

STRUCTURAL NARRATIVE OF MONTAG'S REBELLION IN RAY BRADBURY'S *FAHRENHEIT 451*

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Abstrak

Novel *Fahrenheit 451* karya Bradbury menceritakan kisah Montag yang memberontak melawan Pemerintahan, meski sebelumnya dia adalah seorang pemadam kebakaran yang mendukung Pemerintahan. Transformasi menjadi pemberontak tampaknya hadir sebagai perubahan dalam sebuah cerita, tetapi ternyata strukturnya sama. Dalam narasi struktural Greimas, ada aktan yang mengambil peran penting dalam penataan cerita. Dengan demikian, penelitian ini bertujuan untuk mengetahui bagaimana narasi struktural digambarkan dalam novel *Fahrenheit 451* dan bagaimana pemberontakan Montag diceritakan dalam novel *Fahrenheit 451*. Dengan menggunakan analisis narasi struktural Greimas, pendekatan obyektif, dokumentasi sebagai teknik pengumpulan data, dan penafsiran deskriptif sebagai teknik analisis, hasil penelitian ini dapat dipaparkan. Hasilnya menunjukkan bahwa narasi struktural dapat menggambarkan transformasi tanpa mengubah struktur. Peran karakter berubah tetapi strukturnya sama. Pemberontakan tersebut dapat ditelusuri melalui narasi strukturalnya.

Kata Kunci: *Montag, Pemberontakan, Transformasi, Narasi Struktural, & Aktan.*

Abstract

Bradbury's *Fahrenheit 451* narrates a story of Montag who rebels against the State while previously he was a fireman who supports the State. The transformation to be a rebel seems to be a change in a story, but the structure is same. In Greimas' structural narrative, there are actants that take important role in structuring the story. Thus, this research aims to know how the structural narrative is described in Bradbury's *Fahrenheit 451* and how Montag's rebellion is narrated in Bradbury's *Fahrenheit 451*. By using Greimas' structural narrative analysis, objective approach, documentation as the technique of collecting data, and descriptive interpretation as technique of analysis, this research can expose the result. The result shows that the structural narrative can describe the transformation without changing the structure. The role of the characters changes but the structure is same. The rebellion can be traced from this structural narrative.

Keywords: *Montag, Rebellion, Transformation, Structural Narrative, & Actants*

INTRODUCTION

When we are talking about a prose, we cannot ignore the story inside of it. A story has something to tell. It is what is called as narration. A narration is about how a story is told. A story is the vital element of a fiction. There is fiction, if there is story. Every fiction is made up of imaginative story. Thus, a fiction is not based on factual phenomenon or history (Harmon & Holman, 1990: 212). A story

of a fiction is like a story of a life. In life, people experience something and the way they tell the story is different each other. But, the point of someone to tell a story is to tell the conflicts, from the beginning to the ending. Therefore, a story must be about actions of the characters in narration. The actions become a set of fictional activities and events (Meister, 2003: 18).

A story itself is created from plots. Plot is the cause-effect sequence of actions in a story. So, a story consists of some plots, like moments, that build the story. It is "built of significant events in a given story—significant because they have important consequences" (Dibell, 1999: 5). Consequences here refer to the cause-effect factor, for example, there is a story of a man in the realistic life, but the man can fly. It is not realistic and there is something wrong with the narration. The sequences here are important in a narrative story because a story should be built from a good structural narrating. If it is out of the structure, the sense and the logic of the meaning in the story cannot be caught up.

Generally speaking, the structure of a narration consists of exposition, climax, and resolution. Like a life of a man. First is the beginning, the living, and the end of the life. Literary work can represent the experience of the life. The character in the fiction is like man in the real life. Both experience the conflicts and their structures are same. There is birth, life, and death. Thus, character is "imaged through markings" (Punday, 2003: 154). The markings here refer to the plots that bring the conflicts. In the other word, there are similarities in both characters in literary works and people in the real life, especially in the structural narrative.

By understanding these basic points of how the story is narrated, it is also important to see how a character struggle in a fiction. There must be the initiation or the beginning, followed by the conflicts, and ended by the accomplishment. One of fiction narrating a struggle is Bradbury's *Fahrenheit 451*. The main problem of this novel is actually the rule of the government to burn every book. The ones that are asked to burn the books are the firemen. The government also controls the media. The protagonist of this novel is Guy Montag. He was the fireman, but after he realizes that there is something wrong, he rebels. He joins in a group to struggle and rebel against the government.

Books are burned, control, and power, those are the theme for this novel. But, when it is seen clearly, there is something missing to see that the rebellion has structure before it is accomplished. It

is started from Montag who was the fireman, followed by the conflicts that changes his minds, and the end of the rebellion to breakdown the government. It is actually the structural narrative that is full of challenge to analyze.

Furthermore, the structural narrative also cannot be far away from the timelining. The timeline of the story itself is the occasion to indulge descriptive purposes while the narrative content is made structurally from beginning to ends (Verstraten, 2009: 168). It explains that the actions of the characters influence the plots to create the story. As a note, characters have "some characteristics generally associated with human beings" (Prince, 1982: 71). So, what a character feels, wants, says, thinks, and others, are actually the actions that makes a person becomes a character.

According to Greimas, in the way the story is narrated, there are some components that cannot be ignored. For him, the smallest part of story is called as *actant*. The *actant* is the action of the character. The actions of the character build the story. An *actant* is "a class of actors that shares a certain characteristic quality" (Bal, 1997: 197). The actions are very influential in the story. Without the actions, there is no character, without character, there is story. The relation among characters makes a structure, called *actantial* structure. This structure shows that the characters are their performances.

Actions refer to the animate performance. For example, a story cannot be told if the character is bottle. The bottle can be a character if the bottle is created as living thing, like talking, walking, or anything that can pump the conflict. The actions can also determine the status like protagonist or antagonist. Because Greimas sees that characters are made of the actions, it means that the appearance and the performance can be different. For example, a guy with ugly face, creepy voice, and full of tattoo on his body, but he always helps people. it means that he can be the protagonist, although his appearance is really close to antagonist. How a character attempts to accomplish a purpose is the element and the factor of the story. The relation among the character, the *actant*, and the story is crucial. The position of the character is seen from the action. The actions create the story. The actions

that create the story is called as the *actant*. The *actants* which are related in a structure make the story completed.

This understanding can be applied in Bradbury's *Fahrenheit 451*. Montag's conflicts have structure to narrate. His story is interesting to analyze from its structural narrative. Because, Montag starts his life as a fireman who struggle for the government, then he changes it to rebel against the government, and finally he struggles against the government to save the books. During the plots that goes to develop, Montag's actions and expectations are also developing. This is what makes this thesis different from the others, because it is not merely talking about struggle, social critics, politics, ideology, or anything related with that points, but this thesis tries to trace the development of the conflicts of Montag until he changes his life.

Based on it all, this thesis exposes its main goal to achieve indirectly. This problematize how the story is narrated because Montag's developments from a fireman to a rebel makes the story interesting. The structural narration of the novel becomes the main issue to reveal the struggle and the rebellion of Montag against the government that he defended before. Montag's story from a fireman into a rebel has a structural narration to tell. Hypothetically, this thesis uses the title of "Structural Narrative of Montag's Rebellion in Ray Bradbury's *Fahrenheit 451*."

REVIEW OF RELATED LITERATURE

A. The Scheme of Actantial Model

Greimas proposes a theoretical framework in analyzing a story from its structural narrative. *Actants* are the invention that he can provide in the analysis. The *actantial* model can be said as a tool to analyze the structure of a story based on the actions of the character. *Actantial* model emphasizes on the actions instead of the given role. The role usually makes the characters and the characters are shaped by actions.

For Greimas, *acteur* (actor) and *actant* are different. However, both of them still depend on the acts, especially actor. Actor can be in the form of animate or animated thing. Actor who has the

characteristics becomes a character. It is not always about person or animal, but it is about something that can do something. So, the conflict can be stimulated from it. The animate thing is like man or animal (in the fable). The inanimate is like dead objects that cannot do something (Rimmon-Kenan, 2005: 36).

On the other side, *actant* is universal types that motivates style of narrating a story. The conflict can be traced from the *actants*. Differently, *acteur* are classified based on some specific qualities. In that way, *acteurs* can be so plentiful, because an author can create a character that influences the role of the actor. If the actor has no character, it means that he or she is just a person exists in the story. Of course, he or she is not included in the actantial model. *Actants* only have six Types.

To makes it simple, it is more efficient to understand it from an example. There is a simple story, *Andrew and Matthew buy a necklace from amerchant and give it to Mary, but Mary's father kicked them out, Mary's mother tells her husband that those boys are good boys*. From this story, it is known that Andrew and Matthew are the *acteurs*. Their role character cannot be known clearly because they still do not show their character, whether they are good or bad boys. Although they do not have character to show, but they have *actant*. Their *actant* is in one *actant*. They are the *Subject*. Mary is the *Receiver*. The necklace is the *Object*. Mary's father is the *Opponent*. Mary's mother is the *Helper* and the merchant is the *Sender*. If one of them does not exist, the story is out of the structure. It means that the logic of the story is flaw. Those *actants* also functions to fulfill anything to make it sense.

In that way, the important thing in a narrative story is the action of the characters which are connected to each other. Their connection makes the structure of the story. In that sense, a character must be alive. Because it is fiction, it is not always realistic. For example, a writer wants to create a character from a table. The table can be a character if only it is alive. It can do something like animate creature such as it can run, kick, or anything that makes it look like animate thing. From the action, it gets the role. The role finally gives it position as the subject, object, opponent, and so on.

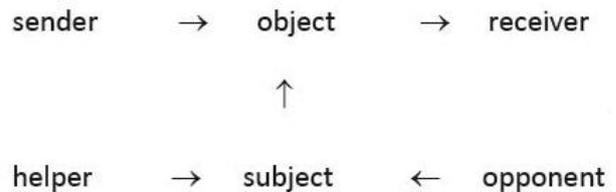
Something it is also important to know, an *actant* is usually in the form of individual. But then, an *actant* can be also collective. It is like the example that is provided before, Andrew and Matthew, people, society, and so on. Simply to say, an *actantial* can be played by some actors or an *actorial* role can be seen from by some *actants* (Sturrock, 2003: 115).

Furthermore, *actants* should be also understood as basic elements in a narrative story. *Actants* do not mention to the physical appearance of a character. *Actants* mention to the specific role of characters that have actions. The characters are agent in playing the role. Therefore, *actants* can be seen as something that influences the processes of making story, even in the most passive way (Greimas, 1982: 5).

It can be seen that *actants* must contribute in construction the story. Alternatively, *actors* are just the components to make the narrative process. Actors play the actions. They must have names as a clarification. They should have physical appearances, attitude, and others (Greimas, 1982: 5). Those make *actants* and actors different. Thus, *actants* are determined by the relationships and functions of role in the story.

Actant is like procedure in shaping a structure in the narrative of syntax. It is about the arrangement. It is about the order of the character in which the action determines how the story goes on. The syntactic *actant* means that the position of a character determines the pot. It is not about how the character speaks, but it is about anything formed by the action of the speaking (Lechte, 1994: 150). Speaking or conversation of the actors are just utterance without effect. It should be practiced. The way character speaks and it influences the characters motivation to do something, it is the *actants*.

Moreover, for Greimas, the actions can take the roles. The roles must be in the scheme. The schema function to expose the structure and the position of each *actant*. The scheme of *actantial* model can be seen below here:



The Scheme of Actantial Model

From the diagram above, it is recognized that the schema shows that there are six roles. The six roles are subject-object, helper-opponent, and sender-receiver). Each *actant* makes its relation into three pairs. Those roles are related with the shafts. The shafts display the syntactical function to create the story. The syntactical function also to narrate, so the story can go on. To know clearly, here are the explanation of the six *actantial* roles:

1. **Subject:** Subject in this scheme has position as the hero. As a hero, he is mostly the protagonist. If there is superhero that cannot be good example of good morality, or antihero, he or she still can be seen as the subject. The point is, he is the one who targets the object. It is the *actant* role that wants to have the object.
2. **Opponent:** Opponent is the *actant* that becomes the problem for the subject to attain the object. Opponent usually is associated with the villain, or any character that is opposite to the idea of the hero or the subject.
3. **Helper:** Helper is the *actant* that assists the subject to solve the problem against the opponent because the opponent does not let the subject get the object. Helper can be in other form, it is not always human, it can thing or animal, the important thing is, the helper can do action because the helper is *actant*.
4. **Sender:** Sender is an *actant* that has a desire to initiate something. Sender is also the one that begin the problem of the story. The way sender sends the object to catch the subject is actually the art of the structural narrative. Because of the sender, the object becomes interesting to trace by the subject.

5. Receiver: Receiver is an *actant* that obtains an object in the ending. It is not only about the subject who gets the object it can be also someone else who can get the object because the subject wants the object owned by him or her. Of course, it is the goal of the struggle of subject in chasing the object. The receiver can be the subject, can be the other ones.
6. Object: Object is anything desired or wanted by the subject. It can be in the form of a thing, person, abstraction such as pleasure, peace, and many others things.

Based on those categories, the scheme finally explains that there must be binary opposition in the pairs of the *actant*. It is known that subject is opposed to the object. It is also known that sender is opposed to receiver. It is clearly known that helper is opposed to opponent. Story must have something to tell. The way telling something can be referred to the narrative technique.

In the narrative technique, structure becomes important part. Here, Greimas proposes structural narrative. This structural narrative using *actants* actually can be applied in a moment or event. Therefore, in a story, there are three parts of the timeline. The beginning, the conflict, and the end. Each part of the timeline consists of a scheme of *actantial* model. Therefore, to make sure that the structural narrative is completed, there should be three schemes of *actantial* model separated based on the timeline group.

The timeline itself, in Greimas' understanding, refers to the functional model the functional model refers to the understanding that each *actantial* model has its function. First *actantial* model functions to show the first goal of the subject. The subject can have different goal during the conflict or it can be the same.

B. The Scheme of Functional Model

In the structural narrative, the functional model is also important. This model exposes the timeline of story generally. This model function to designate the subject in achieving the goal. Certainly, the subject is bounded by the other *actants* such as sender, receiver, helper and

opponent. Those *actants* surround the subject in shaping the story. Simply to say, because the timeline is divided into three parts, so the subject also experiences three changes during the timeline. To make it easy to comprehend it, here is the schema.

Beginning Situation (1st Equilibrium)	Transformation			Ending Situation (2nd Equilibrium)
	Qualifying Test (1st Force)	Main Test (Disequilibrium)	Glorifying Test (2nd Force)	

The Scheme of Functional Model

Generally, each story has of three divided parts, the beginning, the transformation, and the end. The beginning is the initiation of the story. It is the time when everything starts to reveal. The transformation is the moments or events that becomes the transition from conflicts to climax and to resolution. This part also becomes the most important part because every problem is revealed and solved here. The ending itself is the resolution. This part usually shows the moral value.

In the beginning and the ending, there is equilibrium. Equilibrium is actually the balance. The balance refers to the condition where there is no serious conflict to solve. In the beginning the protagonist does not meet the real problem. On the other side, in the of the story, the problem has been solved, so there is no problem anymore. This condition is called as equilibrium.

Differently, in the middle part of the functional model, there is transition. The transition of each conflicts to the climax, makes this part full of problem. Because of the existence of the problem, this part is called disequilibrium. Disequilibrium refers to the imbalance. The imbalance means that there is no peace like the beginning of the story. To

make it simple, below here are the points of the explanation of the functional schema.

1. Beginning Situation (1st Equilibrium):

This is the opening situation in the story. This situation displays the balance situation. There is no conflict, no problem, and no enemy. It is the moment when the subject does not meet the problem and the subject is just sent the object to achieve.

2. Transformation Situation

This is the middle situation in the story. It is the sequences of the story. The actions of the subject are exposed here because the conflicts appear here. In this situation, the subject is related to the sender. After that, the subject is interested in pursuing the object. Of course, the process is not easy. The subject must face the problem. The situation has reaction to fight against the opponent that becomes the obstacle. This fight makes the subject experiences three parts.

a. *Qualifying Test* (1st Force)

This is the first situation that encounter the subject and the object. The object influences the subject to react to achieve. After that, the subject starts to pursue the object. In this part, the opponent begins to introduce her or himself to disturb the subject in obtaining the object. This is the first time the conflict happens. This is also the part where the subject feels the that the opponent is the obstacle to obtain the object. Of course, each story has each style to narrate this situation. But the point is, this part is the opening conflict for the subject.

b. *Main Test* (Disequilibrium)

It is actually the real situation for the subject, the main problem appears in the middle part of this situation. The subject encounters many problems and obstacles from the opponent in obtaining the object. Therefore, this situation peaks that makes the conflicts turn to climax. It is the imbalance of this timeline.

c. *Glorifying Test* (2nd Force)

It is transition from the climax into an easier conflict before it gets down to resolution. It is a

situation that exposes the helper helping the subject. In this part, the subject goes to end the problem and defeat the opponent. It is the time when everything cools down. It is the moment when the crisis fades away and everybody prepares to face the end.

3. Ending Situation (2nd Equilibrium):

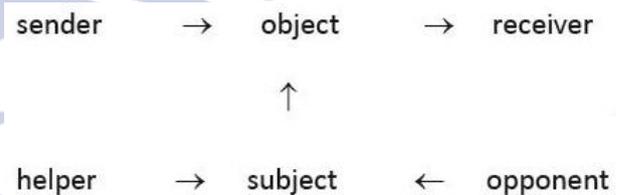
This is the last part of the story. As the last part, the opponent is defeated and the subject gets down the opponent. It is not always the subject that gets the object, it can be someone else. But the point is, every problem is solved here. Because, the equilibrium happens again. It is the balance of the story. This is the moment when the receiver is exposed. Therefore, this situation becomes the end of the story because the goal is obtained.

ANALYSIS

This is the result of the analysis including the discussion of soething that has been exposed before.

A. Characters in the Actantial Scheme

From the portrayal of the characters, this part directs them in the *actantial* roles in shaping the structural narrative of the story. As it is known generally, according to Greimas, there are six *actants* seen by the actions. The actions give effects. Effects make roles in the scheme:



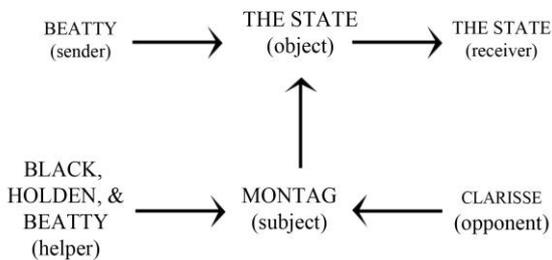
Based on the scheme, it can be seen that the scheme has six roles (subject-object, helper-opponent, and sender-receiver). Those roles are linked with the *shafts*. The shafts refer to affecting and affected. To understand it in the relation to this research, here is the explanation:

1. The First Actantial Scheme

In the beginning of the story, it can be seen that the subject is Montag because he takes the central point to introduce how the story will be. He works as a fireman and his jobs is to burn books. He

commits to do it because it is the rule, so the State as the government that employs him is the object of this part. The sender of this object is Captain Beatty because he directs the rule for the firemen.

Therefore, the one that receives the object is the State itself because the books are successfully burned out and people are successfully controlled. In achieving the object, Montag has opponent, and he is Clarisse. She is a girl who always questions and she makes him doubt. But, Montag is helped by the firemen and Captain Beatty to keep focused in burning books. To simplify it, just take a look at this scheme.



Actantial Scheme 1. The Beginning Story

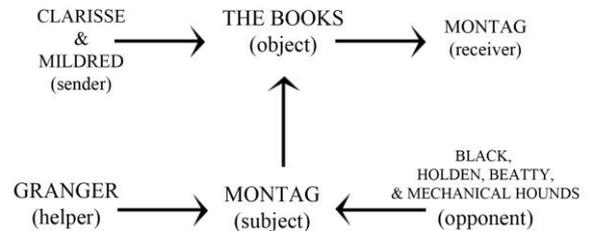
From the scheme, it can be narrated that the beginning consists of the struggle of Montag for the State and against Clarisse. Montag is a fireman and he is proud of his emblem. As a fireman, he obeys the rule. The rule is directed by his captain, Beatty.

Beatty receives the rule from the government. Therefore, the object is the State because it is something that all firemen want to achieve. The perfection of the State ideology to burn all books with no questions. He is helped by his teammates, Black and Holden, to keep burning books to achieve the State's purpose; making dull and ignorant people. The success is also with the role of Captain Beatty. The conflict in the beginning is between Montag and Clarisse.

2. The Second Actantial Scheme

The middle part is the moments when the conflict gets bigger to peak up in the climax. After meeting with Clarisse, Montag starts following what Clarisse does. Montag also becomes doubtful with everything he does as a fireman. Here, Montag starts keeping books. By keeping books, he becomes

a rebel. By becoming a rebel, he is the enemy of the State, including Beatty and the firemen. He escapes to join Professor Faber and Granger. To make it simpler, just take a look on a scheme, it can be seen below here.



Actantial Scheme 2. The Middle Story

From the scheme, there are changes positions of some characters. The subject is still the same. The subject is still Montag. The changes occur on Clarisse and Beatty. Clarisse places the role as sender because she has influences to persuade and change Montag's mindset. She introduces indirectly to Montag that the books can be saved, kept, and read.

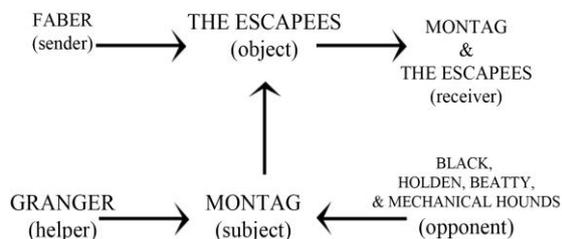
The books are the object of the subject. Because Clarisse takes a role as the sender of the books, then the one that receives it is Montag himself. And, because Montag wants to keep the books, he becomes the enemy of Beatty. By becoming Beatty's enemy, he also becomes the opponent of the firemen (Black & Holden) and the mechanical hound. They chase Montag, but finally Montag is saved by Granger. Granger is Montag's helper.

3. The Second Actantial Scheme

In the last part of the story, when the climax peaks up, Montag has read many passages in books. It makes him become a traitor. However, Montag does not feel guilt. He does not ask for forgiveness. He escapes that indicates he wants to run off of the State. He is chased by the Mechanical Hounds as the order of Captain Beatty.

The only reason he escapes is that he knows something from the books he has read. Then he joins to the other escapees, including Professor Faber and Granger, who want to ruin the State and

save the books. It means that all want the Freedom from the State. Freedom is the third object in this structural narrative. But, freedom is just the metaphor and the real thing Montag wants to save is the escapees and himself. To make it readable, the structure can be seen as below.



Actantial Scheme 3. The Ending Story

From the scheme, it can be known that the subject is still Montag because it is still about Montag after escaping from the chase. Montag meets the other escapees and they are the hidden intellectuals. He can be saved from the chase of the mechanical hound, the firemen, and Beatty because he is saved by Granger. Granger is the portrayal of a real rebel. He is a man that really wants to do revolution. After meeting the escapees, Montag is convinced by Professor Faber to move together to save the world and the books. Therefore, in this plan, Montag sees his object, it is the escapees. The escapees become the symbol of the freedom. Professor Faber has become the sender of this. At the end of the story, the ones that receive are Montag and all escapees. They can take triumph over the State.

B. Functional Models in *Fahrenheit 451*

From the beginning to the end of the story, the spotlight always directs to a name, Guy Montag. He is the man that brings the conflicts. He starts from being a fireman, then meeting Clarisse, witnessing his dying wife, keeping books, being chased for rebellion, and fighting back against the State. All the plots involved in him. He is the central point of the story. Those plots are centered to highlight Guy Montag. However, something cannot be forgotten, Montag has transition. In the beginning, he appears a fireman. As a fireman, he is so tough, strict, and steady in defending the State.

He burns books because it is the rule. After that, in the middle part of the novel, he starts questioning, keeping books, and becoming a rebel. In the end of the story, he joins the rebellious people to ruin the State. Based on that, it can be found that the story is structured narratively in three parts. According to Greimas, these three parts have function to shape track the structural narrative from the parts of *actantial* schemes. The combination of the three parts are the functional schemes.

Furthermore, based on the three *actantial* schemes previously, it is understood clearly that Montag experiences three parts of his life. The first part sets him as a fireman. The second part sets him as a rebel. The third part sets him the same, as the rebel. Those parts make the story unity. The three parts also shape the formation of the story in structural narration. Therefore, the three parts must have its own function to compound all of them in making the structure of the story. This general understanding should be contextualized to Montag's problems, the scheme can be seen as follows.

Montag as a Fireman	Montag as a Rebel			Montag Joins a Group of Escapees to Rebel
	Conversation with Clarisse	Keeping Books and Escaping	Crossing the River	

Montag's Functional Scheme. The Scheme of Functional Model in Montag's Story

The first part can be seen in the moment when Montag is a fireman. It is said as the beginning of the novel. The beginning explains the equilibrium. Equilibrium is the introductory situation. The moments and the situation are discovered here. In Montag's story, the beginning is about his first life as a fireman who is so loyal. He dedicates his life to the State. He operates all the rules given to him, especially the rules to burn books.

RULE

1. Answer the alarm swiftly.

2. Start the fire swiftly.
3. Burn everything.
4. Report back to firehouse immediately.
5. Stand alert for other alarms (Bradbury, 2013: 32).

Based on the quotation, it can be known that there are steps to burn books. The first is responding to the alarm very quick. The second is starting the fire quickly. Then, the third is burning the books. After that, the fourth is giving the report that the fire has eaten the books. The fifth, turn of the alarm. Montag knows it very well. The situation or the society lives in this system. Although it is not right at all (because books are burned), but in this system, where everyone is silent, there is equilibrium. At least, the equilibrium of Montag for his ignorance (the truth that he is under control). However, when Montag starts having conversation with Clarisse, Montag gets the moments that bring him to the transformation part; Montag as a Rebel.

The transformation part is the middle part of the story in the structural narrative. In the first part of this transformation, Montag works as a fireman but he starts doubting all he is doing (burning books and watching over rebellious people). He starts wondering and thinking what Clarisse talks about, from books, how people can have freedom, and many things that are opposite to his job as a fireman.

"How did it start? How did you get into it? How did you pick your work and how did you happen to think to take the job you have? You're not like the others. I've seen a few; I know. When I talk, you look at me. When I said something about the moon, you looked at the moon, last night. The others would never do that. The others would walk off and leave me talking. Or threaten me. No one has time any more for anyone else. You're one of the few who put up with me. That's why I think it's so strange you're a fireman, it just doesn't seem right for you, somehow." (Bradbury, 2013: 21).

Clarisse convinces Montag that he is different from the others, he can think while the other firemen cannot think clear again. Here, Montag has internal conflict. He is still a fireman with the State ideology but he also thinks that there is something wrong with it. Clarisse has poisoned Montag with her questions. From here, Montag feels curious with something in the books. He starts keeping books, reading some passages, and others. It is the time Montag starts becoming a rebel.

"Millie!" he said. "Listen. Give me a second, will you? We can't do anything. We can't burn these. I want to look at them, at least look at them once. Then if what the Captain says is true, we'll burn them together, believe me, we'll burn them together. You must help me." (Bradbury, 2013: 63).

Here, Montag tries to hide the truth from Mildred (Millie is the sweet calling of Montag to Mildred). He does not want anyone else knows that he is hiding books. but, Mildred does not care of it. She reports it to Beatty. When Beatty knows the report, it becomes the main test of Montag.

The main test comes to Montag. His wife cannot be trusted and he has to escape as soon as possible. On the other side, Beatty has alarmed all the firemen and the mechanical hounds to look for, search for, and hunt for Montag; "Police Alert. Wanted: Fugitive in city. Has committed murder and crimes against the State. Name: Guy Montag. Occupation: Fireman. Last seen ..." (Bradbury, 2013: 117). That is the information shared to people. Montag has become the most wanted man. It makes Montag in the difficult position. This is the main test that creates imbalance in Montag's life.

When all the firemen and mechanical hounds chase Montag, Montag succeeds to cross the river. The firemen, Beatty, and the mechanical hounds cannot find him. It becomes the glorifying part because Montag can solve the main test. By crossing the river and making the firemen, Beatty, and the mechanical hounds stop chasing him, Montag has accomplished the main test. He continuously goes to the resolution of his story.

The resolution is when he finds himself with the other escapees. He is found by Granger

and Granger explains that there are many intellectuals that become the escapees. After that, he meets Professor Faber who plans for the battle against the State, to save the books and the future of the people. In this part, Montag and the other escapees wants to get the equilibrium again. He wants to achieve the balance of life where books are normally read and the violence of the State, the firemen, and the mechanical hounds are erased.

CONCLUSION

Bradbury's *Fahrenheit 451* narrates a story of a fireman, named Guy Montag. The job of fireman is burning books. The first time, Montag is so loyal, he works well. But, after meeting with Clarisse, Montag changes and he keeps books. By that way, Montag rebels his emblem as a fireman. He escapes and joins the rebellious people to commit war against the state.

From that points, it can be concluded that the process of rebellion Montag has faces process. The process is experienced at the same time in the structural narrative of a story. Generally known, that every story consists of three parts and the three parts shape the story. In Greimas' theory, it is called as functional scheme. Inside of each part, there is also *actantial* scheme that functions to explain how something happens structurally. There is no conflict without source and effects. Each source and effect continuously combine all schemes in a structural narrative of the story.

The first *actantial* scheme narrates Montag who wants to commit to the State. The State is directed by Captain Beatty and it is to accomplish the rule of the State. He gets problem from Clarisse but Beatty and the firemen help him to keep focus on the State. The second *actantial* scheme narrates Montag who wants to save the books because Clarisse opens Montag's eyes to see the reality. It also functions to set Montag free. He gets problem from Beatty, the Firemen, and the Mechanical Hounds who chase him but he is helped by Granger, one of the escapees. The third *actantial* scheme narrates Montag who has joined the hidden intellectuals (the escapees) to save the books again and to battle against the State. Of course, there is a

professor that convince Montag and the others to do so, Faber. With the help of Gringer Montag and others can defeat Beatty, the Firemen, and the Mechanical Hounds. Then, Montag and all escapees can get the freedom as the consequence of their effort.

From those schemes, it can be assumed simply that the structural narrative helps anyone to follow logically the process, plots, and events of a story. Here, the structural narrative has discovered the transition of Montag from a fireman to be a rebel, from exposing how the State controls society to set them free, and so on. Therefore, Greimas' structural narrative is actually important to consider in analyzing literary work, like what this research has resulted.

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