backdrop, but an active agent that determines the direction of the narrative.

Recipient

The recipients' actions in the novel *Sampar* are dominated by the people of Oran City, who are affected by *Sampar*. At the onset of the epidemic, the community began to experience psychological impacts in the form of anxiety:

"About that time, the residents of our city began to worry." (Camus, 2013:16)

This quote shows that concern is the first emotional response to arise in the society affected by the epidemic. The word "begin" indicates that this concern is present gradually, not as an instant explosion of panic. The public has not fully understood the threat they are facing, but they have sensed that something is not right. The function of the recipient at this stage is more psychological than physical, as the epidemic has not yet caused mass deaths.

The city closure caused the community to endure collective suffering in the form of separation:

"Such is, for example, a very personal feeling, namely the separation from a loved one since the first week, suddenly becoming the feeling of the entire population." (Camus, 2013:81)

This quote shows the transformation of individual experience into collective experience. The phrase "a very personal feeling" indicates that the separation was initially experienced individually, but the outbreak transformed it into "the feeling of the entire population." The word "suddenly" emphasizes that this transformation occurred abruptly and beyond society's control.

The recipient's function at this stage is no longer limited to physical impact, but encompasses deep emotional and social dimensions. The community accepts the reality that they are separated from their loved ones without certainty of when they will meet again.

At the peak of the outbreak, society faced a heavier psychological impact:

"Without memories, without hope, they are settled in the present day." Indeed, everything 'now' is still a hope for them. (Camus, 2013:223)

This quote shows the highest level of despair experienced by society as the recipients of the epidemic's impact. The phrase "without memories, without hope" describes the loss of connection with the past and the future; what remains is only the empty "present day." The word "established" is ironic because it usually means stable and comfortable, but here it actually indicates being settled in suffering and despair. The recipient's function at this stage is to accept existential destruction, in which time no longer has meaning because the future is unpredictable and the past leaves only pain.

Helper

The acts of assistance in the novel *Sampar* appear in various forms, ranging from medical knowledge and social solidarity to collective community work. Dr. Castel's medical knowledge became an important aid in identifying the epidemic:

"I know what disease it is!" I don't need an analysis or anything else. As a doctor, I once worked for a long time in China." (Camus, 2013:43)

This quote shows that medical experience and knowledge serve as key aids in understanding the threat of an epidemic. The exclamation mark in the sentence "I know what disease it is!" shows confidence and urgency. The phrase "does not require analysis or anything else" indicates that Castel acts on direct experience rather than theoretical speculation. The knowledge gained from experience in China proved a valuable asset



in efforts to identify the outbreak in Oran. In this context, assistance does not have to be a physical action, but can also be knowledge that clarifies the situation and directs actions.

Grand's involvement in recording the victims also serves as a helper:

"The doctor saw Grand enter with his neighbor Cottard." The employee waved a piece of paper. "The numbers are rising, doctor," he said, "eleven died within 48 hours." (Camus:50) This quote shows that even the smallest administrative action can help in a crisis. The word "waving" describes Grand's agitation, but it also indicates that he has important information to convey. The data "eleven died within 48 hours" is an objective fact that helps Rieux understand the severity of the epidemic. Although Grand is not a medical professional, his contribution in recording and conveying data greatly aids the efforts to combat the epidemic. This emphasizes that, in the collective narrative, helpers can emerge from various layers of society, each with diverse roles.

The success of Castel serum as a helper in the epidemic decline phase:

"The Castel serum, which had always failed before, suddenly achieved success." (Camus, 2013:335)

This quote shows that medical success serves as a catalyst, changing the narrative from crisis to recovery. The phrase "always failed" suggests that the struggle against the epidemic was marked by repeated setbacks before ultimately succeeding. The phrase "suddenly" indicates that the change occurred unexpectedly, as if factors beyond human control were at play. The success of this serum not only saves lives individually but also serves as a symbol of long-lost collective hope. The helper function at this stage is transformative because it changes the city's entire situation.

Opponents

The act of resistance in the novel *Sampar* takes the form not only of an epidemic but also

of social denial, collective fear, and bureaucratic delays in response. At the beginning of the epidemic, the community's denial became the antagonist:

"The important thing is public opinion: no panic!" As a colleague said: Impossible! Everyone knows that the disease has disappeared in the Western world!" (Camus, 2013:43)

This quote shows that social denial becomes a serious obstacle in handling the epidemic. The phrase "what is prioritized is public opinion" indicates that the interest in maintaining social stability takes precedence over confronting the harsh reality. The phrase "Impossible!", when said with an exclamation mark, conveys an emotional, irrational rejection of the possibility of *Sampar*'s reappearance. The mistaken belief that the disease "has already disappeared in the Western world" indicates that society is trapped in a false sense of security. The function of the opposition at this stage is to slow the response and amplify the impact of the outbreak, as preventive actions are delayed by collective denial. Social barriers in the form of isolation:

"Now, with the closing of the city gates, they suddenly find themselves separated, unable to meet or connect with each other." They were powerless to do anything. (Camus, 2013:82)

This quote shows that the quarantine policy intended to protect society actually brings about new suffering in the form of alienation. The word "sudden" emphasizes that the change occurred beyond society's psychological readiness. The phrase "powerless to do anything" describes resignation and the loss of agency. The opposing function at this stage is dialectical: the actions taken to combat the epidemic (city lockdown) simultaneously create new barriers (isolation). Society is not only fighting against the disease but also against loneliness, longing, and uncertainty.

At the peak of the epidemic, *Sampar* grew stronger as an adversary that destroyed social relationships:

"Undeniably, *Sampar* has indeed destroyed the strength of love and even the sense of solidarity among the people." (Camus, 2013:223)

This quote shows that *Sampar* has reached the

most fundamental level of destruction: the emotional bonds between humans. The phrase “undeniable” indicates that this statement is not an opinion, but a fact that cannot be disputed any longer. The word “destroy” gives an image of total annihilation, not just weakening. The function of the opponent at this stage is to undermine the very foundation of humanity itself: the ability to love and show solidarity. In a situation like this, the struggle against the epidemic becomes increasingly difficult because society loses the collective strength that should be the main capital of the resistance.

Even after the epidemic ends, the scars of suffering remain a looming adversary for society:

“But if viewed from another angle, we cannot forget everything, even tho there is a strong will to do so, because *Sampar* indeed leaves a mark.” At the very least, that mark is embedded in the hearts of the people of Oran.” (Camus, 2013:348)

This quote shows that opposition is not always in the form of an active physical threat, but can also be trauma and memories that continue to weigh heavily. The phrase “cannot forget” indicates that the experience of the epidemic has left a permanent mark on the collective consciousness. The word “embedded” evokes an image of a deep, difficult-to-heal wound. The function of the antagonist at this final stage is to maintain suffering in the form of traumatic memory. Although the city gates have been opened and life has resumed, the scars of *Sampar* remain in the hearts of the people of Oran. This affirms that victory over *Sampar* is never absolute and always leaves behind a psychological cost that must be borne.

DISCUSSION

Based on the analysis of the actantial schema in the novel “*Sampar*” by Albert Camus, it was found that the relationships between actants in this novel exhibit distinctive characteristics, namely being collective and dynamic. This finding emphasizes that the narrative structure of the novel *Sampar* is not built on patterns of individual

heroism commonly found in traditional narratives, but rather on a collective struggle born of a humanitarian crisis. From Greimas’s perspective, the actant is understood as an abstract functional unit that need not be a human character but can instead be a social group, social condition, or specific event that drives the story’s plot and conflict (Muttaqin et al., 2024:186-198). This research reinforces that understanding by showing that *Sampar* in this novel functions as both an abstract and real force that drives the emergence of various narrative actions, both at the individual level and collectively within society.

The research findings indicate that the subject actant in the novel “*Sampar*” is not centered on a single main character, but rather distributed among various characters and social groups. These findings align with the views of experts who state that actants are not always human or characters but can also be social groups (Azam Muttaqin et al., 2024:186-198). In the early events, Rieux became the subject because he was the first to encounter the signs of *Sampar*. The development of *Sampar* led Tarrou to also carry out the subject function, forming a health committee and the community collectively when the city was quarantined. Even Rambert, who initially tried to leave the city, eventually became a subject who stayed. The alternating distribution of subject functions shows that the narrative structure in the novel *Sampar* moves from individual consciousness toward collective social solidarity. These findings are in line with research by Fariztina, et al.(2025), which found that relationships among actors such as family, friends, and lovers serve as supporters, while war and trauma act as antagonists that strengthen the story’s dynamics.

The object actants in this novel undergo a gradual functional development in response to the epidemic. At the initial stage, the focus is on identifying the disease; then it shifts toward efforts to combat it, and at the peak of the outbreak, it evolves into efforts to sustain life and human solidarity. This finding enriches understanding of



the concept of the object in Greimas's theory, which has so far been understood as static. This research shows that the object can also change as conflict develops, from efforts to understand the disease to combating the epidemic, and eventually evolving into a struggle to preserve life and human solidarity.

The sender's actant in the novel "*Sampar*" The sender's actant in the novel "*Sampar*" does not always appear as a character, but rather through social conditions and the development of the epidemic. The source of action in this novel comes not only from individuals but also from situational pressures that arise as the epidemic spreads. In the early events, the appearance of rat carcasses became a harbinger that caused social unrest. The city lockdown also serves as a signal that heightens the community's collective awareness. At the peak of the epidemic, *Sampar* itself became the primary driver of various responses. Meanwhile, the recipient act is dominated by the people of the city of Oran, who not only endure physical suffering in the form of disease and death but also experience social, psychological, and moral impacts due to the prolonged epidemic situation.

This ranged from medical knowledge and social solidarity to collective community work. Doctor Castel's knowledge, Grand's involvement in recording victims, and the success of Castel's serum were forms of assistance that helped manage the epidemic. This is in line with research by Fariztina et al. (2025), which found that family, friends, and lovers serve as supporting agents (helpers) that strengthen the story's dynamics. On the contrary, the opposing actants take the form not only of an epidemic but also of social denial, collective fear, alienation, and a slow bureaucratic response. Research on the novel Sa'atu al-Baghdad also found that war and trauma act as opposing acts (Fariztina et al., 2025).

The important findings of this research indicate that the boundaries between actants in the novel *Sampar* are not fixed, but rather fluid and dynamic. A character can function as a subject in one event and switch to being a helper in another

event. This is consistent with experts' statements that, in an actantial schema, a character can occupy multiple functions and roles (Afrilla, Permadi, & Nugroho, 2025). The findings on the fluidity of roles constitute an important contribution of this research to Greimas's narratology. This research demonstrates that in narratives with collective and complex conflicts, such as *Sampar*, a more flexible understanding of actants is necessary to capture the dynamics of the story's overall structure.

CONCLUSION

Based on the analysis of the actantial schema in Albert Camus's novel "*Sampar*" according to A.J. Greimas's narratological study, it can be concluded that the actantial schema in this novel represents a collective, dynamic relationship among actants and is not centered on a single main character. The subject function is alternately performed by Dr. Bernard Rieux, Jean Tarrou, Rambert, the group of volunteers, and the people of the city of Oran, in accordance with the development of the epidemic conflict. The object actant undergoes a gradual development of function, progressing from efforts to understand the disease and combat the epidemic to efforts to maintain life and human solidarity. The sender actant is present through situational pressures such as the appearance of dead rats, the increasing number of plague victims, and the emergency conditions of the epidemic, while the receiver actant is dominated by the people of the city of Oran who experience physical, social, psychological, and moral impacts due to *Sampar*. The helper actant is present through knowledge, social solidarity, medical actions, and collective community work, while the opposing actant is not only *Sampar* but also social denial, fear, alienation, and the slow response of the bureaucracy. The most significant finding of this research is that the boundaries between actants are fluid and dynamic, allowing a character to perform different actant functions as the narrative situation develops. Thus, the actantial schema in the novel *Sampar* presents the relationships among actants as a complex web

of meaning, in which the struggle against *Sampar* is built on collective solidarity rather than individual heroism.

Future researchers are advised to develop this study using other narratological approaches, such as Genette's focalization or Todorov's time analysis; conduct comparative research between the novel *Sampar* and other plague-themed novels from various cultures; and test the application of Greimas's actantial theory to other modern literary works with unconventional narrative structures. Additionally, interdisciplinary research that connects findings on actantial structure with studies in literary sociology or literary psychology, particularly in reflecting social responses to the COVID-19 pandemic, is also highly recommended. For the teaching of literature in higher education, Greimas's actantial scheme is recommended for introduction as a structural analysis tool in courses such as Literary Theory, Literary Criticism, or Appreciation of Fictional Prose, with the results of this research serving as teaching materials and concrete examples in lectures.

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