



RESEARCH PAPER

Investigating the narrative structure of Old Man and the Sea: A comparative analysis of Bremond's model The Logic of Narrative Possibilities and the Actantial Model of Greimas

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ABSTRACT

The present study attempts to test Bremond's model *The Logic of Narrative Possibilities* and the Actantial Model of Greimas through explicating the narrative structure of the novel, *Old Man and the Sea*. In this research, a mixed method along with comparative study is made through the application of these models to narrative structure of the novel. The research explores that both these reductionist models, though use different terminology, investigate the same issues and structure of the story. Hence, they have a strong association. This comparative study of structure inquiry has been used for the first time in broaching the structure of *Old Man and the Sea*. This study affirms the universality of these models that can be applied to all forms of narrative fiction. Hence it is recommended for the researchers to carry out further study by applying them to the structures of other forms of narrative fiction, like short stories, visual narratives and paintings. Thus, the research shows a new vista for researchers to probe further

KEYWORDS Amelioration, Degradation, Potentiality/Objective Defined, Process of Actualization, Obstacle, Objective Reached/Missed, Subject, Object, Helper, Opponent, Sender and receiver

Introduction:

When Like Propp, Bremond also states that function is the fundamental unit of a narrative. Narrative is a combination of sequences and a sequence itself is the combination of three functions as "grouping of three functions creates the elementary sequence" (Bremond and Cancalon, 1980, p. 387). Each sequence consists of three functions or phases: the first is "Possibility" or "Potentiality", the second is "Process" and the third one is "Outcome" (Rimmon, 2005, p. 23). In each sequence, a character has to go through three phases. In the first stage, if a character lacks something he thinks how to get it or to accomplish this task; this is a "Potentiality Stage", in which objective is defined. The second stage is "Process", in which the character takes step to actualize or accomplish the task. To accomplish the task, he makes use of various methods and means. He may come across different dangers, but he overcomes them that is named "Process of Actualization". However, if the character fails to take step for accomplishing the task or is defeated by the opposite forces, it will be "Non Actualization Process" (Rimmon, 2005, p. 24). So the second state "Process" is subdivided into *Process of Actualization* and *Non-actualization*. The *Process of actualization* leads to success and *non-actualization* to failure. This makes the third stage or function of the sequence of a narrative. In this sequence, the ending will be successful for some characters, while failure for others. Some reach their objectives while others fail. Thus, in Bremond model, the third stage consists of two unlike elements "Objective Reached" and "Objective Missed" (Rimmon, 2005, p. 23). Bremond and Cancalon (1980) explain these three phases of a sequence in the following words:

A first grouping of three functions creates the elementary sequence. This triad corresponds to the three obligatory phases of any process: a function which opens the process in the form of an act to be carried out or of an event which is foreseen; a function which achieves this virtuality in the form of an actual act or event; and a function which closes the process in the form of an attained result. (p. 387)

Bremond further elaborates that these elementary or micro sequences combine together forming a macro sequence of "improvement" or "deterioration": "All sequences, at least all macro sequence are either of improvement or deterioration" (Cited in Rimmon, 2005, p. 25). Bremond terms the improvement process "Process of Amelioration" and the deterioration process as "Process of Degradation". The improvement sequence commences with something lack or disequilibrium and end terminates with restoration and equilibrium. Simply, this sequence begins with a bad state and ends with a good. While contrary to the first, the macro sequence of degradation starts with an improved state and terminates with a bad one (Shah & Aziz, 2017, p. 54). Thus, a narrative may consist of one macro sequence or many more inversed sequence or states: "It can immediately be seen that narration can alternate phases of amelioration and degradation according to a continuous cycle" (Bremond and Cancalon, 1980, p. 390).

Nevertheless in an in ambiguous plot the classification of states into good and bad is rather debatable as one sequence may be simultaneously good for some characters and bad for others (Shah & Aziz, 2017).

Bremond is of the opinion that the main cause of an action is an obstacle in a narrative. The acts to eliminate obstacle which is a hurdle in his way of achieving his objective. If there is no obstacle, then a story will not be developed. So, in a narrative structure, an obstacle plays an important part. If a character eliminates the obstacles, he will reach [] his objective and if he fails to eliminate it, he will miss his objective. (Shah & Aziz, 2017, p. 54)

A. J. Greimas proposed the Actantial Model (1966, pp. 174-185 and 192-212), based the on reductionist theory of Propp (1970). This "model' schematically shows functions and roles of characters perform in a narrative" (Susumu, 2010, p. 17). This model can be used to analyse any real or thematised action, but particularly those depicted in literary texts or images (Hebert, 2006, p. 49). Hebert further explains that in Greimas' model an action may be broken down into six aspects or actants: subject, object, sender, receiver, helper and opponent. The subject's target is an object as subject wants or does not want to join to an object. The sender instigates and prompts the action, while the receiver benefits from it. The helper helps to accomplish the action and supports the subject while the opponent hinders it. Helper may be human and non-human entity; for example, the courage of the subject, his friends, human and non-human (Jams & goddess Hera) and different entities like the magic sword, horse, wind, sun, storm and other forms of nature. The opponent hinders the junction between subject and object, for example, witch, dragon, the hurdle of natural forces and the fatigue of the subject etc (Hebert, 2006, p. 49).

In *Actantial Model*, six actants are divided into three oppositions in which each one of them forms an axis of description. The first one is *axis of desires* that consists subject and object. The subject is engaged or directed towards an object e.g., a young man wants to marry a princess, here the young man is a subject and the princess is an object that the subject wants to peruse. Louis Hebert (2006) further highlights:

The relationship established between the subject and the object is called a *junction*, and can be further classified as a conjunction (for example, the Prince wants the Princess) or a disjunction (for example, a murderer succeeds in getting rid of his victim's body). (p. 49)

The second one is *axis of power* containing (1) helper and (2) opponent, the former helps in achieving the junction between the subject and object, while the later hinders it. For example, in the novel, *Old Man in the Sea*, the Old Man wants to hook fish, his courage, skill and tool support him; on the other hand, shark, the darkness of night and his loneliness oppose the same. The third one is *axis of knowledge* that also contains two types of actants (1) sender and (2) receiver. Sender is the element requesting the establishment of junction between subject and object. For example, a king asks other king to rescue the princess (subject) and the receiver is the element which gets benefit from achieving the junction between subject and object or it is the element for which mission is being undertaken or it is the "recipients of the object" (Prince, 1982). In a narrative the same actant may function as subject, sender and receiver. Similarly, sometime, a helper may work as opponent and many more.

Thus, Actantial Model is represented as square:

Sender	-----	Object	----->	Receiver
		↑		
Helper	----->	Subject	<-----	Opponent

Prior to going our analysis, there must be a brief account of *Old Man and the Sea*.

The Old Man and the Sea was published in 1952. Hemingway won Pulitzer Prize and Nobel Prize for this novel in 1953 and 1954 respectively. "Some critics have praised *The Old Man and the Sea* as a new classic" (Young, 1961, p. 89). The novel depicts untarnished courage, heroism and fortitude on the part of Old Man. Killam (1977) highlights: "the novella is a parable about life itself; in particular man's struggle for triumph in a world that seems designed to destroy him" (p. 70).

The Old Man and the Sea is a story of Santiago, an old Cuban fisherman, who is considered to be a 'Salao', an extremely unfortunate fellow, because he cannot hook fish for a long time. He is well experienced fisher man and goes regularly for fishing, but fails to hook a single fish for 84 days. On eighty fifth day of fishing expedition, he hooks a big Marlin and after struggling hard for three days, he controls and kills it. However, the fish is too much big therefore, he ties it to skiff. Coming back to home, the sharks attack the fish, the Old Man defends valiantly. He kills and hurts the sharks, but they are outnumbered and the environment of the sea supports them. The result is that the Old Man brought only the skeleton of the fish. Despite the long unfruitful struggle of the Old Man, the novel seems to end with optimistic note as at the end "The Old Man was dreaming about the lions" (Hemingway, p. 125) that shows the restoration of the Old Man's strength and determination.

Literature Review

Shah and Aziz (2017) investigate the narrative structure of the short story, *The Necklace*, through Bremond's model, *The Logical Possibility of Narrative*. The researchers investigate the three functions (1. Potentiality or possibility, 2. Process and 3. Objectives)

of elementary and complex sequences and explore that the main character has the potential to avoid the tragic occurrence but she fails to do so (misses her objective) due to her inability to take relevant steps that is “process of non-actualization”.

Salehi and Mouradzadeh conduct somewhat similar study to Shah and Aziz (2017) by analyzing Najib Mahfouz’ novel, *Thief and Dog*, through the structural framework of Bremond. They extract three functions (e.g., possibility, process and consequences) and identify three sequences (e.g., simple, mix and chain) than two configured by Bremond (e.g., micro and macro sequences).

Fallah and Afshari (2016) analyze the tragic story, *Sohrab and Rostom*, under the Bremond’s model, *The Logical Possibility of Narrative*, and find the structural elements of mini sequences, e.g., possibility, process and consequence, that are so aligned to the story.

Uswatun (2012) reads the deep structure of Morrison’s Novel, *Beloved*, through Greimas’ Actantial model and finds the gender meaning behind the actions of the various actants and their complex relationship. His result shows that women are represented strong, brave and powerful. Thus the novel resists the stereotypical point of view that shows women as weak and inferior.

Malik, Shoukat and Kharal (2022) analyze O. Henry’s short story, *The Gift of the Magi*, under the Actantial model of Greimas and unravel the complexity of finding out who is the real Subject, Jim or Della, as both of them seem to be Subject and Object respectively. By using the Actantial model, they analyze all the six actants in the story and came to know that Della is the real Subject, while Jim is the Object and Receiver Actant in the story. Thus the analysis under Greimamas’ Actantial Model is to deconstruct the traditional notion about who is the hero or heroin of the story.

Mosher (1997) analyzes Chaucer’s *The Miller’s Tale* through comparative study of Bremond’s model, *The Logical Possibility of Narrative*, and Greimas’ *Actantial Model* and finds that Bremond’s model, though more reductionist, covers not only the symmetrical paradigm but wide spectrum of ideas, beliefs and activities, particularly of Alison, in the story. However my research goes against this notion and finds that Greimas’ model very simply, concisely and yet comprehensively analyzes the narrative structure of the novel *The Old Man and the Sea*.

The brief review of the literature shows that there are very few studies available that study the narrative structure through the given models and the only one research that comparatively analyzes the two models. This study is to highlight the comparative importance of these models and to test them by applying them on the structures of the novel, *The Old Man and the Sea*, which is widely read novel, but has not been explored through these reductionist models. Hence the study is to fill the gap.

Material and Methods

The study applies Explanatory Sequential Design, a kind of mixed method, in which quantitative data is collected followed by the discussion and results in qualitative phase. The study as analysis of the two micro and macro sequences along with the three sub functions of the former and three of the latter in Bremond’s model and the analysis of six actants of Greimas show its quantitative nature. On the other hand, the study makes use of interpretivist paradigm as it interprets the various functions and makes a comparative and descriptive study at the conclusion section that shows its qualitative nature. The research uses structured inquiry along with closes reading method to

interpret and analyze *The Old Man and the Sea* under the process of Bremond and Greimas' narrative models. The processes of the model under which the structure of text is highlighted are bolted both in the introductory part and analysis section of the study. After the analysis, the research also examines in comparative mode, the inquiry of these models and their contribution to the analysis of narrative structure.

Results and Discussion

Bremond's model the *Logic of Narrative Possibilities* and *Old Man and the Sea*

The plot of *The Old Man and the Sea* is very much simple. It can be divided into two parts. The first parts or macro sequence is from bad state to good and the second is from good to bad.

The initial part of *Old Man and the Sea* reflects the process of improvement. It begins with bad state and condition of Old Man but due the untarnished experience, determination and endurance of Old Man the condition is improved. He faces many dangers but overcomes it and hooks the large fish which is his objective. It is explicated below.

From degradation to ameliorations

Bad state

In *Old Man and the Sea*, the protagonist of the novel The Old Man's conditions is very bad. He is an old fisherman and lonely figure. He goes to sea for fishing regularly and he has not been hooked a fish for 84 days. He is living in very miserable state. After forty days, his only companion "a boy" leaves him on the order of parents. They tell him that The Old Man is a "salao, which is the worst form of unlucky" (Hemingway, 1951, p. 8). Every day he returns home without taking any fish and his sail looks like "the flag of permanent defeat" (Hemingway, 1951, p. 8). The young fishermen make fun of him, but he does not get angry as it was their routine and he is habitual to it. On the other hand, the old fishermen feel sorry for his lot. To fulfil his very basic need, he would often "borrow[s] two dollars and a half" (Hemingway, 1951, p. 17).

(Potentiality/ objective defined). But despite of all these misfortunes The Old Man does not lose heart. He is determined to defeat the goddess of misfortune as "His hope and his confidence had never gone. But now they were freshening as when the breeze rises" (p. 12). Here, objective has been defined that is The Old Man is ready to go to the sea and hook fishes. He determines to go to the far off sea to hook fish "Far out to come in when the wind shifts. I want to be out before it is light" (Hemingway, 1951, p. 13). No doubt, he is old but to get to his objective or to ameliorate his present condition he needs hooking of some extraordinary fish. It is not difficult for him, as he is well experienced man as when the boy tells him: "But are you strong enough now for a truly big fish?" (p. 13), he replies "I think so. And there are many tricks" (p. 13). Despite his old age, he possesses strong powerful physic. The narrator reference to he has "seen lions on the beaches in the evening" (p. 21), symbolises that he can do some tremendous work and can accomplish his objective. His reference to DiMaggio also symbolizes his power and strength. When the boy tells him: "There are many good fishermen and some great ones. But there is only you" (p. 22), to which he replies: "I hope no fish will come along so great that he will prove us wrong" (p. 22).

Process of Actualization. To hook fish, the Old Man rises early in the morning and makes preparation for going to sea. For this expedition, he needs courage, strength, experience, pragmatism and he possesses all these qualities. The writer refers to his practical nature in these words "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach" (Hemingway, 1951, p. 24). Along with physical attribute, he has to use other means to accomplish the task, therefore he along with the boy carries harpoon, gaff, mass, fresh baits and he goes to the beach, lifts the skiff and slides her into the water. He says goodbye to boy and begins "to row out of the harbour in the dark" (p. 27). Thus, *process of actualization* begins. He is going far out, his skiff keeps well within his speed and as it is started to be light he sees that he is already further out than he has hoped to be at this hour. His one bait is down forty fathoms, the second seventy-five and the third and fourth one hundred and twenty-five fathoms in the sea. The sky is clear, friendly and water is smooth, both of them support him and he enjoys rowing offbeat in the sea. Now it was noon. With a great skill and fortitude The Old Man holds the line dexterously, and "softly, with his left hand, unleashed it from the stick" (p. 40). At last, he hooks a huge Marlin (fish). As proficient fisherman, he realizes that it is a huge and heavy fish. He let him to eat the bait and prepares to put the harpoon into the heart of the fish and kill him. But accomplishing the task is not an easy job. As it is a huge fish that cannot be controlled easily. Therefore, The Old Man faces danger to control it (*danger or obstacle 1*). Now he determines to eliminate this obstacle. He becomes alert, lest Marlin should harm him and determines to kill the fish and to pull it out to skiff. Here a new objective is defined that is, how to controll the hooked fish. At this critical time, "the *process of actualization*". The Old Man needs the help of boy: "I wish I had the boy" the Old Man said aloud" (p. 44). The huge fish is moving the skiff steadily to the north-west. The Old Man has hooked it at noon, but he has not seen it yet.

Nights falls, the fish does not change its course and nor dies. The Old Man struggles hard to control him. Now it is cold, the weather also changes it course and works as opposite force to him. It is danger or *obstacle 2*. But the Old Man bears it with courage and fortitude. He tightens his sack blanket around him, drinks water and sleeps for some time. Hence, he wards off *danger no 2*. But *danger 1* is still there, as fish has not been defeated yet. He does not let the fish go. He intends to kill the fish and bears the rough weather. At night:

He worked skilfully with the one hand and put his foot on the coils to hold them as he drew his knots tight. Now he had six reserve coils of line. There were two for each bait he had severed and the two from the bait the fish had taken and they were all connected. (Hemingway, 1951, p. 50)

It is terrible fight between the two. Both of them need the support and help but they are alone "Now we are joined together and have been since noon. And no one to help either one of us" (p. 49). The Old Man has to wait till the death or killing of fish. Once at night, the fish makes a surge in, that pulls The Old Man down on his face and injures him below his eye but he determines: "Fish...." "I'll stay with you until I am dead" (p. 51). Sun rises but fish does not tire. However the sky is clear and weather supports him. He enjoys the company of small bird like warbler and feels him tired actually it is symbol of his own tiredness and loneliness. The fish jerks the line and injures the left hand of The Old Man. However, he eats the tuna and works with right hand never to yield despite the cramp of hand. At last, the fish comes out. It is fish of a huge size and seeing it, the Old Man becomes happy: "He is two feet longer than the skiff," the Old

Man said" (p. 62). Due to the cramp of hand, he cannot kill it immediately and it goes back to the water. Santiago El Champion does not lose heart, still he is thinking about lion and DiMaggio despite his hand is cramped and he is tired as he is struggling for two three days. After a long struggle, the fish comes near the skiff; The Old Man hits with full force and killed it: "The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discolouring with the red of the blood from his heart. First it was dark as a shoal in the blue water that was more than a mile deep" (p. 93).

Objective Reached: Thus, it is the peak of action. The Old Man wins the fight and gets his initial goal by killing the fish, It is a great success as he has hooked fish after eighty four days and controls it on day 3rd. Thus after 87 days he takes a fish.

Process of Degradation

Good state: The Old Man has defeated and killed the huge Marlin: "He's over fifteen hundred pound" (Hemingway, 1951, p. 96). The trade wind is blowing and his head is clear.

Potentiality/ objective defined: The Old Man has already killed the fish and now he wants to carry the fish home safely to sell it in the market. It is too much big fish and The Old Man thinks to tie it with skiff and carry it away home. It is noon, The Old Man's left hand is cramped but he determines to reach home safe and sound.

Process of actualization. The Old Man ties the fish to skiff, as it is too big and starts rowing back to home. The boat is sailing well.

Danger/obstacle1. The Old Man has been "gone too far away" and it is not easy for him to reach home soon. The blood of the fish flowing in the sea moves the attention of a shark toward the fresh meat and now it is moving towards The Old Man's fish. Just as he attacks the fish, The Old Man hits him on the head with his harpoon and kills the shark, but he loses harpoon and the sharks has already taken way forty pound meat from the fish. Thus, the *danger 1* is avoided at the expense of loss.

The Old Man apprehends the coming of other sharks and decides "to lash [] knife to the butt of one of the oars" (p. 103).

Danger/Obstacle 2: Two more sharks attack the fish. The Old Man kills them with his knife but: "They must have taken a quarter of him and of the best meat" (p. 109). Now The Old Man wishes that he has stone for the knife and that he should brought with himself many weapons of fight. His hand is bleeding and he longs for "the boy" as he is alone and is tired to face so many sharks.

According to Bremond & Cancalon (1980), the intervention of ally is necessary for the agent to accomplish the task (p. 395), but The Old Man is alone, though he determines to fight till the end.

Danger/Obstacle 3: Two more sharks attack the fish. He hurts them with one hand (the other is bruised) but they also "wrenched the meat loose" (Hemingway, 1951, p. 112.).

Danger/Obstacle 4: Now night falls, it is another threat to The Old Man as he will not see the shark clearly but he determines: "I'll fight them until I die" (p. 114). He is tired and his blade has already snapped. At night, shark after shark attack his fish. He fights

bravely and in one of fights his tiller is broken. Now, he realizes that all the meat of his hooked fish has been eaten away: "He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer" (p. 118). He goes back to home with the Skelton of fish and accepts his mistake that he went out too far: "And what beat you, he thought. "Nothing," he said aloud. "I went out too far." (p. 119). Thus he missed his objective and failed.

Objective Missed and Failure

The combination of two macro sequences together shows the failure of The Old Man. From the very beginning he wants to hook fish for gaining money. The initial part shows his success, as he hooks and kills fish but he fails to bring it safe to harbour. It shows the worst tragedy of The Old Man. In the language of Bremond's model we may say that Old Man *misses his objective*. No doubt, he has taken steps, used his available means efficiently and tries hard for actualisation, that is bringing fish and to sell it at market, but he does not actualize it. In the second macro sequence of the novel, sharks are the greatest hurdle or *obstacles* in his way and they don't let him to accomplish the task. They are more than one and Santiago is alone, tired and there is no helper to support him in this perilous situation.

Greimas' Actantial Model and *The Old Man and the Sea*

In *The Old Man and the Sea*, the subject is The Old Man himself: "he *subject* is the chief actor in a narrative or a discourse....The *subject* and *object* [] are Propp's hero and sought-for person respectively" (Susumu, 2010, p. 19). His chief object is to take or hook fish which he has not taken for 84 days. At the same time, he is sender and receiver. His misfortune or bad luck demands that he should go too far to hook fish. Hence, he is send to the wide sea by his own motivation and desire.

The receiver of fish is also The Old Man: "the *subject* may function as both the *subject* and the *destinataire*" (Susumu, 2010, p. 19). If he would bring the fish to harbour, he could get profit from it. Secondly, the boy could also get share from his prey and would be receiver (secondary receiver), but unfortunately The Old Man is defeated by the opponent and he gets nothing. To make the point clear, *The Old Man and the Sea* is explicated in the context of **Greimas' actantial model**.

In the first part of the novel, the subject, The Old Man's chief objective is to hook fish (object). He succeeds and achieves partial junction, and in the second part of the novel his object is to bring it safe and sell it in market but he is failed to do so, as his opponents are proved too strong. This study explicate the novel to identify the various actants in it. The actants are identified with bold font.

Old Man is the **subject**, in the novel and his desire to **hook fish** is **object**. In the very beginning of the novel, he is introduced as expert fisher but he does not bring fish for 84 days. Hence, his luck is working as opponent to him. Due to his bad luck, his **helper**, a boy, Manolin, leaves him and goes to other boat because of the order of his parent. Later on, he will need the boy when he is in fight with the fish. So the boy's parents are **unintentional opponents** to him. He is considered unlucky. The young fishermen deride him for his bad luck but they cannot come under the category of opponents as they don't affect the subject desire for object. The opponent is the only person or entity that hinders the junction between subject and object (Hebert, 2006, p. 49).

The Old Man starts his journey to hook fish, e.g., **subject (old man)** starts to pursue **object (fish)**. The boy encourages and praises him, arranges meals and fresh bait for him and carries instruments with him to the sea. So boy's functions as **helper** because helper actant "helps in achieving the junction between the subjects and object" (Hebert, 2006, p. 49). He also tells The Old Man "Then if you hook something truly big we can come to your aid" (Hemingway, 1951, p.13). But at the same time, he is working as **passive helper** who does not go out with The Old Man to the sea and is absent when The Old Man needs him too much when he is alone in the sea fighting with the fish: "A **passive helper** (a type of possible actant) who did not become a real helper (a type of real actant) as he should have at Time 2" (Hebert, 2006, p. 53).

The initial sailing is smooth, the sky is clear. So **environment helps** The Old Man. He is lonely but the jumping flying fish, tuna and sea bird's rare company is source of enjoyment for him, as he says, "The bird is a great help" (Hemingway, 1951, p. 30). Santiago is confident, his references to champion, DiMaggio, John J. McGraw, tiger in the beach and Yankees symbolize his own courage and confident which help him to go far out in the sea for hooking fish: "The Yankees cannot lose" (p. 16).

At noon, The Old Man hooks fish but it is most powerful and too big to control. **The subject** (The Old Man) wants to **kill fish** which is his **object** but the strength of the fish is the greatest hurdle in his way to control and kill it. So, it works as **opponent to subject** (Old Man). **The Old Man** (subject) needs the help of "the boy" to control **fish (object)** who is not present (**boy as passive helper**): "I wish I had the boy" the Old Man said aloud" (p. 44). Now night falls and there is cold which works **opponent** to him but he ties sack around him that helps him against cold. He feels loneliness, but it is lessened when two porpoises came around the boat (**helpers**): "They are good," he said. "They play and make jokes and love one another. They are our brothers like the flying fish" (p. 47). Both The Old Man and fish need helpers against each other but they have none as the **sea is neuter helper** which does not support any one of them at that time "Now we are joined together and have been since noon. And no one to help either one of us" (p. 49). The fish jerks the line, which wounds the left hand of The Old Man, now it (**wounded hand**) works as **opponent** to him as it cramps and is hurdle in the way of his constant struggle against fish. Fish comes up at dawn and goes back because due to cramped-hand, Santiago cannot kill him immediately. In this connection, he says, "I hate a cramp, he thought. It is a treachery of one's own body" (pp. 60-61). Compared to fish, The Old Man can eat and drink, which help him a lot. On the other hand, fish cannot eat because he has been hooked. So eating and drinking are **helper actants**. The flow of time also supports The Old Man as now his hand is quite better and fish has become weak. The Old Man is exhausted and goes to sleep at the second night but the fish jerks line which further injures his left hand. Due to his constant effort, courage and skill, The Old Man kills the fish with his harpoon on the third day. So, his courage, skill and harpoon support and helped him despite he is alone, old and tired: "But I know many tricks and I have resolution" (Hemingway, 1951, p. 22). Thus, The Old Man or subject gets his initial objective mean (killing fish) with the help of his courage, resolution and terrible hit of harpoon (**helpers**). So the mentioned helpers help in achieving the junction between the subject and object.

The initial objective of The Old Man has been fulfilled (conjunction between old man and fish). Now the **subject** (Old Man) will carry the fish safe to the harbour, to sell (**object**). Now, the trade wind is blowing which symbolizes that The Old Man will get huge profit from selling fish in market. It shows that **subject** (The Old Man) is also a **receiver actant** as he will get profit from the fish.

The fish is so much big. Instead of putting it into the skiff, the **subject** (The Old Man) binds it to skiff and started rowing toward home. It is not easy for him as he has gone too far from home. Skiff is sailing well and the sky is clear, both support the subject. The flowing blood of the fish (**works opponent actants**) moves the attention of sharks who like the fresh meat of fish. They trace the marlin and move towards it. Hence, conflict between sharks and The Old Man is started. Sharks act like **new subjects** as they desire **fish (the object)** at the same time they work against the subject (The Old Man), so here, their function is very complex, as "same action can often be seen from several different perspectives" (Hebert, 2006, p. 50). However, The Old Man is real subject as: "subject is the chief actor in a narrative or a discourse" (Susumu, 2010, p. 19), while sharks appear only at the second part of novel as opponent and don't play major role like Santiago, therefore, they may be called opponents to the subject only. The first shark attacks the fish; The Old Man with the help of harpoon kills it, but loses the harpoon. Here, opponent is killed along with losing **helper** (harpoon) and the shark snatched 40 pound meat. **Subject** (The Old Man) kills two more **opponents** (sharks), but his knife blade is snapped (defunct of one more **helper**, the knife) and they take about quarter of meat from fish. Now The Old Man's left hand is bleeding and there is unbearable pain so it works as his **opponent** because it hinders his desire for the subject. When two more sharks appear, The Old Man only hurts them with one hand, but he loses half fish. At night, The Old Man cannot see will, so many sharks attack the fish and The Old Man's tiller is also broken in one of his encounter with the shark. The shark eats all his fish. Thus, the outnumbering of **opponents** (sharks), the environment of sea and night support the shark (**opponents**) and hinder the subject desire to bring safe the **object** (the fish) to harbour. Moreover, the subject was alone, tired and went too far which also hinder the junction between subject and object. **The subject** (The Old Man) is also **sender** and **receiver actant** as well. So, along with subject, the sender and receiver, they also fail, as the receiver cannot not get profit from the fish, and the sender cannot not achieve the junction between subject and object.

After the discussion of Greimas' model we can sum up its actants in the following order

No	Actants	Name of Actants
01	Subject	Santiago (The Old Man)
02	Object	Fish (Hooking and selling Fish)
03	Helpers	Manolin (passive helper), smooth flow of water/clear sky/ flying fish/ tuna / sea birds/ Santiago's courage, confident, resolution, skill, harpoon, knife, club, skiff, tiller and sack/ two porpoises/ sea (neuter helper time1).
04	Opponents	Sharks/ Going too far/Luck/ Monolin's parents (unintentional opponents)/strength of fish time1/ cold time1/ wounded of left hand/sleep of subject/ flowing blood of the fish in the sea/loneliness and tiredness of Subject/environment of sea time 2/night.
05	Sender	Santiago
06	Receiver (if the fish would sell)	Santiago (primary) and Boy (secondary).
07	Actual receiver	Terrace Owner (who is gifted the head of fish).

Conclusion

After analysing the narrative structure of *The Old Man and the Sea*, we can say that both Bremond and Greimas' models can be applied to it affectively. The analysis shows that Claude Bremond's model is inclined to the functional role of characters; on the other hand, Greimas' to the function and specific disposition of a character.

Both models explore the same issue in the novel, *The Old Man and the Sea*, by using different terminology. The novel can broadly be divided into two parts on the basis of process and function. The first part shows the rising action of The Old Man up to climax

when he controls and kills a big marlin. After that there is the downfall of The Old Man, which ends with his failure as his hooked Marlin is eaten away by the sharks. Bremond's model names the first part as **macro sequence of process of amelioration or improvement** and Greimas' model **conjunction of subject and object**. The process of amelioration contains three phases: (1) the potentiality, which determines the objective and potentiality of The Old Man, (2) the second is process of actualization, which tells us the actual struggle and possible means used by The Old Man to remove obstacles and kill Marlin, (3) the third stage is amelioration, in which The Old Man achieves his objective and kills the fish. Greimas' model also describes these phases but doesn't name it *Process of Amelioration or Degradation*. (1) In the first stage, Greimas' model, the subject (The Old Man) lacks something (did not hook fish for 84 days) and his aim is to get it (hook fishes), it is given the name of desire of subject for object. (2) To achieve the object, the subject struggles successfully against opponents (subject's struggle against opponent) and (3) hooks and kills the fish (called conjunction of subject and object). So both models shows the achievement of the main character in the first part. Bremond calls it as amelioration and Greimas names it as conjunction.

The second macro sequence of Bremond's model goes in inversed order, from amelioration to degradation. It also passes through three phases: (1) **objective defined**, in which the hero wants to bring the "hooked fish" safe to harbour and sell it. (2) **Process of actualization**, in which hero fails to overcome the four different kind of obstacles and cannot not achieve his objective that lead to failure or (3) **objective missed**. Greimas' model also shows the same stages. (1) The subject desires for (to bring the fish safe to market is) object. (2) Struggle with opponent and (3) failure.

Bremond's phase I. of macro sequence (1) *potentiality or objective defined* is Greimas' notion of **subject desires for object**. Bremond's phase (2) *process of actualization or none actualization*, in which character eliminates *danger* is Greimas' **subject successful struggle against opponents**.

According to Bremond, character uses different means to eliminate danger. Greimas discusses the means in detail. These means are the helpers of subject. They are not only knife, harpoon and tiller and personal attribute of actants (subject) like courage, resolution and fortitude, but also include small and tiny objects like birds, fishes and the rising of sun, flowing of the breeze and the nightfall. In *The Old Man and the Sea*, even the company of bird and porpoise lessens The Old Man's loneliness and they help him to fight against marlin. On the other hand, the nightfall, desire for sleep, cold weather and his own cramped hand are working opponents to him. The reign of Greimas' model is broad, here not only (subject) hero will act to eliminate danger but none-living being are also actants that can support and oppose subject. Bremond's model description of *danger or obstacle* is an important actant of the axis of power in Greimas's model, which hinders the establishing of junction between subjects and object.

To Bremond, a micro or an elementary sequence can either be of degradation or amelioration for a character. But the elementary sequences of *The Old Man and the Sea* show rather mixture of both; as sharks attack the fish, The Old Man kills them, it is a sort of degradation of the fish but at the same time they snatch meat from marlin, it also shows The Old Man's degradation. Here it shows the mixture of process of degradation and amelioration for each one of them in one sequence. Similarly, Bremond suggests that the end of a macro sequence or narrative may be either degradation or amelioration for a character. But what about Santiago, The Old Man? Has he degraded fully? No doubt his fish has been destroyed by the sharks, but still he carries a large Skelton and head of the fish to harbour and at the end of the novel once again he dreams about lions in the beach,

which symbolizes his courage and bravery. So it is not total degradation but a mixture to some extent.

However, Greimas's *Actantional Model* suggests that the conjunction of subject and object is hindered by the opponent and we may say that The Old Man fails to bring the fish safe to harbour because of some hindrances. But it cannot be a total failure. Greimas' model does not suggest that the encounter of subject may be totally failure or successful.

Both the models suggest that hindrance or obstacle may be internal or external. To overcome it, may also be possible with personal attributes like The Old Man's courage and resolution or with the help of some "alliance" in the sense of Bremond's model and "helper" in Greimas' model. If The Old Man could get the help of the boy, the situation would be quite different. So both models stress on the alliance and helpers for overcoming obstacles or opponents in the novel.

Actantial Model' shows functions and roles the characters perform in *The Old Man and the Sea*. Here, characters are the source of action. Action is the outcome of character. Here one actant's function is related to different classes. For example, The Old Man is subject, receiver and sender. So it contains both the *axis of desire* and *axis of knowledge*. On the other hand, the hooked fish is object but its power is working against subject as opponent. Same is the case with The Old Man's left hand, it is also hinders the junctions between The Old Man (subject) and the fish (fish). Such metonymic relations of actants, make the Actantional Model more complex. As only six actants describe the whole universe not only of Old Man and the Sea but of every narrative. Contrary to its complex nature of its actants, the Actantional Model can analyse the structure of narrative simply and easily. The analysis also shows that Greimas replaces Propp's syntagmatic structure of narrative with a paradigmatic one. On the other hand, Bremond's model is more inclined to the structure of narrative and role of the character. In Bremond's model, the three functions also make the whole universe of a fiction. But these simple functions analyse the structure in complex way. Comparing the Bremond's functions to Greimas, we may say that Greimas' functions are wider; they not only make the sequence of narrative but show the specific disposition, manner and characteristic of a character in the novel *The Old Man and the Sea*. Both models analyze the structure of the novel clearly. However, Greimas' model very simply, concisely and yet comprehensively analyzes the narrative structure of the novel.

Recommendations

The structural analysis of the novel, *The Old Man and the Sea*, shows that both Greimas and Bremond's model can replace the old concepts of characterization and plot construction. Hence, these reductionist models can be used to analyze the structure and function of narrative fiction and visual narrative and painting. Thus it is recommended for the future researchers to carry out further researches in other works of art by applying these models to them.

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