

تبني أنموذجي المشكلة-الحل والعالمي في تحليل القصة القصيرة: قصة أوسكار وايلد "المليونير النموذجي" أنموذجاً

Adopting Problem-Solution Pattern and the Actantial Model in Analysing Short Stories with Special Reference to Oscar Wild's "The Model Millionaire"

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مستخلص البحث:

إن الدراسة الحالية هي محاولة لتحري البنية العميقة للقصة القصيرة "المليونير النموذجي" لأوسكار وايلد من أجل استخلاص العوامل الستة لكل تركيب بنيوي منفرد من القصة. وكمنهج لتذليل صعوبة تطبيق أنموذج غريماس العالمي، اعتمد البحث تقسيم النص الأدبي إلى خمسة تراكيب مع البطل كعنصر أساس محتلا في كل منها دورا عاملا مختلفا، بالإضافة إلى ذلك، يعد أنموذج (المشكلة-الحل) عاملا مساعدا ومهما في تمييز حدود كل التراكيب على حدة من خلال اعتماد منهج تحديد الموقف، والمشكلة، والاستجابة، وبعدها تقييم كل تركيب، واعتمادا على هذا المنهج يتم إبراز العوامل الستة لكل تركيب.

إن اعتماد النموذجين في دراسة وتحليل (المليونير النموذجي) أثبت كفاءته في تحديد معالم التراكيب العميقة للقصة بالإضافة إلى البنية السطحية مما ساعد بشكل كبير في فهم واستيعاب النص الأدبي قيد الدراسة.

كلمات مفتاحية: نموذج غريماس العالمي، نموذج هوي للمشكلة والحل، المليونير النموذجي، القصة القصيرة.

Abstrac:

The six actants related to each structure are not necessarily different: the characters are identical but functionally different. The study aims at finding out how the structural narrative in *The Model Millionaire* tells the various conflicts occur among the actants of the literary text. Hoey's model has been espoused by the study to manifests how felicitous the division of subplots is, particularly when it distributed among the patterns of situation, problem, solution, and evaluation. At the end, the applicability of the models facilitates the mission of studying and analyzing literary texts taking into consideration their deep structures and functional roles the actants act.

Key words: Actantial Model, Greimas, Hoey, Problem-solution Pattern, short story, *The Model Millionaire*, Oscar Wild

1. Introduction

Structuralism, as a term, is a mode of knowledge of human life and nature. As intellectual movement, it is mainly interested in investigating elements as a structure with mechanism of its relation. Specifically, structuralists are more concerned with exploring the relationships among signs, in order to determine the meaning of these signs in conformity with the cultural structures in which these signs exist. Todorov's view point is against the deal with the literary text as it presents itself to the reader, but rather with the underlying or deep structure (Herman and Bart Vervaeck, 2001: 41).

Accordingly, structuralism is not interested in author of a particular work, rather it is more related to the work itself as an autonomous structure that can be caught as a unity of related elements of its structure. Thus, meaning is apprehended through looking into the structure of the literary work, aside from the effect on the reader, the author, and the historical background.

Within the domain of literary study, many structural theory models emerged. Structural narratology is one of these structural models. Narratology, as coined by Todorov, refers to the theory of the structure of narrative. To investigate a structure, Jahn asserts, one dissects (segments, factors) of an object into its component parts, and then goes on to describe the various relations that exist

between these parts (Jahn, 1999: N1.1). Approaches to folk narrative have inspired narratology, and there has been an increasing interest in structural analysis of different folklore genres after the English translation of Vladimire Propp's "Morphology of the Folktale" in 1958. As far as the structural analysis of folklore is concerned, Propp adopted that one of structural analysis in which "the structure or formal organization of a folkloristic text is described following the chronological order of the linear sequence of elements on the text" (Propp,1968: 3). This kind of sequential linear structural analysis is syntagmatic. Levi Strauss, on the other hand, is the pioneer of paradigmatic structural analysis. Paradigmatic analysis emphasizes the underlying semantic structure, and the elements are taken out of the "given" order and are regrouped in one or more analytic schema (Strauss, 1964: 312 as cited in Propp, 1968: 3). Both the works of Vladimire Propp and Claude Levi-Strauss inspired the formalists: one of them is Algirdas Julien Greimas.

Basically, Greimas's work is an attempt to describe narrative structure in terms of an established linguistic model derived from de Saussur's notions of underlying structure or langue which generates a specific performance or parol. As linguist, he adopted the concept of binary opposition used by Jakobson and de Saussure. Greimas is focusing on the structuralist approach and he influenced by de Saussure and Hjelmslev in linguistics. Levi-Strauss and Demezil in anthropology, Marcel Merleau-Ponty in phenomenology, and Propp in folklore had influenced Greimas greatly.

Greimas aimed to create a theory capable to study and explain scientifically meaning and signification. Since linguistics originally attempts to systemize the structures of language and this idea become model across all human sciences (Schleifer, 1983: xii-xv), Greimas's semiotic studies were interested in developing a type of semio- narrative grammar that could account for how meaning becomes articulated. Greimas's ideas are based on the assumption that all discourses, figurative or abstract as well as other semiotic systems, possible expressed in other than natural languages (cinema, figurative painting, etc.), are organized according to similar semio-narrative principles, or structures. These

principles are at work on an underlying level, below the discursive level, in a way generating it (Perron, 1987: xxvii-xxviii).

2. Greimas's Actantial Narrative Model and Schema

The hypothesis of the actantial model explored by Greimas is one of the possible principle of organization of the semantic universe which is applied to folklore and fairytale. Like Propp, Greimas investigates the grammar of narrative in which a finite number of elements generate the structures of stories. Unlike Propp, Greimas recognizes the story as a semantic structure and suggests the 'actants' and three actantial categories to achieve his aim; these categories are considered as binary oppositions which generate the actors of any tale into which the actants suit. The actantial model reduces and regularizes Propp's spheres of actions to emphasize, not the individual items, but the structural relationships between them. The model includes three pairs of actants: subject vs. object that has its basis in the function (want); sender vs. receiver that implies relation derived from the function (know); and helper vs. opponent from the function (can). Greimas then framed a model :

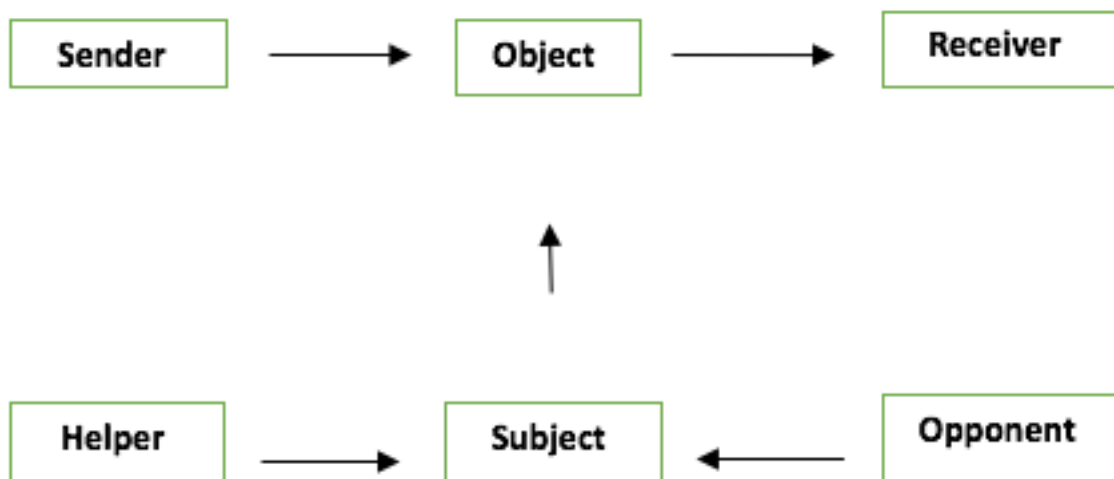


Diagram 1 Greimas Actantial Model (Greimas, 1983: 207)

In its simplest form, the actantial model shows a relationship between subject and object, where the object of value is desired by the subject, and where the object is communicated by the sender to the receiver, and the desire of the subject is partly modulated by the activity of the helper and the opponent. The

(Sender) is an actant of motivation and the driving force for undertaking any action related to the accomplishing of the goal or getting to the object. The (Object) of desire is someone or something that the subject wants to have or a goal to accomplish. The (Receiver) is the beneficiary of the accomplishment of the relation between subject and object. The (Subject) is the actant that tries to get something by going on a journey or putting him/herself into action to learn something. During the journey, problems and obstacles occur which hinder the subject from getting the desired goal; but the existence of the Helper (character or thing), the subject can reach the goal (Object) easily.

Hoey's Problem-Solution pattern

One requirement for comprehending the message of a text is the ability to recognize different text organization (McCarthy and Hewings.1988). Studies in text analysis have been developed in order to make people aware of the importance of recognizing different patterns of organization in different texts. In Hoey's words "Text can be defined as the visible evidence of a reasonably self-contained purposeful interaction between one or more writers and one or more readers" (2001: 11). Working with winter, Hoey identifies how writers produce signaling in discourse and elaborates on the principles by examining many of the complications that occur on the surface discourse, expanding the fourth category: situation, problem, response, and evaluation, to include the result of remedial action. The starting point for analysis of the Problem-Solution pattern is the idea how discourse is created through clause relation, and then how these clause relations are signaled. Both winter and Hoey (1986) stress that a clause relation is a cognitive process where the readers interpret the discourse in a way set up by inferential connections made by the writer. The interaction between the reader and the writer can be seen as a series of hypothetical questions the reader makes to the writer and the latter answers both locally (at the sentence level) and globally (at discourse level) and that may be prefixed and then known both to reader and writer. The clause relation does not refer only to adjacent sentences, but can also refer to the relation between two paragraphs, which can be seen as a larger clause relation, and the interrelationship between nonadjacent sentence may be stronger than that

between adjacent ones. (Hoey 1983, pp: 31, 32). This feature recognizes that the Problem-Solution pattern is not confined to the level of the clause, sentence or paragraph, but can refer to any unit of discourse above the level of the clause. According to Hoey, Problem-Solution pattern consists of four elements: Situation- Problem-Response-Evaluation, where situation refers to the sentence(s) that can provide situation to the discourse, sometimes with implied connectors (while, when), and answers the question like (what is the situation?). The problem is not a real world problem, but that aspect of the situation requiring a response. Response can work either regressively when it is stimulus-response; or progressively when it is response-evaluation. Evaluation, unlike the other three elements of the discourse pattern whose questions elicit a statement of fact, tends to answer the question of (how successful was this?) which elicits an opinion.

To sum up, the writer, in Problem-Solution pattern, states the current position on an issue (Situation); points out its defects and inadequacies (Problem); then suggests a number of attentive explanations or proposes a hypothesis to describe various tests of the new proposal (Solution); ends with arguing the implications and the merits of the proposed solution (Evaluation). At the microstructural level (in the actual text), the global structures are apparent in the form of discourse signals which provide the reader with clues to what he may expect to follow. In narratives, the signals are generally indicative of time relations, for example, (in the beginning, one day, then, later, meanwhile). As winter (1977) and Hoey (1977) have demonstrated that discourse signals are not restricted to adverbial forms and conjunction; verbs and nouns such as achieve, addition, attribute, action, basis, compare, change, etc., are frequently the bearers of information on the overall structuring of paragraph and texts.

The diagram below shows a fabricated example (Winter,1976: cited in Hoey,1983) demonstrating the discourse patterning and related clause relations, in addition to the interpretation of how they are processed and formed.

I was on sentry duty.

I saw the enemy approaching.

I opened fire.

I beat off the attack.

(Situation)

I was on duty

I saw the enemy approaching

(Problem)

Cause consequence

I opened fire (Response)

Instrument achievement

I beat off attack

(Result/ Evaluation) Diagram 2 Discourse patterning and text relation (Hoey, 1983: 43)

The diagram above indicates that the global structure of the text consists of four elements: situation, problem, response, and evaluation. By adding relevant connectors, the problem-solution pattern in the text appears :

- I was on sentry duty when I saw the enemy approaching, so I opened fire, therefore I beat off the attack.
- While I was on sentry duty, I saw the enemy approaching, therefore I opened fire. By means of this I beat off the attack.

A potential reader initiates assumed questions to obtain the following implied dialogue:

Q: What is the situation?

A: I was on sentry duty.

Q: What happened?

A: I saw the enemy approaching.

Q: How did you respond?

A: I opened fire.

Q: How successful was it? What was the result?

A: I beat off the attack. (Hoey,1983: 28)

Hoey, therefore, asserts that the Problem-Solution pattern is a fundamental minimum discourse pattern and "arguably the most common pattern of all" (2001: 23) according to the majority of English texts. Hoey's ideas concerning the application of the pattern in discourse organization is strengthened by Flowerdew who suggests that "this pattern functions as the main organizing principle of many different kinds of written and spoken texts ranging from advertisements to work place reports." (2008: 1).

The Application of Problem -Solution Pattern

By applying Hoey's way of analyzing texts using Problem -Solution Pattern, The Model Millionaire can easily be condensed through outlining the main points of the events to reach a full understanding of the underlining structure of the text. Below is an imagined dialogue summaries briefly the main components of the pattern with questions and their answers.

Q: what is the situation?

A: Hughie Erskine is a delightful unlucky young man with no profession.

Q: What is the problem?

A: He is in love with Laura Merton whose father refused their engagement unless Haughie get 10,000 pounds.

Q: What is the solution?

A: Hughie feels sorry for the sight of the old beggar, so he gives all he has in his pocket to him.

Q: What is the evaluation?

A: Baron Hausberg, the beggar-man, sends a cheque for 10,000 pounds as a wedding present to Hughie Erskine and Laura Merton.

Now the readers will be able to extract the sentences that fit exactly each component of the pattern, and help them, in turn, to comprehend the tale in question :

THE SITUATION

1. He was not of much importance.
2. He never said a brilliant or even an ill-natured thing in his life.
3. But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes.
4. He was as popular with men as he was with women.
5. He had every accomplishment except that of making money.
6. His father had bequeathed him his cavalry sword, and a history of the Peninsular War in fifteen volumes.
7. He lived on two hundred a year that an old aunt allowed him.
8. He tried everything.
9. He had gone on the Stock Exchange for six months; but what was a butterfly to do among bulls and bears?
10. He had been a tea-merchant for a little longer; but had soon tired of pekoe and souchong.
11. Then he had tried selling dry sherr. That did not answer; the sherry was a little too dry.
12. Ultimately he became nothing, a delightful, ineffectual young man with a perfect profile and no profession.

THE PROBLEM

1. make matters worse, he was in love.
2. The girl he loved was Laura Merton, the daughter of a retired Colonel who lost his temper and his digestion in India, and had never found either of them again.
3. The Colonel was very fond of Hughie, but would not hear of any engagement.
4. " Come to me my boy , when you have got ten thousand pounds of your own , and we will see about it." He used to say.
5. Hughie looked very glum on those days, and had to go to Laura for consolation.

THE SOLUTION

1. One morning, as he was on his way to Holland Park, where the Mertons live, he dropped in to see a great friend of his, Alan Trevor.
2. When Hughie came in he found Trevor putting the finishing touches to a wonderful life-size picture of a beggar-man.
3. The beggar-man himself was standing on a raised platform in a corner of the studio.
4. He was a wizened old man, with a face like wrinkled parchment, and a most piteous expression.
5. Over his shoulders was flung a coarse brown cloak, all tears and tatters.
6. His thick boots were patched and cobbled, and with one hand he leant on a rough stick, while the other he held out his battered hat for alms.
7. " Poor old chap!" said Hughie, " how miserable he looks! But I suppose, to you painters, his face is his fortune?"
8. "How much does a model get for sitting?" asked Hughie
9. " Well , I think the model should have a percentage ," cried Hughie, " they work quite as hard as you do."
10. The old beggar-man took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him.
11. He looked so forlorn and wretched that Hughie couldn't help pitying him, and felt his pocket to see what money he had.

12. All he could find was a sovereign and some coppers.
13. " Poor old fellow," he thought to himself, " he wants it more than I do, but it means no hansoms for a fortnight."
14. He walked across the studio and slipped the sovereign into the beggar's hand.
15. The old man started, and a faint smile flitted across his withered lips.
16. "Thank you sir," he said, "thank you."

THE EVALUATION

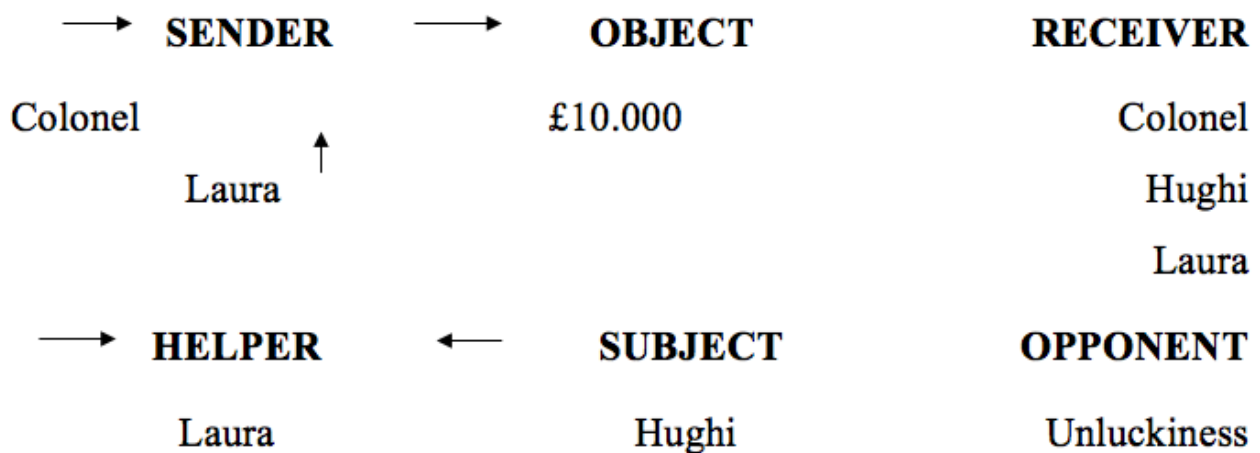
1. "and, by-the-by, you have made a conquest.
2. That old model you saw is quite devoted to you.
3. I had to tell him all about you- who you are, where you live, what your income is, what prospect you have-"
4. And now tell me owl aura is.
5. The old model was quite interested in her."
6. " Certainly I did. He knows all about the relentless colonel, the lovely Laura, and the £10,000."
7. " The old man you saw to-day in the studio was Baron Hausberg.
8. He is a great friend of mine.
9. " Not at all, he was in the highest spirits after you left.
10. " I couldn't make out why he was so interested to know all about you ; but I see it all now.
11. He will invest your sovereign for you, Hughie.
12. An old gentleman with gold spectacles and grey hair came into the room, and said , in a slight French accent, " Have I the honour of addressing you Monsieur Erskine?"
13. " I have come from Baron Hausberg," he continued.
14. " The Baron," said the old gentleman wit a smile , " has commissioned me to bring you this letter," and he extended a sealed envelope.
15. On the outside was written, " A wedding present to Hughie Erskine and Laura Merton, from and old beggar," and inside was a cheque for £10,000.

16. When they were married Alan Trevor was the best-man, and the Baron made a speech at the wedding-breakfast.

Description of Main Actants of *The Model Millionaire*.

Basically, *The Model Millionaire* is limited in the number of the characters, since the main events are mostly related to Hughie, Alen, and the beggar man. By counting the whole characters, we simply find only six: the colonel, Laura Merton, Hughie, Alen, the Baron, and the gentleman. According to the actantial model, the actants are not necessarily restricted to real people. Abstract actants play a great role in the progressing of the events of the story. *The Model Millionaire* is structured of more than one actantial schema with different actants occupied different spots within any structure with mainly different roles.

The first Actantial schema



Schema 1 (The Situation)

Considering the situation, Hughie as the protagonist is a misfit in a mercantile world. In spite of his charming appearance, he has failed in every attempt to make money: he is at loss in the world of bulls and bears. To make the matters worse, Hughie is in love with Laura Merton, the daughter of a retired colonel. His fair with Laura is at a stake as he has failed to raise a fund of 10 thousand pounds as demanded by the colonel who really like Hughie well enough but he is not ready to accept him as a son –in-law so he issues a pre-requisite for their

marriage: 'come up with 10,000 pounds or forget the idea of marriage'. Accordingly, Laura's father becomes the sender who stimulates Hughie to do his best for pursuing the dowry (object) assigned by the sender actant. Unfortunately, the subject actant (Hughie) cannot understand the ways of the world or how it works and ends up miserably whenever he tries to be materially successful. Hence, unluckiness functions as his demoned opponent that acts against his plans for getting the money and Laura(object). Ultimately, Laura is his one and only consolation whenever he feels glum. Although Laura, as a woman from the Victorian society, is in love with Hughie but she has no right to choose her partner unless their engagement is approved by her father. Laura, as a minor actant, is still a beneficiary or (receiver) actant together with her father and her beloved. Below summaries the functions of the main actants of the structure of the schema1.

A. Sender and Receiver

Colonel Merton

1. who he had lost his temper and his digestion in India,
2. and had never found either of them again.
3. The Colonel was very fond of Hughie.
4. but would not hear of any engagement.
5. "Come to me, my boy, when you have got ten thousand pounds of your own, and we will see about it"

B. Object

£10,000 + Laura

1. The girl he loved was Laura Merton, the daughter of a retired Colonel.
2. Laura adored him, and he was ready to kiss her shoe-strings.
3. They are the handsomest couple in London, and had not a penny- piece between them.
4. and Hughie looked very glum on those days, and had to go to Laura for consolation.
5. "Certainly I did. He knows all about the relentless colonel, the lovely Laura, and the £10,000."

C. Subject

Hughie

1. "Come to me, my boy when you have ten thousand pounds of your own, and we will see about it" he used to say.

D. Helper and Opponent

Laura and Unluckiness

1. These are the great truths of modern life which Hughie Erskine never realised.
2. Poor Hughie!
3. Intellectually, we must admit, he was not of much importance.
4. He never said a brilliant or even an ill-natured thing in his life.
5. and he had every accomplishment except that of making money.
6. He had tried everything.
7. but what was a butterfly to do among bulls and bears?
8. but had soon tired of pekoe and souchong.
9. That did not answer; the Sherry was a little too dry.
10. Ultimately he become nothing, a delightful, ineffectual young man with a perfect profile and no profession.
11. To make matters worse, he was in love.

The Second Actantial Schema

SENDER → **OBJECT** → **RECEIVER**

-Kindness of -Beggar-man - Beggar-man

Hughie - Hughie

HELPER ← **SUBJECT** ← **OPPONENT**

- Hughie-Sovereign - Poverty

- Hughie

Schema 2 (The Problem)

Tracking Problem-Solution Pattern, this schema is the entrance for the solution Hughie desires although it is beyond his plan. The scene in question is structured in a way that Hughie occupies most of the spots and acts different functions and playing different roles. Hughie as a sender initiates the action when he accidentally decides to visit an artist friend of his, Alan Trevor who likes

him quite as much as for his bright blithesome spirit and his audacious nature, and gives him a permanent admission to his studio. The scene inside the studio is that Hughie comes, Alan was painting a live model, and the model is a beggar-man. The schema is structured as Hughie mistakes the model beggar for a real beggar. At this juncture, Hughie cannot help feeling sorry for the poor man. He thinks it is unfair that his friend Alan Trevor pays the model one shilling an hour to pose for him and does not give him a percentage of the money he earns from selling his portrait. When Alan leaves the room, Hughie's kindness evokes him to pity the old man and stimulates him as kind-hearted character to look in his pockets searching for money to find out that the highest denomination coin which he has is just a sovereign: ("Poor old fellow", he thought to himself, "he wants it more than I do, but it means no hansoms for a fortnight "). (2006: 154). The few coins he finds acts as an opponent against his desire to help the beggar-man: he is at the crossroad of being embarrassed of the amount of the money, beside the sovereign is all he has and he will have to economise more than usual for the rest of the month. Yet, he walks across the room and slipped the coin into the beggar's hand. The sovereign now is the subject actant and a Hughie's messenger to express his generosity and sympathy towards the poor man (objective actant) who is, in turn, functions as a beneficiary (Receiver actant) when smiles back to Hughie expressing his gratitude and feeling happy to receive the money " Thank you sir," he said, "thank you" and Hughie takes his leave feeling pleased (receiver actant) and blushing a little at what he has done.

For simplified analysis, the whole structure of schema 2 is submitted to the analysis of problem- solution pattern to provide an opportunity of comprehending the boundaries of the structure intended and to outline its features on the part of the reader. By adding assumed questions initiated by a potential reader, the following dialogue might be obtained :

Q: What is the situation?

A: When Hughie came in he found Trevor putting the finishing touches to a wonderful like-size picture of a beggar-man. He was a wizened old man, with a

face like wrinkled parchment, and a most piteous expression. Over his shoulders was flung a coarse brown cloak, all tears and tatters.

Q: What happened?

A: He looked so forlorn and wretched that Hughie could not pitying him.

Q: What is the response?

A; and felt in his pockets to see what money he had. All he could find was a sovereign and some coppers. And he walked across the studio and slipped the sovereign into the beggar's hand.

Q: What is the result/ How successful is it?

A: The old man started, and a faint smile flitted across his withered lips. "Thank you, sir," he said, "thank you."

That fabricate dialogue above with its condensed sentences is the underlying discourse pattern that will determine, in turn, the features and structure of schema2 with all its actants together with their roles they play and justifying their functions.

A. Sender

Kindness of Hughie

1. "What an amazing model" whispered Hughie, as he shook hands with his friend.
2. "Poor old chap!" said Hughie
3. "how miserable he looks!."
4. "well, I think the model should have a percentage," cried Hughie, laughing, they work quite as hard as you do."
5. He looked so forlorn and wretched that Hughie could not help pitying him.
6. And felt in his pockets to see what money he had.
7. "Poor old fellow, he thought to himself, "he wants it more than I do, but it means no hansoms for a fortnight."
8. And he walked across the studio and slipped the sovereign into the beggar's hand.

B. Object

The beggar- man

- 1- " Poor old chap!" said Hughie
- 2- "How miserable he looks! But I suppose, to you painters, his face is his fortune."
- 3- "How much does a model get for sitting?" asked Hughie....
- 4- " well, I think the model should have a percentage," cried Hughie, laughing, they work quite as hard as you do."
- 5- The old beggar-man took advantage of Trevor's absence to rest for a moment on a wooden bench that was behind him.
- 6- He looked so forlorn and wretched that Hughie could not help pitying him....
- 7- "Poor old fellow, he thought to himself, "he wants it more than I do....."

C- Receiver

Beggar-man and Hughie

- 1- The old man stared, and a faint smile flitted across his withered lips.
- 2- "Thank you, sir," he said, "thank you".
- 3- and Hughie took his leave, blushing a little at what he done.

D- Helper and Opponent

Hughie

- 1- He looked so forlorn and wretched that Hughie could not help pitying him....
- 2- and felt in his pockets to see what money he had.
- 3- All he could find was a sovereign and some coppers.
- 4- "he wants it more than I do,....."
- 5- and he walked across the studio and slipped the sovereign into the beggar's hand.

E- Subject

Sovereign and Hughie

- 1- and felt in his pockets to see what money he had.
- 2- All he could find was a sovereign and some coppers.

3- and he walked across the studio and slipped the sovereign into the beggar's hand.

Third Actantial Schema

SENDER OBJECT RECEIVER

- Baron - Hughie	- Hughie
- Laura	- Laura
	- Baron

↑

HELPER SUBJECT OPPONENT

-Alan Trevor - Alan Trevo - No opponent

Schema 3 (The Response)

Q: What is the situation?

A: "...he was in the highest spirits after you left; kept chuckling to himself and rubbing his old wrinkled hands together..."

Q: What happened?

A: " by-the-bye, you have made a conquest. That old model you saw is quite devoted to you."

Q: What is the response?

A: "...He knows all about the relentless colonel, the lovely Laura, and the £10,000."

Q: What is the result/ How successful is it?

A: (not yet known)

It is important to mention in this respect that Hughie hand the Baron a sovereign thinking that the Baron can use the money more than can. What is important about Hughie's act of charity and generosity is the fact that Hughie gives the Baron more than he can afford. That suggests how Hughie has an altruistic and unselfish spirit. Although Hughie has been fooled by the Baron's appearance, the most important thing to remember is really the generosity Hughie shows to the Baron. Hughie feels pity for the model beggar which proposes that Hughie identifies and empathises with others. He is kind because he stands up for poor people and advocates for fair payments between the subject of the painting and the painters.

To analyse the structure of the present subplot according to the problem-solution Pattern, the situation now is that the Baron acts as sender to appreciate Hughie's act towards him. Moved by Hughie's high spirit of altruism and self-abnegation as he gives all he has to unknown beggar, Baron Hausberg decides to change Hughie's destiny. What evokes the sender to act as a patron and help his object (Hughie and Laura) is the fact that Hughie may not be rich, but compassionate.

Within the problem area in the structure of schema 3 started with Hughie's financial aid to the Baron, the sponsor (sender) necessitates gathering or extract information about his target (object) and in need to a source (helper) to fulfil his aim. The response the Baron does is to employ a mediator help in connecting the sender with its object. Alan Trevor as helper actant acts as catalyst and trigger when it comes to Hughie marrying Laura. By telling the Baron Hausberg all about Hughie and his difficulties, Alan manages to serve his friend even though Hughie feels embarrassed. If it is not for Alan's actions Hughie will never have managed to obtain the £10,000 pounds. The connection that both men, the helper and the object, feel towards one another is permanent as it is clear that both Alan and Hughie value their relationship.

The solution for the Hughie's dilemma is being achieved once Alan Trevor acts nobly as a heroic helper and has shared Hughie's story with Baron Hausberg to extract sympathy from the Baron to his friend, though he knows nothing about the Baron's noble intention towards Hughie. Both actants act chivalrously.

A- Sender

Baron

- 1- "That old model you saw is quite devoted to you."
- 2- "The old model was quite interested in her."
- 3- " ...He knows all about the relentless colonel, the lovely Laura, and the £10.000."
- 4- " that old beggar, as you call him, is one of the richest men in Europe."
- 5- " The old man you saw to-day in the studio was Baron Hausberg."

B- Object

Hughie and Laura

- 1- "and by-the-bye, you have made a conquest..."
- 2- "That old model you saw is quite devoted to you."
- 3- "The old model was quite interested in her."
- 4- " ...He knows all about the relentless colonel, the lovely Laura, and the £10,000."
- 5- "...I couldn't make out why he was so interested to know all about you."
- 6- "...He'll invest your sovereign for you, Hughie, pay you the interest every six months,..."

C- Receiver

Hughie, Laura, and Baron

- 1- "Not at all, he was in the highest spirits after you left;"
- 2- "Kept chuckling to himself...."

D- Helper and Subject

Alan Trevor

- 1- "I had to tell him all about you—Who you are, where you live, what your income is, what prospects you have—"
- 2- "And now tell me how Laura is. The old model was quite interested in her."
- 3- "Certainly I did. He knows all about the relentless colonel, the lovely Laura, and £10,000."
- 4- "You told that old beggar all my private affairs?" cried Hughie
- 5- "The old man you saw to-day in the studio was Baron Hausberg. He is a great friend of mine,..."

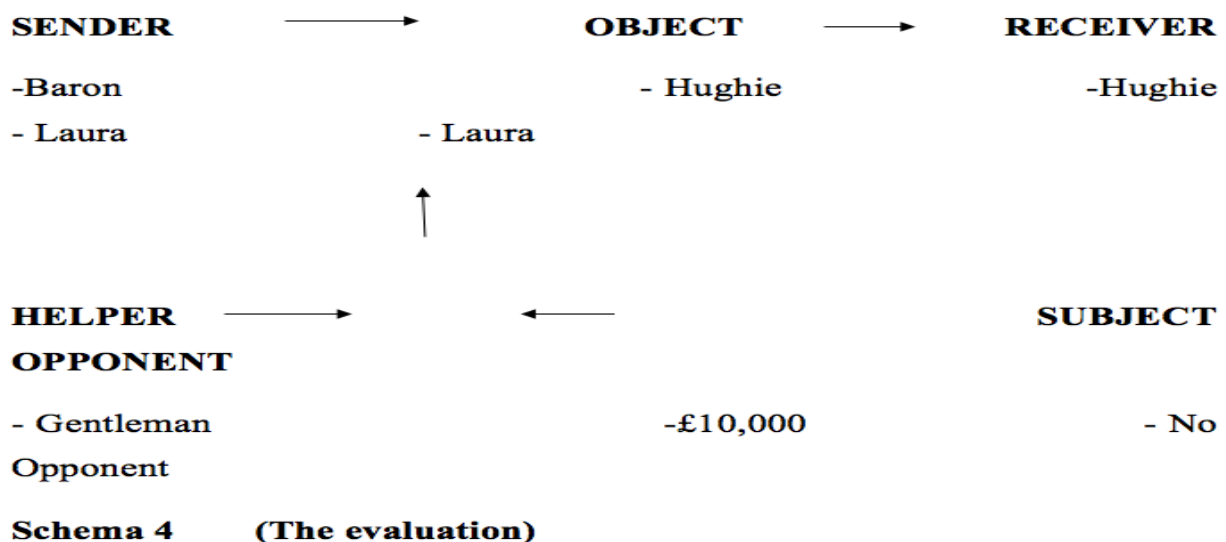
As far as beneficiaries are concerned, Hughie and Laura together with the Baron receive benefit from the construction of the present structure. The couple's problem is initiated earlier as being in sincere love, but love is painful too. The colonel conditions the protagonist to bring £ 10,000 pounds to hear the marriage bell. Here comes an incident to take the structure of the lover's story in different direction. The beggar is in reality an immensely wealthy baron, having a portrait of himself as a beggar done for fun. The wealthy man (the object actant in schema 2) is so impressed by Erskine's kindness (the sender

actant in schema 2) to the degree that he likewise rewards Hughie's generosity with generosity too. The rich man's kindness brings the lovers-Laura Merton and Hughie Erskine- together with thankfulness as expressed with a smile in advance (receivers). The union that would have been impossible without him or Alan's help.

It is noteworthy in this respect to refer to extraordinary fabulous spirits pervaded actions of the characters of this structure. The role they play as munificent and open-handed actants results in developing different functions. The functions of altruism, generosity, self-denial, and reciprocation adopted by the parts of the tale in question affect the number of the main actants of this schema to be reduced to five when the opponent is vanished.

Fourth Actantial Schema

Kindheartedness is expressed to its fullest in that being humane pays out in the end. The protagonist of all structures in this story shows his kind side when he generously offers the beggar his last money (a sovereign) ignorant the fact that he is actually a rich Baron. This generous gesture turns out to be of huge significance as it shapes the basis for the Baron to sponsor the money required. This accentuates that even in a thoroughly materialistic world, human values and delicate qualities are not to be dispensed. These details appear to be quite identifying marks in constructing the last schema of *The Model Millionaire* whose actants are distributed as follows:



Q: What is the situation?

A: One morning, Hughie was at breakfast.

Q: What happened?

A: The servant brought him up a card on which was written, "Monsieur Gustave Naudine, *de la part de* M. Le Baron Hausberg."

Q: What is the response?

A: Hughie supposes he has come for an apology to discover that the Baron sends him a cheque for £10,000 pounds as his wedding present.

Q: What is the result/ How successful is it?

A: Hughie and Laura got married, and on the day of the marriage Baron Husberg attend and made a speech at the wedding breakfast.

As outlined in the Problem-Solution pattern, schema 4 is ruminated to be the evaluation of schema 2 in particular and of story as a whole in general. This structure sets up how the sender (Baron) in scema 4 reacts towards the Protagonist's problem (Hughie's generosity): sender in schema 2, The dominant problem in the story is Hughie's as being the unlucky, unemployed young who was nothing but a delightful, ineffectual man with a perfect profile and no profession. The noble reaction done by the Baron towards Hughie solves the problem of the story (£10.000 pounds) to get the loved couple married and live happily.

The following are characterizations meant to provide handsome account of the main actants of schema4. Having been condensed, these are intended to be a successful outlines of the actants in question taking into consideration the role they play and the functions that they are proposed to act within the structure they capture. Yet, the current actantial model shows an abstract actant within the same structure. Nevertheless, The Baron, Hughie, and Laura are dominant actants.

A. Sender

Baron Hausberg

1. The servant brought him up a card on which was written, "Monsieur Gustave Naudine, *de la part de M. Le Baron Hausberg.*"
2. "I have come from Baron Hausberg," he continued.
3. "The Baron," said the old gentleman with a smile "has commissioned me to bring you this letter,"
4. "A wedding present to Hughie Erskine and Laura Merton, from an old beggar,"
5. And the Baron made a speech at the wedding-breakfast.
6. "Millionaire models," remarked Alan, "are rare enough; by Jove, model millionaires are rare still!"

B. Object and Receiver

Hughie and Laura

1. "The Baron," said the old gentleman with a smile "has commissioned me to bring you this letter,"
2. "A wedding present to Hughie Erskine and Laura Merton, from an old beggar,"
3. And he extended a sealed envelope.
4. And inside was a cheque for £10,000.
5. When they were married....

C. Helper

Gentleman

- 1- "Monsieur Gustave Naudine, *de la part de M. Le Baron Hausberg.*"
- 2- An old gentleman with gold spectacles and grey hair came into the room.
- 3- He said, in a slight French accent, "Have I the honor of addressing Monsieur Erskine?"
- 4- "I have come from Baron Hausberg," he continued.
- 5- "The Baron," said the old gentleman with a smile "has commissioned me to bring you this letter,"

6- And he extended a sealed envelope.

D. Subject

£10.000 pounds

1. And he extended a sealed envelope.
2. " has commissioned me to bring you this letter,"
3. On the outside was written, "A wedding present to Hughie Erskine and Laura Merton,..."
4. And inside was a cheque for £10,000.

E. Opponent

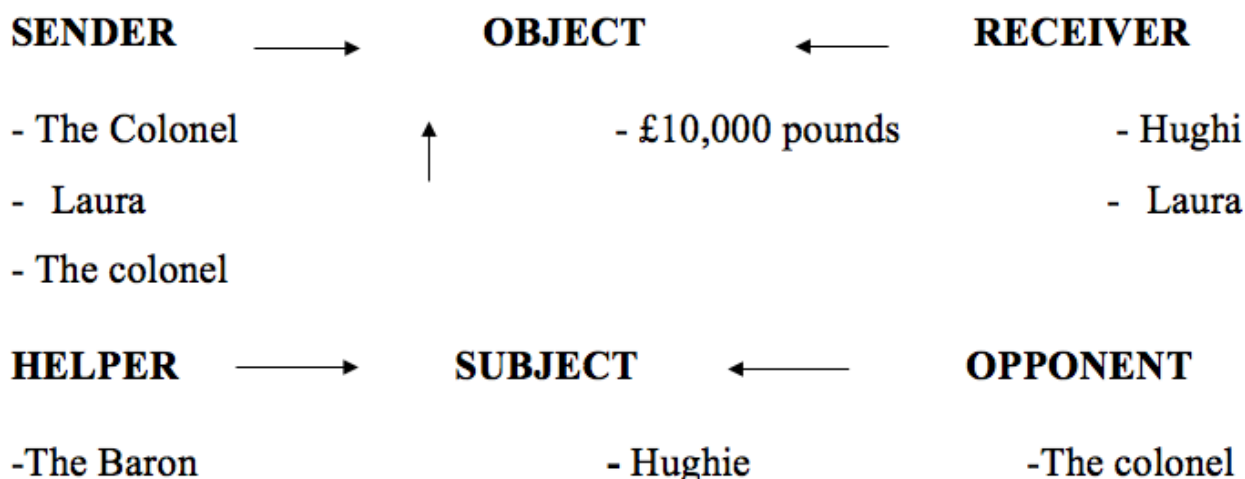
No opponant

An ending schema proves how the good deed is rewarded. The structure of the ending subtitle, including their roles and functions as sender, object, receiver, helper, and subject can easily be condensed in one statement widely appeared in the Problem-solution pattern and in the description of the main actants of this structural model. The active actants of this schema is the gentleman, Hughie, the Baron/(represented by the gentleman), and the £10.000 pounds that are all activated in the sentence "*The Baron,*" said the old gentleman with a smile "*has commissioned me to bring you this letter,*". The Baron, although absent actant, he acts strongly (active actant). On the other hand, the gentleman, although present but he acts passively as being an inactive broker within the structure of the last actantial model. According to the sentence, the Baron is the doer and the agent that implicitly performs the action (he has commissioned the gentleman). The gentleman acts as an instrument since the agent uses him as an entity in order to perform the action on behalf of him (The Baron). Another role is taken by Hughie as the entity that is involved in and affected by the action. Hughie acts as the theme as he not performing but receiving the action (Receiver actant). Laura is considered as a passive receiver since she benefits from the relation between the agent (the Baron) and the theme (Hughie) as she in love with Hughie.

A close observation to the structure of schema 4, shows a static picture and a chart of a project and its conditions. In other words, all actants function and serve as sympathetic and benignant actants marked by kindly and pleased appreciation to each other. That mutual association and interdependence among the actants result in dissipating any possible opponent. No obstacle might be found among compassionate character as Hughie, true fellow as Alan Trevor, and a grateful and alleviated character as The Baron Hausberg.

The application of the actantial models of the fourth schemas shows that The Model Millionaire has a fairy tale quality: Hughie and Laura, Baron, the colonel and Alan Trevor are typically the main elements of any love story that ends happily and there are many chance factors in it. Hughie is in love with a girl who desire to get married but the condition set by the girl's father hinder the relation to be complete. Moreover, Hughie accidentally meets the disguised Baron (the godfather in all typical fairy tales at Trevor's studio. Then he gets the chance to have an intimate exchange of feelings with the latter to help him with a sovereign in his pocket. Strangely enough the beggar turns out to be a millionaire to help the Protagonist in turn to get the poor man's dreams come true.

To go back to the first problem- solution pattern of the story in general as mentioned earlier in this study, one can easily depict the overall structure and the actantial model of the story as a whole. With the help of subplots' schemas, readers are now able to determine the main elements and the basic functions the actants play. Below are the evident and surface structure of The Model Millionaire as extracted from the deep structure of the subplots' schemas :



Schema 5 The overall structure of *The Model Millionaire*

Accordingly, the colonel is the only opponent in the course of the events of the story as he opposes the main character. The father is the only antagonist in the structure of the story because unless Hughie can pay 10,000 pounds he may not marry his daughter Laura. Poverty and unluckiness hinder the protagonist from getting his goal closer, still they are could be of less importance if the colonel's condition is deactivated since Laura and Hughie are in sincere love regardless of the lack of the financial resources. As a representative of the materialist society, the father prefers to insure his daughter's life although he admires Hughie as a character.

Not to be so extremist, one has to believe that everyone should have a solid financial base to build the successful married life- the value system that the colonel believes in. Moreover, while following the ways of the world, one must not discard his cordial qualities completely: no doubt that Hughie would not have got the prize from Baron Hausberg unless Hughie had shown his kindness to the beggar, the Baron in disguise.

Conclusion

Being generally restricted to fairy tales, the application of Greimas's Actantial Model to Wild's *The Model Millionaire* can be comprehended as practical requiring or indicating little effort. Still the model is a challenge by itself since it pays attention to actions more than the characters. The character is formed by action named actant. The actant is not defined to a specific being to make up reality, rather it may correspond to anthropomorphic beings (human, talking sword or animals, etc.), abstract things (beauty, strength, fatigue, etc.), or concrete elements. Moreover, exceeds the boundaries of the surface structure of the story to go deeply to extract different deep structures with six actants and functions for each. Taking these difficulties into consideration, adopting a procedure of dividing the text through an assistant linguistic model as that of Hoey's, is proved to be adequate to the extent that it makes the application of the Actantial Model flexible and more sufficient. Problem-Solution Pattern helps in extracting coherent sentences and clauses characterized the actants of each structure. Actually, the model helps in investigating the structure of the subplots in a way that succeeds in detecting their deep structures together with their six actants proving its effectiveness the protagonist's kindness as the initial force for schema2, 3, and 4. The flexibility and simplicity of Hoey's model assist immensely in portraying the plot of these three schemas to help finally in getting the general structure of *The Model Millionaire* throughout detecting and then discovering the six main actants of the text as a whole to be more evident to the readers.

Dividing the text structure into five actantial structures contributes to detect the spots the actants occupy in each structure and investigating their functions and their relations with other actants in the same structure. As has been shown the protagonist's locomotion and moving from one spot to another point out the diverse roles he plays. From an idle desperate subject, a heroic sender to a fortunate affluent receiver, Hughie ranges among these actions to meet the requirements of a single actant. The accidental emergence of the Baron in Hughie's life is the commencement of building new structure helps enormously in changing Hughie's role from ineffectual young man (schema 1) into a hero

with good deeds (schema 2) when he acts nobly towards the Baron. Accordingly, the protagonist moves from intolerable situation (schima 1), to action of kindness (schema 2), to transform the problem of kindness into a solution of hard situation (schema3) he suffers, to luckily ends with appreciation of his exploit evaluated as being in contact with his goal (schema4).

A close scrutiny of the data presented, the actantial models of the story bring to the attention the truth that only Hughie and the Baron are solely the protagonists who act reciprocal roles between subject actant and object actants as far as their mutual personal benefits are concerned. However, the Baron takes up the role of heroic sender in schema,3, 4, and 5 and acts magnanimously with Hughie. Hughie, with introducing the actant of kindness in schema 2, he activates the Baron's function of nobleness and arouses his marvelous inside. The Baron as sender actant in three structures is a stimulus-response actant, i.e., his reaction is conditioned when it is brought and put into specified state as a response already stated. Thus, Kindness actant is Hughie's and the moving force of the all subsequent actions, while action of gentlemanliness attributed to the Baron is not possibly taken for granted.

The analysis of *The Model Millionaire* and the result obtained turn out the validity of Greimas's Actantial Model and its effectiveness to help the readers analyzing the structure of narrative easily. Greimas's and Hoey's models, therefore, aid the process of investigating and organizing the sentences and structures together with their actants in a way enable the readers to analyse not only short stories but also more complicated and long texts depending on very limited rules to generate infinite numbers of subplots or structures.

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