Structural Models and Narrative Analysis: Approaches to Literature in Teaching English as Foreign Language

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Abstract:

The study is an attempt to help students to find an adequate way for analyzing narrative through investigating internal components of the structure of fictions. The study sets out to apply procedures derived from linguistics in the analysis of short story and novels. The goal is to find an easy and applicable approach to the teaching of literature for undergraduates within the context of English language teaching as a foreign language. The procedures adopted is derived from structural and formal models: Bremond's sequences, Barthes's functions and Greimas's Actantial model.

The work adopted in this study is a classic regency novel: *Pride and Prejudice* by Jane Austen. Besides being a genius work, the choice of Pride Prejudice due to it is one of the literary subjects within the curriculum of Juniors in The Open Educational college. The researcher finds it is convenient for undergraduates to experience the literary analysis depending on scientific procedures help them to discover the internal structures of literary texts through using some stylistic tools enable them to establish an interpretive operations in reading literature to be, in turn, a reliable and valid instruments for interpreting any discourse rather than literary texts.

Keywords   Structural models, Bremond's sequences, Barthes's functions and Greimas's Actantial model. Pride and Prejudice.

نماذج بنيوية وتحليل النصوص الادبية: طرق تحليل النص الادبي عند تدريس اللغة الانجليزية كلغة اجنبية

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مديرية تربية البصرة / الكلية التربوية المفتوحة

الملخص:

الدراسة الحالية هي محاولة لمساعدة الطالب في ايجاد وسيلة ناجعة في تحليل النصوص الادبية من خلال تحري المكونات العميقة لبنية النص. تهدف الدراسة إلى تطبيق الإجراءات المشتقة من علم اللغة في تحليل القصة القصيرة والروايات. الهدف هو إيجاد نهج سهل وقابل للتطبيق لتدريس الأدب للطلاب الجامعيين في سياق تدريس اللغة الإنجليزية كلغة أجنبية. الإجراءات المعتمدة مستمدة من النماذج البنوية والشكلية: متواليات بريموند ووظائف بارت ونموذج جريماس العاملي.

إلى جانب كونه عملاً عبقريًا ، فإن اختيار رواية كبرياء وتحامل لجين اوستن ناتج عن كونه أحد الموضوعات الأدبية ضمن المنهج الدراسي في الكلية التربوية المفتوحة الذي يعمل بها الباحث حاليا. لذا يرى الباحث أنه من الملائم للطلاب الجامعيين تجربة التحليل الأدبي اعتمادًا على الإجراءات العلمية التي تساعدهم على اكتشاف البنى الداخلية للنصوص الأدبية من خلال استخدام بعض الأدوات الأسلوبية التي تمكنهم من إنشاء عمليات تفسيرية في قراءة الأدب لتكون بدورها أدوات صالحة لتفسير أي خطاب وليس فقط النص الادبي.

كلمات مفتاحية: متواليات بريموند، وظائف بارت، نموذج جريماس العالمي، كبرياء وتحامل .

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1. *Introduction*

The term structuralism is probably best approached through understanding the concept of structure within this theoretical perspective. It is difficult to grasp the meaning of the intellectual movement referred to as structuralism, without a comprehending of this basic concept. The main problem with the term structure has been its concreteness. Mainly, the word refers to such phenomena as buildings, which are seen as physical in their essence. One of the most fruitful attempts at a definition has been made by jean Piaget who observes structure as an arrangement of entities which embodies" the idea of wholeness, which refers to the sense of internal coherence" (Jean Piaget, p5 as cited in Hawkes, 2003:5).

In the field of linguistics the structuralist work of de Sausuure serves as model and inspiration. Saussures's structuralism thinking is centered on the underlying rules and conventions which enable language to operate, not on speech itself. The main point of de Saussure's linguistics is the following arguments:" A language is a system in which all the elements fit together, and in which the value of any one element depends on the simultaneous coexistence of all the others". (de Saussure,1983:113).

Generally speaking, structuralism is basically concerned with structure and more particularly with examining the general laws by which they work. It also has the tendency of reducing the individual phenomena to absolute instances of such laws. The belief that the individual units of any system have meaning only by virtue of their relation to one another. In a story, for instance, the different items may be related by means of parallelism, oppositions, inversion, equivalence, and so on. In any structure, the individual unites are replaceable while the internal structure remains stable. Structuralism, then, refuses the obvious meaning of the story and investigates instead to isolate the deep structures within it .There is still a sense in which one can say that the contents of the narrative are its structure, even though the particular contents of the text are replaceable. This resembles the belief that the narrative's subject is that of its own internal relations, its own modes of making sense, that is why narrative is in a way about itself.

According to the structuralists' point of view to study, analyse and compare a tale we have to break it down to discover the various parts that constitute it. There are different approaches to do this and one of the most well-known belongs to structuralism where we can name different important personalities such as Vladimir Propp, Levi-Struss, Roland Barthes,Claud Bremond and Greimas. Nevertheless, beside the authors who belong to the structural approach there are other authors who are similarly concerned with the structural approach and shed light on the same matters regarding tales but from a different perspective , one of them is Jack Zipes: a conterorary author who is worth it to be named in this respect and taken into account.

2. Vladimir Propp

Vladimire Propp was Russian structuralist scholar who concentrated his scholarship on the Russian folktales. His research was carried out in the 1920's and 1930's. There has been an increasing interest in the structural analysis of different folklore genre after the appearance of the English translation of Propp's "Morphology of the Folktale" in 1958 (Propp,1968:3). Unfortunately, the lag lasted for thirty between European and American scholars first read it. Propp's ideas have inspired a number of studies (Levi-Struss1960, Dandes1962, 1964, Bremond1964, and Greimas 1966).

Propp has had an important influence in formalism as he extended the Russian formalist approach to narratology, which is the study of narrative structure. Propp was the first who in showing the morphologic patterns and structures of the tales by determining their esthetic rules. He examined 100 Russian fairy tales by breaking down them into their smallest narrative units and analysed types of characters and notions and arrived at a typology of narrative structures. He discovered that the number of functions in the Russian fairy tales was limited to only 31 functions. According to Propp, the fairy tales contain constant elements, inspective of their specific contents; e. g, a person of power gives an object of value to another deserving person who is able to benefit from this object, such a spatial translocation that facilities an encounter with the villain. Propp discovered that the sentences constituting the tale can be reduced to a set of constants and certain variable values, while the characters themselves vary in kind and names, their functions are constant. He identified these functions of personages as the part of speech of the folktales. Thus, the functions are identified in terms of actions of the characters. These actions are not occurring randomly, but contextually:" an action cannot be defined apart from its place in the course of narration. The meaning which a given function has in the course of action must be considered, function is understood as an act of a character, defined from the point of view of its significance in the unfolding of the intrigue of the story." (Propp1968:21).

Based on these observations, Propp proposed these hypotheses:

1-Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.

2-The number of functions known to the fairy tale is limited.

3-The sequence of functions is always identical.

**4-**All fairy tales are of one type in regard to their structure. (ibid,12-23).

2.1   The typical sequence of Propp's 31 functions is:

1. One of the members of a family absents himself from home (or is dead).
2. An interdiction is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.

6. The villain attempts to deceive his victim in order to take possession of him or his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.
8. The villain causes harm or injury to a member of a family ("villainy) or one member of a family either lacks something or desires to have something ("lack").
9. Misfortune or lack is made known; the hero is approached with a request or a command; he is allowed to go or he is dispatched.
10. The seeker agrees or decides upon counteraction.
11. The hero leaves home.
12. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or a helper.
13. The hero reacts to the actions of the future donor.
14. The hero acquires the use of a magical agent.
15. The hero is transferred, delivered, or led to the whereabouts of an object of search.
16. The hero and the villain join in direct combat.
17. The hero is branded.
18. The villain is defeated.
19. The initial misfortune or lack is liquidated.
20. The hero returns.
21. The hero is pursued.
22. The rescue of the hero from pursuit.
23. The hero, unrecognized, arrives home or in another country.
24. A false hero presents unfounded claims.
25. A difficult task is proposed to the hero.
26. The task is resolved.
27. The hero is recognized.
28. The false hero or villain is exposed.
29. The hero is given a new appearance.
30. The villain is punished.
31. The hero is married and ascends the throne.

3. Claud Bremond

Bremond extended and formalized the work of Propp and worked to establish categories that explain levels of organization within the folk narrative, rather than using the methodologies of structural linguistics. The simpler concept of Bremond's narrative theory is that of the 'elementary sequence' of three functions for an action: the possibility for an action, the actualization itself, and the result of the action (see Figure 1). This concept supports basic interactivity, because it contains a simple progressive logic, one in which choices can be made by the agent, instead of the teleological finality of story denouement orientation. Because step1 determines a possibility, step 2 also contains the option for a choice to refrain from the action, and step 3 can consist of either success or failure of the actualized action.
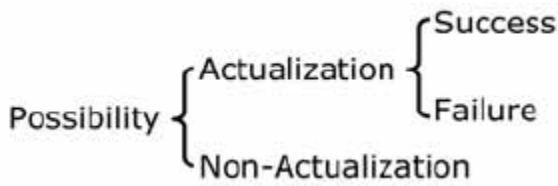
Figure 1 Bremond's Elementary Sequence

Bremond asserts that in each instant of the narrative there are alternatives for its continuation which is in effect a denial of the organic unity of a work if any one element can be changed without affecting the rest, then that element is not functional. A choice made at any one point is going to have repercussions at every other point. This means that a different narrative cannot be produced simply by substituting an alternative event at any given point in the plot. Bremond asserts that "these options are not only binary, but contradictory" (Bremond, 1966: 60). For example, the alternative of kidnapping a princess by villain, would be that the princess is not kidnapped, resulting a story with no adventure (Hendricks:285). Bremond states that a lack is equivalent to a task to be accomplished (ibid:70-71),lack refers to a person in a patient role, while undertaking a task pertains to a person as an agent. A lack may be said to provide structural motivation for undertaking a task. Bremond rejects "a retrospective reading of events…., a reflection on the completed story" in favour of "the structuration of the story in progress" (122). Bremonds's orientation is toward the future , the realm of the possible and not toward the past, the realm of necessary. As the observation made by Burke (1961: 252) who notes that if Adam had chosen not to sin, the whole design of bible would have been ruined. The act is determined and settled beforehand. The end of the narrative determines what precedes, not vice versa (ibid).

4. Algidas Julien Greimas

Greimas proposed the actantial model which is based on Propp's theory. Essentially, Greimas work attempts to describe narrative structure in terms of an established linguistic model derived from the Saussurian notion of underlying 'langue' or competence which generates a specific 'parol' or performance, as well as,from Saussure's and Jackopson's concept of binary opposition. (Hussain, 2014: 24). According to Greimas," our fundamental concepts of meaning present themselves to us through the opposition we feel to exist between basic 'Semes' or semiotic units (Hawkes, 2003:69).

The actential model allows us to break an action down into six actants: the subject (for example, the prince); the object (the rescued princess); the sender (the king) which instigates the action; the receiver(for example, the king, the princess, the prince)which is what benefits from it; the helper (the magic sword, the prince's courage)which helps to accomplish the action; and finally the opponent (the witch, the dragon) which stands in the way of it (Greimas, 1983:207).

The actantial model synthesizes three axis and articulations (Greimas 1973: 276)
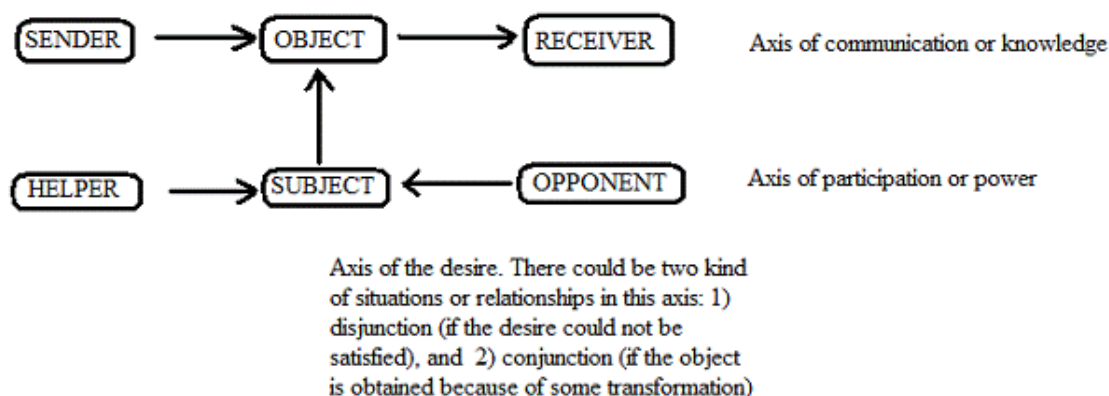
Figure 2 Greimas's Actantial Model

5. Justification of chosen method

To carry out the aim of our study and analyse the selected narrative: Austin's "Pride and Prejudice" , we will focus on the approaches made by structuralism. Prticularly, the approaches made by Vladimire Propp, Claude Bremond, and Algirdas Julien Greimas whose works are interrelated and so complete in terms of analysis methods.

6. Propp's thirty-one functions

By applying Propp's functions to the fundamental events of "Pride and Prejudice ", a series of basic actions may violate the logical arrangements of these functions. For Propp, not all of the 31 functions are there and they don't all happen in the same order in the stories he studied, but they are a large part of how we recognize a text as a fairy tale. Propp doesn't imply that the "functions" he found are universal in fiction (but some are very general), nor that they are an exhaustive description of fairy tales, nor that they are directly applicable to other traditions of fairy tales (but other European fairy tales are actually very similar to the ones Propp studied).

Nevertheless, within the master plot of "Pride and Prejudice", there are a number of sequences of events and actions which are paralleled and develop along with the basic one to be tales within a tale. Embodied tales through its progress may share the main actants as in the minor story of Lydia's eloping with wickham. Lydia's tale has its own independent sequence of events and actions, hence it constructs its private internal structure with its prime actants as shown below by applying it to Propp's 31 functions to obtain a sequenced story .

6.1 "Lydia's Eloping" : The tale's structure

1- **Absentation**: Lydia leaves the security of the family and elopes with Mr. Wickham and the disgrace has ruined the family's good name.

2-**Interdiction** Mr. Bennet allows Lydia to travel to Brighton with Colonel andMrs.Forester much to Elizabeth's disapproval and dismay.

3.**Violation of Interdiction:** Lydia travels to Brighton against Elizabeth's will.

3-**Reconnaissance:**Mr.Wickham(villain) deceives Lydia(the victim)and it is obvious that he never intends to marry her, but she is under the impression that he will.

4-**Delivery**:Wickham gains information about Bennet family to find their relation to Mr.Darcy- the wealthy gentleman and his main enemy.

5-**Trickery**:Wickham attempts to deceive Lydia and convince her that he is going to marry her. It is obvious that he never intends to marry Lydia, but she is under the impression that he will. Wickham wants revenge on Darcy and Elizabeth as an opportunity to damage the family name.

6-**Complicity and Lack**: Bennet Family receives a letter from Colonel Forster that Lydia and Wickham have eloped to Gretna Green.

7-**Mediation**: Darcy appears to save Lydia as he feels regretful and responsible for exposing the sister of the woman he loves to possible seduction by Wickham, because he failed to share what he knew about Wickham's character and proclivities, and thus prevented Mr. Bennet and other fathers from taking proper steps to protect their daughters.

8- **Beginning Counter-Action**: Darcy decides to find and save Lydia and her family from disgrace.

9-**Departure:** Darcy leaves home.

10-**Guidance**: Elizabeth tells Mr.Darcy and leads him to whereabouts of the objects (Lydia and Wickham).

11-**Struggle**: Darcy finds the couple, Lydia and Wickham, and offered to take Lydia home without creating a scandal. Lydia, unapologetic and still under the magic of Wickham, refuses to leave Wickham.

  12-**Victory**: Mr. realizies that if Wickham does not marry Lydia, the reputations of both Lydia and the entire family will be ruined. So Darcy instead bribes Wickham by paying off his debts and getting him a commission in a northern regiment so he will marry Lydia. The move saved the Bennet family from disgrace.

13-**Liquidation**: The family has been informed that ladyia and Wickham got married so their reputation and social status are preserved.

14- **Return:** Darcy returns home;

15-**Unrecognised arrival**: Darcy is unrecognized by anyone when he arrives home after completing his heroic mission.

16- **Unfounded Claims**: The Bennets assume that the Gardiners have paid Wickham a sizable amount to get him to agree to the wedding. Not "a farthing less than ten thousand pounds," Mr. Bennet guesses. The Bennets assume that they owe a deep debt to their relatives.

17-**Recognition:** One morning while sitting with Jane and Elizabeth, Lydia describes her wedding and mentions that Darcy was in the church. Elizabeth is amazed and sends a letter to Mrs. Gardiner asking for details.

18- **Exposure**: Mrs. Gardiner replies to Elizabeth that it was Darcy who found Lydia and Wickham, and Darcy who paid Wickham the money that facilitated the marriage.
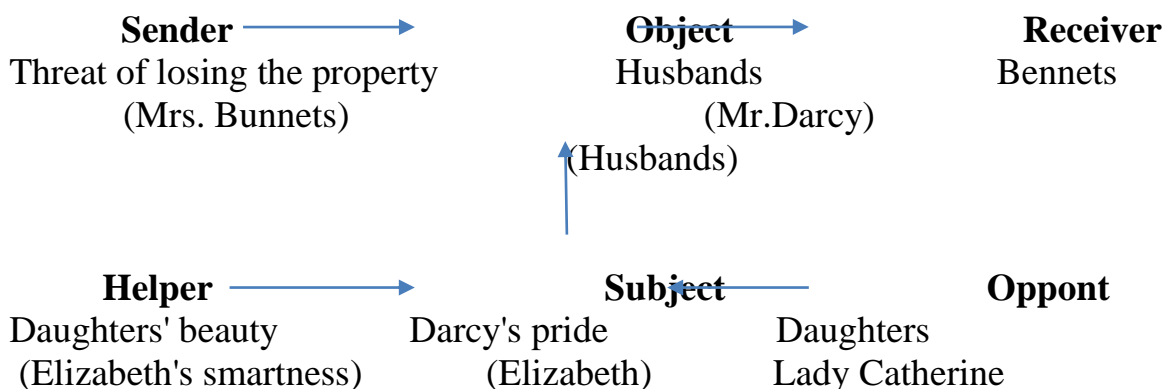
19-**Transfiguration**: Elizabeth's instincts tell her that Mr. Darcy had done it for her.

20-**Wedding**: Mr.Darcy proposes to Elizabeth again after being rejected by her before, she gratefully accepts him and they get married. Mr. Bingly and Jane get married too.

Although the 31 functions are not all embodied in the events of the tale, since these functions are not obligatory or universal in fictions, still "Lydia Eloping" has submitted them successfully. By applying Propp's functions to the minor tale, that of Lydia and her eloping with Wickham and the scandal it causes to family's name, it can be easily recognized how the development of the events and the sequences of actions done by the tale's actants are supplementary in that they support the major tale of Elizabeth and Mr. Darcy to reach its denouement by melting their pride and prejudice and declaring the marriage.

7. Greimas's Actantial Model of "*Pride and Prejudice*"

By applying the acatantial model to Austin's *"Pride and Prejudice"* through breaking the action down into six actants, we get the following functions: a subject tends towards an object; likewise the subject will have helpers as well as opponents corresponding the figure below:

Sender →	**Object** →	**Receiver**
Threat of losing the property	Husbands	Bennets
(Mrs. Bunnets)	(Mr.Darcy)	
	(Husbands) ↑	
Helper →	**Subject** —	**Oppont**
Daughters' beauty	Darcy's pride	Daughters
(Elizabeth's smartness)	(Elizabeth)	Lady Catherine

Figure 3 The actantial mdel of "Pride and Prejudice"

1-**Sender** is the threat of losing the property which urges Mrs Bennet to find a solution through searching for wealthy husbands to her daughters.

2-**Objects** are Mr. Collines who is the only male in the family who has the right to inherit Bennets' Estate according to British law at nineteenth century; Mr. Bingly; and Mr. Darcy who invited Bennets to the ball so that there is a possibility for the daughters to find wealthy gentlemen.

3- **Subjects** are daughters in general and Elizabeth in particular in their actions of searching for suitable wealthy husbands.

4-**Receivers** are Bennets who will benefit from daughters' actions in finding wealthy husbands and saving their land from being lost according to the law of Property: Mr. Bingly and Mr. Darcy who fall in love with Jane and Elizabeth respectively; Jane andElizabeth who in turn fall in love with Mr. Bingly and Mr. Darcy and finally they end up together.

5- **Helper** is the beauty of the girls who attracts men like Mr.Bingly and Wickham .In the case of Elizabeth, her smartness and being educated women are her helper in attracting Mr.Darcy.

6-**Opponents** are Lady Catherine,having heard that Elizabeth intends to marry Darcy, visits Elizabeth and demands that she promise not to accept his proposal; Mrs. Bennet behavior which is considered as vulgar and embarrasses her family in public which leads to be described as low social class family.

8. Bremond Sequences Of "*Pride and Prejudice*"

   Following Bremond's model we can carry out a detailed structured summary of "Pride and Prejudice" to show the basic narrative sequences that are used in the progressing of the actions:

THREAT   of losing Bunnet's Property by law

         Mrs. Bennet plans to find suitable husbands to her daughters
ARRIVAL   of Mr.Bingly: A rich bachelor in the neighbourhood

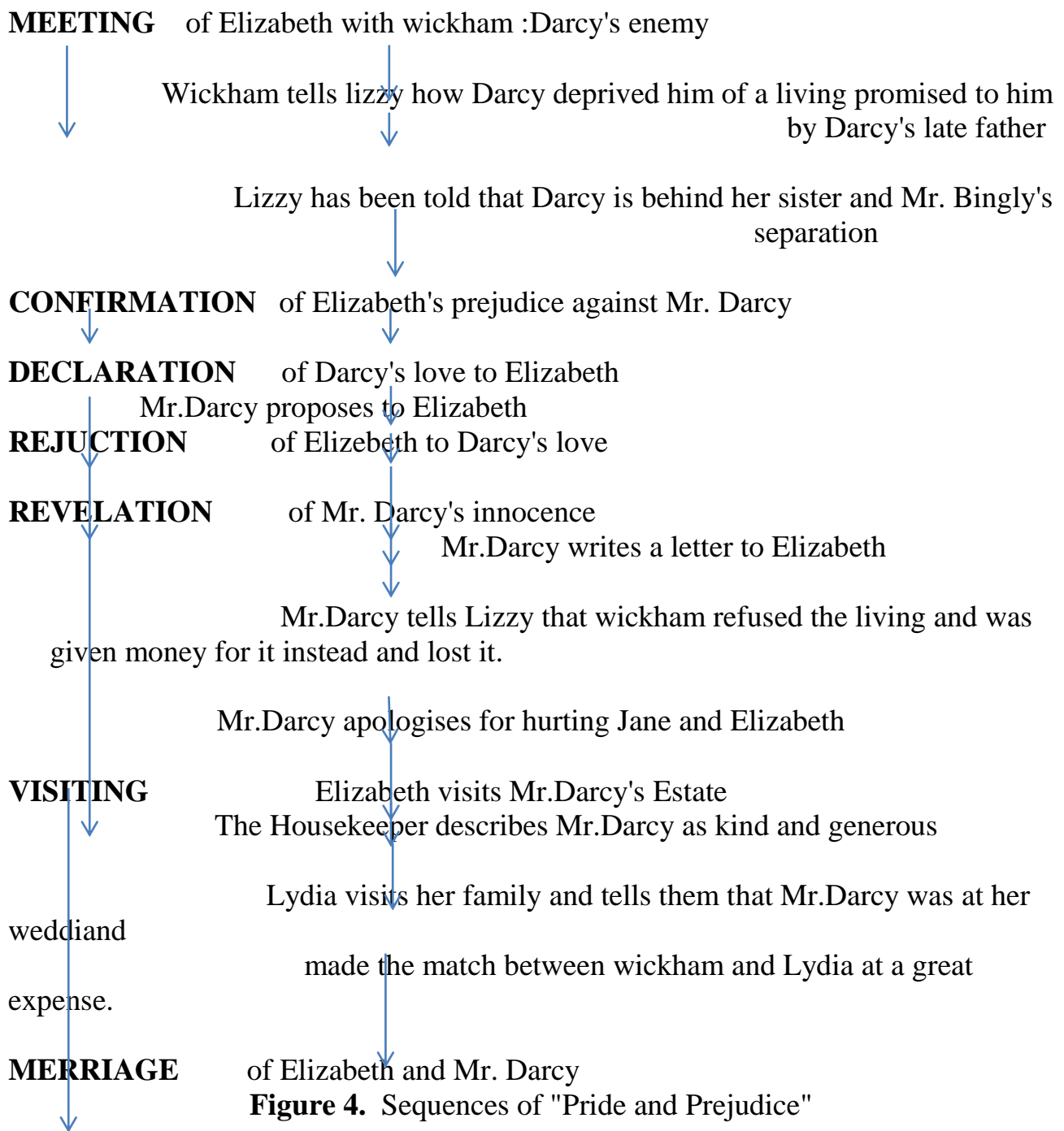   Mrs.Bennet Persuades her husband to visit Mr. Bungly

ANNONCEMENT of a ball at the local assembly rooms and the whole
                neighbourhood are invited by Mr.Bingly

 Bennets are invited

   Mrs. Bennet encourages her daughters to introduce themselves to Mr.Bingly

     Jane succeeds to get Mr.Bingly admires her and dance with her

       Elizabeth fails to get Mr. Darcy dance with her

MEETING   of Elizabeth with wickham :Darcy's enemy

Wickham tells lizzy how Darcy deprived him of a living promised to him by Darcy's late father

Lizzy has been told that Darcy is behind her sister and Mr. Bingly's separation

CONFIRMATION   of Elizabeth's prejudice against Mr. Darcy

DECLARATION   of Darcy's love to Elizabeth
        Mr.Darcy proposes to Elizabeth

REJUCTION   of Elizebeth to Darcy's love

REVELATION   of Mr. Darcy's innocence
                Mr.Darcy writes a letter to Elizabeth

            Mr.Darcy tells Lizzy that wickham refused the living and was given money for it instead and lost it.

            Mr.Darcy apologises for hurting Jane and Elizabeth

VISITING   Elizabeth visits Mr.Darcy's Estate
        The Housekeeper describes Mr.Darcy as kind and generous

            Lydia visits her family and tells them that Mr.Darcy was at her weddiand

                made the match between wickham and Lydia at a great expense.

MERRIAGE   of Elizabeth and Mr. Darcy

Figure 4. Sequences of "Pride and Prejudice"

Since Bremond establishes categories that explain levels of organization within the folk narrative, he believes that events in narrative are there to lead to the denouement and they follow a progressive pattern along the axes of time. **Figure 4** above shows how these sequences correspond to the main events of the story and ones that lead to the denouement of it. The law of the early nineteenth century deprives females from inheriting their father's estate since it is subject to the fee tail - a now archaic form of property estate that was required to pass through the male line. As a result, upon Mr. Bennet's death, his land will go to his nearest male relation, the despicable Mr. Collins. As Austen explains in **Chapter 7:**

Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed, in default of heirs male, on a distant relation; and their mother's fortune, though ample for her situation in life, could but ill supply the deficiency of his.

This dilemma is the starting point for the actions of the story to proceed and link events in a way that each possibility of action leads to another. To solve the problem , the only possibility for Bennets is their narrative Mr. Collins, But with arrival of new neighbor Mr. Bingly who is wealthy enough to enlarge the possibility for the family to choose him as suitable husband for one of the daughters. The announcement of the ball is the excellent chance for the girls to meet the new neighbor. The possibility is extended a little bit for the family when Mr. Bingly is accompanied with his close friend Mr. Darcy. The ball results in Jane's success and Elizabeth's failure in finding the proper husband: Mr. Bingly has been charmed with Jane's beauty, while Elizabeth is described as``**She is tolerable; but not handsome enough to tempt** _me_**"(Pride and Prejudice,Ch.3)** by the most proud figure: Mr. Darcy who is discovered to be above his company, and above being pleased. Elizabeth is hurt with Darcy's words but not to the degree that she may hate him, but the confirmation of her prejudice against him increased after knowing some unpleasant information about him from Mr., Wickham to reach its fullest towards Darcy. Later Mr. Darcy proposes to Elizabeth declaring his love for her. She rejects him angrily after being informed by Colonel Fitzwilliam that Mr. Darcy managed to save his friend from a bad match. That hard situation for Mr. Darcy makes him to solve the problem by sending a letter revealing the whole truth and correcting the bad image created badly in Elizabeth's mind. An accidental visit of Elizabeth to Mr. Darcy's estate enhances his situation through remarks and compliments said by the estate's housekeeper to Elizabeth about him. That turns Elizabeth's prejudice into admiration and then to love to end with marriage.

9. Conclusions

The study shows how important tales are in our society and in educational situations , and that they have had the same importance for ages. It has been shown that tales are part of our development ,and that they have evolved with us with the passing of time. These are stories and fictions where love, jealousy, pride and prejudice are everywhere and where dreams of characters come true.

Making use of the tools structuralism has provided, we have carried out the exhaustive analysis of Austen's _Pride and Prejudice_ by applying three structural models to show their applicability in teaching and have students known the scientific way of analyzing literary texts. The analysis made here as it is claimed demonstrates the essentially complex, multi-leveled and integral structure of a novel: its meaning and continuity of the structural and linguistic form are evident. What is really encouraging is that "Pride and Prejudice" supports the contention of the this study

.i.e. the fullest sense of the structural approach interprets the complex organization of narrative fictions in that it

relates the language of the text to the coherent semantic structure which the reader needs to configure the plot, theme, and characters.

Work of fiction is a craft of effect, and the analysis done shows how expressive structural devices such as combinations, fractation, parallelism and stretching works on all levels of structure to produce special effects. The splitting and combination of the syntagms constitutes the underlying narrative structure that the learners of literature have to discover to taste the literary effects. What is unique about literary communication is that it has a deviant nature in that it slipped from conventional communicative contexts. writers use different resources of language and literary codes in novel to make literature appear as extraordinary realities and to create a personal message.

Literature, therefore, is a valuable teaching device to develop the skills and strategies of processing discourse. The novel and short stories are suitable for this purpose. In structuralist terms, literature has characteristics of being brief and has elliptical form which requires greater participation from the readers in the production of meanings.

The study is basically a suggestion of how such structural models and strategies might be applied into teaching units and implemented in classrooms. Work is also needed in extending the approach to include poetry, short stories, and the teaching of detective and mystery fictions, and drama.

In general, we can conclude that written text chosen is amenable and applicable in that it easily submits the three structural and formal models in a way they display the internal structures and dissolve the deep interwoven structures of the narrativs. Proppps model, for example, exhibit the logical succession of events which tend to be an effortless procedure employable for the university students to organize their thoughts in an analytic and deductive way apart from personal and subjective judgments.

Greima's actantial model, as I believe, is the most appropriate device for Literary learners due to its resilient nature. Moreover, it becomes easier to analyse long and complicated texts with multiple plots or embedded tales by using the cause and effect procedure implied in the Greimas's model. This model "aids the process of investigating and organizing the sentences and structures together with their actants in a way enables the readers to analyze not only short stories but also more complicated and long novel……".(Hussain,2013:206)

Bremond's narrative theory of the "elementary sequence" is a simple concept which help readers in general and literature learners in particular to uncover the three functions for an action: the possibility for action, the actualization itself, and the result of the action. This concept supports basic interactivity, because it contains a simple progressive logic, one in which choices can be made by the agent, instead of the teleological finality of story denouement orientation. Because step1 determines a possibility, step2 also contains the option for a choice to refrain from the action, and step 3 can consist of either success or failure of the actualized action.

Finally, it is not claimed that definite interpretation is arrived at in the course of these investigation, rather, that through the explorations of the language and structure of stories, learners can discover a way into an understanding of literature. The sort of active, guided, logical investigation proposed here, it is maintained, will develop student's confidence and strategies for initiating their own explorations, and for arriving, subsequently, at interpretations which are explicable and based on definite and observable evidence. The active participation involved in investigations of this sort is necessary if students are to develop that sensitivity which inspires intuitive understanding of literature, and which is the beginning of literary criticism.

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