

Perspectivization of Narrative Information in Hemingway's *The Old Man and the Sea* Through Manfred Jahn's Constructivist Model

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Abstract

Focalization techniques cover those styles that are designed to present inside and outside views as adopted by the narrator or characters' perspectives. Sometimes the narrator fills the role of a primary focalizer, and other times, the characters do this as central reflectors. Both existents engage in an online or offline perception. They expose their mindsets in static or dynamic phases during the course of the events and actions in a literary work. In Hemingway's *The Old Man and the Sea*, the narrator/character's cognitive focalization helps readers understand the on-going mentation. The findings show that there are detailed and rich narratorial and figural representation of mentation. Such perspectivized narrative information, on the part of the narrator, is constant, though rendered via a variety of stylistic means such as the employment of 'free indirect discourse', 'comment passages' and 'narratorial mediation'. The text under analysis also shows the prioritization of the *ocularization* sensory in forms of heterodiegetic and homodiegetic narration.

Key terms: perspectivization, focalization, mindset, mentation, heterodiegetic, homodiegetic, *narratorial focalization*

منظور المعلومات السردية في رواية "الشيخ والبحر" للكاتب إرنست همنغوي وفقاً لإنموذج

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الخلاصة

تغطي تقنيات التبئير تلك الأساليب المصممة لتقديم وجهات النظر الداخلية والخارجية كما اعتمدها الراوي أو من وجهة نظر الشخصيات. في بعض الأحيان يملأ الراوي دور البؤرة الأولية، وفي أحيان أخرى، تقوم الشخصيات بذلك الدور كتأملات مركزية. تتخبط كلتا الفئتين في تصور يكون واقعي مرة من خلال وعي الشخصية أو من خلال العودة للماضي أو من خلال الاحلام. حيث يعرض الراوي و الشخصية انشطتهم الذهنية في مراحل ثابتة أو ديناميكية أثناء سير الأحداث والأفعال في العمل الأدبي. في رواية "الشيخ والبحر" لإرنست همنغوي، يساعد التبئير الإدراكي للراوي / الشخصية القراء على فهم الفعاليات الذهنية المستمرة داخل عالم السرد. تبين النتائج أن هناك تجسيدا سرديا وتصويريا مفصلا وغنيا لتلك الأنشطة الإدراكية لشخصية سنثياغو حيث يكون منظور المعلومات السردية، من جانب الراوي، ثابتا، على الرغم من تقديمها عبر مجموعة متنوعة من الوسائل الأسلوبية مثل توظيف "الخطاب الحر غير المباشر" و "فقرات التعليق" و "الوساطة السردية". ويظهر النص أيضا إعطاء الأولوية للدراك الحسي البصري في أشكال السرد البراني والجواني.

المصطلحات المفتاحية: المنظور، التبئير، الذهنية، النشاط الذهني، السرد البراني، السرد الجواني، التبئير السردية

1. Introduction

Literature is considered by many to be a reflection of reality in one way or another. However, this reflection can, in fact, never be purely objective and unbiased. There should be some sort of “colouring” due to the inescapable fact that the person presenting this reflection and the way it is presented will definitely limit and direct how we, as readers, will perceive what is narrated. One should not forget that we in our turn would add our own colouring to what we read due to various factors such as our background knowledge, personal experience and expertise and ideology, among other things.

In narrative critical analysis focus can be placed on many aspects to uncover the added ‘colouring’ of the narrative composer; style is a matter of choice, and choice involves some sort of motivation, whether conscious or subconscious. For example, a writer may be inclined to employ a specific sentence pattern (active or passive; simple or complex, etc.) or vocabulary that clusters around a specific semantic field or area of experience and so on. Perspectivization is yet another aspect of critical narrative analysis. The current research aims at an analysis of Hemingway’s “The Old man and the Sea” by focusing on how this aspect of narration is manipulated. A brief overview of perspectivization is presented in the following sections.

Definitions of focalization are phrased in various ways. For example, for Herman and Varvaeck (2019: 77), focalization is a term used to denote the relation that holds between what is being focalized such as characters, actions, or objects) and the focalizer (the one who perceives and thus determines what the reader is presented. They continue stating that focalization types are determined due to two criteria: position of the focalizer and stability (ibid: 74).

Focalization refers to “the viewpoint from which the story is being told” (Toolan, 2001: 59). In fact, this concept has been given several names due to the various scholars that have dealt with this aspect of narrative, either within the field of stylistics or that of narratology and also due to the various phases of development and modification it witnessed. For Toolan (2001: 59) the term ‘focalization’ indicates the spatiotemporal orientation from which a story is told. It is the ‘angle of vision’, yet it need not be the narrator’s (Rimmon-Kennan, 2002: 73). This term (focalization) is originally Genette’s. He coined it in 1972 in reaction to the older term ‘point of view’ which, Genette contends, confuses ‘who

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

sees' with 'who tells' (Norgaard et al, 2010: 91). Subsequently, Genette outlines three types of focalization: zero focalization which is predominantly associated with classical narratives which are characterised by an 'unlocatable' or variable position of the focalizer. It, often linked to omniscient point of view narrator; internal focalization where narration is from the perspective of one character in the narrative and includes fixed, variable, and multiple perspective narration; and external focalization which focuses on the external appearance and behaviour of the characters rather than their internal thoughts and feelings (Prince, 2003: 67-68; Herman et al, 2005: 173; Jahn, 1996: 244).

Rimmon-Kenan (2002: 73), while acknowledging issues with substituting of the term 'focalization' for the term 'point of view' (Norgaard et. al., 2010: 91), prefers Genette's term as it avoids the stark 'visual connotations' that are readily associated with the older term of 'point of view'. In addition, the term does not take into consideration the dichotomy between 'seer' and 'narrator' (ibid). The term focalization, Rimmon-Kenan continues is, however, not totally free from the 'optical-photographic connotations', but it permits the inclusion of a broader orientation that comprises the cognitive emotional and ideological perspective (2002: 73). As Prince (2003: 67) puts it, it represents the perceptual or conceptual position from which situations and events are narrated.

Other scholars, such as M. Bal, use the term 'perspectivization'; Bal has developed Genette's term of 'focalization' into a new term. In simple narratives, focalization and perspectivization are simply equal to 'point of view' which the narrator adopts. However, to account for the more complex forms of narrative, the new terms have been coined. For Bal, perspective is the "viewpoint from which things are implicitly seen, felt, understood, and assessed" (Toolan, 2001: 60). That is to say it relates not only to the physical spatiotemporality of the focalizer (covering such dichotomies as close/distant or panoramic/limited), but also to the cognitive and emotive orientations, too (Wales, 2011: 164). In the latter sense, it covers dichotomies like restricted vs. complete knowledge and objective vs. subjective involvement of the narrator (ibid). Of course, where subjectivity is involved, ideology comes into play. Thus, an analysis of perspectivization in a discourse is necessarily critical in nature. Hence the analysis at hand can be considered a critical narrative discourse analysis.

The present analysis qualitatively traces Santiago's perspectivized narrative information through digging deep into *narrator-focalizer* and *reflector-focalizer* equipment that Hemingway creates in *The Old Man and the Sea*. The major objective is to find out how narrative information is rendered to readers and how

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

characters process such information inside the literary work. Thus, a group of research questions may arise based on the major objectives:

1. How does the narrator present Santiago's role as a primary focalizer?
2. What kinds of online and offline perceptions does Santiago engage in?
3. How transparent are Santiago's mindsets?

2. Jahn's Constructivist Model

In his (2007) Jahn states that it is the submission of (potentially limitless) narrative information to a perspectival filter. Surveying Genette's account, Jahn (2007:94) comes out with an initial definition (to be amended later on) that focalization is "the selection and restriction of narrative information relative to somebody's perception, knowledge, and point of view." Like Herman and Varvaeck (2007: 70), Jahn (2007: 96- 107) avoids the verb 'to see' and uses 'perception' in his definition, which, of course covers a wider range of phenomena than mere 'seeing'. After presenting some details of Genette's, Jahn proposes his own model, which addresses the following drawbacks in Genette's:

- 1- The reflector character and the narrator can be the same, i.e., it is not necessary for the one 'who sees' to be different from the one 'who speaks'. For many narratologists, including Jahn, this is a 'major fault' in Genette's model.
- 2- Considering cases of authorial narrative as cases of 'nonfocalisation' is a fact that 'seriously begs the question'; rather than equating omniscience with no point of view, one can assume any number of points of view, some of which are not available in real life. As such, Jahn accepts Bal's (1991) narrator-focalizers using a model that applies equally to first -person and third-person texts and treating perception as psychologically conditioned (Jahn, 2021: 33).
- 3- Some cases of external focalization can more correctly be regarded as cases of internal focalization due to the fact that we have some strategies to go into other people's minds by "judging their actions and reactions"; rather than taking in what a camera located arbitrarily records, we need to know what "the character sees and experiences."
- 4- Focalization is better be conceived of as relating to all narrative texts including homodiegetic first-person texts (the case for which Genette proposes the term 'prefocalisation).
- 5- Though perception is a central concept for focalization, Genette has ignored its psychological underpinnings, in particular cognitive, emotional, and ideological conditioning. No matter how much the concept of perception is stretched, it will

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

not be broad enough to subsume all aspects of focalization, such as cultural, moral and ideological (Jahn, 1996: 244). As Herman and Vervaeck (2019: 83) phrase it “psychological properties play an important role in the further description of focalization.” That is to say perception has cognitive, emotional as well as ideological aspect; focalizers differ in how much they know; they can be detached or empathetic; and as for ideology, a focalizer can be explicitly or implicitly ideological and ideology can be relatively easy or hard to delineate (ibid: 78).

Jahn proposes the 'constructivist model' to overcome the above-mentioned drawbacks. Although Jahn acknowledges that this model may also have some drawbacks, he argues that it is a more powerful approach. He labels his model 'constructivist' because he believes, we cannot directly perceive things as they are. That is to say, seeing a thing, for example, amounts to creating a mental representation of sensory input of that thing which our sense organs are capable of recording (Jahn, 2021: 33). It is this mental representation that our minds can manipulate, store, and retrieve, and not the sensory input or the real thing out there. Citing Stanley Fish and other constructivists, our human eyes shape what we see (construct what we see) and that our ability to see is the function not only of the perception of the eyes only, but of the interpretive mechanism and strategies that we, as sentient organisms, bring to the task. Very briefly put, we see what we are tuned to see in terms of capability of seeing and interest to see. For example, very small things and very large thing lie outside our focus of sight in that we need aids to see them. As a fact, people and other living organism see the world differently (ibid). Refining his definition of focalization, Jahn contends that focalization is “the perspectivization of narrative information by alignment to the orientation, perception, and thought of a focalizer” (ibid: 34). A focalizer's worldview is determined by his/her mental dispositions including: “state of mind, attitude, interest, attention, knowledge, preferences, norms and values, ideological orientation, interpretive strategies, etc.” (ibid). As far as focalization is concerned, perception not only of the narrators and reflectors, but also of other characters and readers must be taken into consideration. Perception falls into two types: online perception exemplified in vision, audition, etc., and offline perception or imaginary perception depending on the type of input, for example dreams and recalled scenes are types of offline perception. Further, “perception may be stable or unstable, fine or coarse in resolution, new or familiar, plain or supported by verbal concepts” (ibid). Focalizers' mental activity (or mentation as Jahn calls it) give shape to the perspectivized narrative (ibid).

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

Jahn (2021: 35) summarizes his basic tents by saying that:

- 1- A narrative text must have at least one narrator-focalizer.
- 2- One or more internal focalizers may be found.
- 3- Narrators being possible focalizers means that Genette's terms of 'nonfocalization' and 'zero-focalization' fit nowhere.
- 4- Behaviourist description or neutral report of events can plausibly be referred to as cases of external focalization or as Jahn calls it 'outside view', as it cannot escape being 'somebody's viewpoint and perception'.
- 5- Focalization of an external focalizer does normally lead to outside view only rarely; thus narrator-focalizer may denote an agent who is capable of both inside and/or outside views (ibid: 35).

As percepts and thoughts correlate and interact in that they can be related as cause and effect, Jahn prefers to use the term 'conceptualization' to indicate that a thought or a concept is triggered by a percept. In the opposite direction, when a thought or a concept conjures a percept, Jahn speaks of 'perceptualization' (ibid: 38).

Transposition is the jump from online mentation of a narrator's Here-and-now discourse with the reader to offline mentation (relocating to the imaginary coordinates of the story). It is a crucial cooperation that readers are invited to participate in (ibid: 39).

In contrast to online mentation of a narrator, subdivided into: homodiegetic and heterodiegetic (its third-person counterpart), offline mentation, which is a more important case, uses three major sets of features as regard to the presence of characters, position of the narrator's scenic point of view or audition, and opting for outside or inside views thus resulting- in addition to many subtypes- in five major types as follows:

- 1- Outside view I: no characters in scene
- 2- Outside view II: characters in scene
- 3- Inside view I: hypothetical
- 4- Inside view II: psycho-narration
- 5- Inside view III: internal focalization (ibid: 41-42), and as two observers may have identical or different view of things, a distinction is made between congruent perception and discrepant perception (most appropriately handled by Fauconnier's (1994) model of 'mental spaces') (ibid: 45).

As focalizers can assume a singular entity or a plural one, a distinction is made between singular focalizers and collective focalizers (ibid: 44).

3. The Old Man and the Sea: Narrative and Linguistic Style

Hemingway's style undergoes narrative-technique changes, especially with the production of stories under the influence of the Safaris in Africa (Rao, 2008: 5). One such change is the transition from the first-person narration into the third person point of view, which allows the narrator to feel free in terms of spatio-temporal confinements (ibid: 6). In *The Old Man and the Sea*, Hemingway magnifies the narrative focus through Santiago's voice and fields of vision. The narrator's presence in the complication phase diminishes and all the narrative activities are dramatized (ibid:23). Further, the narrator in this story presents an ample vision through which readers have access into external and internal details about Santiago's ways of living and thinking (Napierkowski and Stanley, 1999: 202). This type of vision helps a lot in conveying the old man's space especially when he was talking to himself, and readers may find this a sign of reliability on the part of the narrator (Bhoi, 2015:5).

Hemingway's linguistic style can be characterized by clarity and plainness. The lexical items are straightforward. The sentences are uncomplicated. There are colloquial idiomatic expressions. Irony of various types and other linguistic expressive means are found extensively in his works. Such structures are applicable to *The Old and the Sea*, but the narrative opens just like a parable when referring to Santiago's loneliness (Ousby, 1979:249). Xie (2008: 156) finds that, at the lexical level, Hemingway employed precise and clear-cut as well as concrete referring expressions. The sentences, though short and simple in structure, are sequentially formed. Further, the dialogical interactions are the major narrative activities practised in this story (ibid). Lal and Maheshwari (n.d.: 56) assert that Hemingway's lexical repertoire and syntactic structures were adopted with a sort of liberty though his vocabulary is finite. He avoided the use of words with embellishment and even fewer adjectives are found. He was busy with communicating characters' external and internal conflicts and those event movement and other exterior activities. The notions were well clarified and delivered through simplicity of language but through an influential manner. The dialogues were expressive in that they were structured in a realistic style that go with the social issues and matters (ibid: 57).

4. Analysis and Discussion

The current research adopts a qualitative approach to analyse Hemingway's *The Old Man and the Sea* based on a grounded constructivist model proposed by Manfred Jahn, which attempts to establish a mental representation. Thus, the content analysis is qualitative in that it examines the patterns of cognitive

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

focalizations manifested either by the narrator or the character. The extracts are selected to be representatives of many other similar situations that are distributed throughout the text. Accordingly, not all such situations are going to be analysed.

The incipit of the story telling exhibits the narrator's adoption of a heterodiegetic position to narrate Manolin's online-mentation, rendering his general reflection, as in the following extract:

"It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat" (1)

The quote above presents the boy as the perceiver, who presents narrative information. The boy, third person focalizer, discloses his mental vision to be restricted to Santiago's unlucky situation. The boy's focus, hence, is confined by his *field of vision*, which is basically his concern for the old man's empty boat. The *online perception* is carried out through the visual sensation through which some important narrative details are rendered. The *ocularization* sensory input is concrete since the focus and the field of vision comprise things that are tangible (the fishing tools). Thus, the boy's perceptualizing process can be said to be plain. The style of the extract above is rich because it presents the boy's emotions (*it made the boy sad*). Further, the boy's (focalizer) *primary perception* of Santiago's dilemma is the major cause of his conceptualization as a trigger to his emotion (sad). Also, Manolin's perceptualization evokes Santiago's near future death if he sustains like that. The extract above features a *figural narrative situation* where the narrator presents the reflecting mentation through the boy's perception of Santiago's current social and personal condition (alone and unlucky).

The narrator also presents a collective-focalizer narrative mode through which the mental perception of those who are sitting in the terrace works as "social minds":

"They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen. The successful fishermen of that day were already in and had butchered their

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

marlin out and carried them laid full length across two planks, with two men staggering at the end of each plank, to the fish house where they waited for the ice truck to carry them to the market in Havana. Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block and tackle, their livers removed, their fins cut off and their hides skinned out and their flesh cut into strips for salting. When the wind was in the east a smell came across the harbour from the shark factory; but today there was only the faint edge of the odour because the wind had backed into the north and then dropped off and it was pleasant and sunny on the Terrace.” (3)

The fishermen work as third person internal focalizers that collectively practice online mentation through whose noses, narrative reflection is achieved. The percept is the smell of the sharks' livers in the factory being prepared for exportation and the odour that evoked the thought of how successful other fishermen are. Thus, the online stimulus is done through the actual sensory input, which is *oflactivization*. In fact, the narrator practiced a mastered degree of control over the memory recall of the past days for those fishermen sitting in the terrace. He presents the experience of *oflactivization* as part of the fishermen's controlled memory. Then, the narrative discourse becomes grounded on their usual presence in the same setting with a rich style of their experience representation concerning the percept of the shark factory smell, as linguistically indicated by modifiers.

The dialogical interaction between Santiago and Manolin concerning the former's rejection of the latter's help stimulates Manolin's sensation of the past experience with the old man:

“No. Go and play baseball. I can still row and Rogelio will throw the net.”

“I would like to go. If I cannot fish with you. I would like to serve in some way.”

“You bought me a beer,” the old man said. “You are already a man.” (7)

The online sensation, on the part of Manolin, is a trigger for the consciousness of the past world when he remembers the first voyage with Santiago. Thus, the source of the sense data is Rogelio that moves Manolin's mindset and drew his attention to the first fishing moment with Santiago. The boy's off-line perception is plain and reflective. The recall is made aware and controlled, though somewhat spontaneous as evident in the extract below:

“How old was I when you first took me in a boat?”

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

“Five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?”

“I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me.”

“Can you really remember that or did I just tell it to you?” (8)

The insistence on ‘remember’ by both interlocutors establishes the controlled transition from the external world (the boy with Santiago in the terrace) to the boy’s consciousness where he shows his internal space of how good memory he possesses. The boy’s mental image is narrated as a homodiegetic on-line then off-line mentation as illustrated in the figure below:

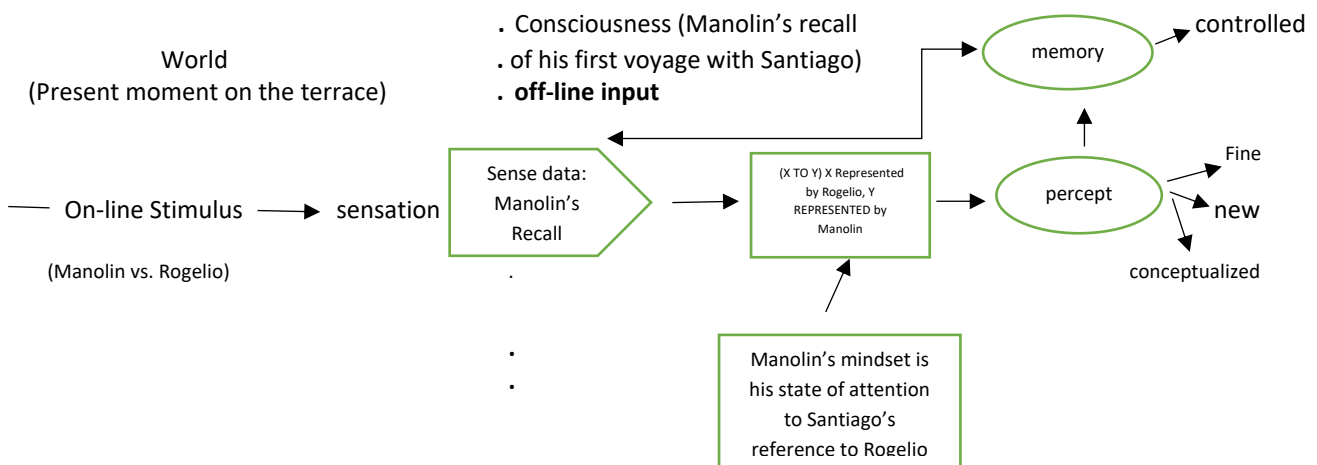


Figure 1: Manolin’s online and offline mentation

Manolin’s real world, as the figure shows, is in the terrace with Santiago. The moment they leave the terrace heading for Santiago’s cottage can be considered as the real world, which is stimulated, as an online mentation, by Santiago’s reference to Rogelio. The vertical dotted line is a separation of the real world from the memory world. X and Y refer to Rogelio and Manolin respectively as two existents where the first one forms a sense data for the second one. The percept, which is the course of the memory, is fine and a new one concerning the readers, but familiar to Santiago since they both have talked about the matter before. Finally, the memory is well rendered (controlled) by the boy. The arrow that links the memory oval and the sense data are both part of the focalized world.

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

Hemingway's text features many narratorial focalizations specified to on-line mentation. Such focalized perceptions are adequately conveyed in the form of narratorial commentary through which the narrative discourse is made dominant. The heterodiegetic narrator pauses as part of the narrative act to present a general reflection on the characters' environments. The emotional lexical choice sets are explicit indicators of the narrator's voice which helps understand the overall perceptualization of the narrative situations. Below is a chart comprising some important narratorial commentaries, which are heterodiegetic on-line mentation.

Chart 1 Focalization through Narratorial Commentaries in The Old Man and the Sea

Narratorial Focalized Commentaries	Explanation
<p><i>“On the brown walls of the flattened, overlapping leaves of the sturdy fibered guano there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre. These were relics of his wife. Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt “ (p.11)</i></p>	<p>The heterodiegetic narrator pauses to recite certain descriptive statements that reflect the interior environment (Santiago's residence). The narrator's focal marker can be detected through his references to comprehensive knowledge about that place and its history. The intrusion made by the narrator is helpful enough to visualize the minute details inside the cottage, but the narrator may be judged unreliable when evaluating Santiago's preference for taking down his wife's photo.</p>
<p><i>“They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. The old man's head was very old though and with his eyes closed there was no life in his face. The newspaper lay across his knees and the weight of his arm held it there in the evening breeze. He was barefooted.” (p. 13)</i></p>	<p>The narrator's emotional lexical selection and metaphorical expressions establish the narratorial online mentation when referring to certain physical and judgmental details. The background knowledge presented by the narrator's comment concerning the shirt and his evaluation of the old man's status quo are rendered through an outside view (panoramic). The subjective expressions tell us more about the narrator's interest and attitude towards the old man's current situation.</p>

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

<p><i>“He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as el mar which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought.” (p.23)</i></p>	<p>The narratorial focal pause here is done for the purpose of exposing the narrator’s mindset concerning the online mentation of the sea and how people think of it. The heterodiegetic narrative discourse divides the villagers’ conceptualization of the sea into two: the younger generation’s view and the older generation’s favor. Both views are communicated to the readers in terms of visual details. The narrator then closes the opinion of both poles by referring to the internal focalization process as a free indirect discourse (he thought). Santiago (the reflector here) is in a state of online mentation.</p>
<p><i>“The clouds over the land now rose like mountains and the coast was only a long green line with the gray blue hills behind it. The water was a dark blue now, so dark that it was almost purple”. (p.27)</i></p>	<p>The technique practiced in this passage presents a narrative situation from the point of view of an internal focalization. The whole view is rendered through Santiago’s eyes (reflector). The focalizer focuses his attention and perception on clouds as mountains and how the sea changes while Santiago sets sail.</p>

Santiago’s mindset, as a focalizer, is transparent, especially when he goes on telling us his dreams. It is so easy for readers to infer how his past has an impact (positive) on his current situation. His offline mentation is made explicit through certain lexical pointers that clearly expose his disposition concerning the yearning to the past:

1. *“He was asleep in a short time and he **dreamed** of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his **dreams**, he **heard** the surf roar and **saw** the native boats come riding through it. He **smelled** the tar and oakum of the deck as he slept and he **smelled the smell** of Africa that the land breeze brought at morning” (P.18).*

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

2. "... and he knew it was too early in his **dream** and went on **dreaming** to see the white peaks of the Islands rising from the sea and then he **dreamed** of the different harbours and roadsteads of the Canary Islands" (p.19).
3. "He only **dreamed** of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy. He never **dreamed** about the boy" (P. 19).

The pieces of Santiago's dreams are filtered with three organic sensations; namely, visual, auditory and olfactory. The effect of such perceptual achievement is significant for Santiago since he is in dire need to overcome his unlucky present and to surpass the fishing challenges. Thus, his dreams prove perceptive strengths that help readers understand how strong the old man is. Further, the narrated perception is done through 'free indirect discourse' technique with certain tag clauses such as *he dreamed, he saw, he heard*, etc. Proportionally, the dream textual portions prioritize the ocularization means through which the scenes are rendered vividly. The dreams are powerful tools to dig deep into Santiago's mental spaces and to survey his *inward and outward constitution* of the self between the past and the present. Santiago's present realization of his unluck is evident but his persistence never vanishes. His mental space of the present situation is entirely different from the past as a boy. These dreams clung inside his head. All in all, Santiago realizes that the good points in the past outweighed those of the present. The process of the mind-map in these dreams can be represented in the following wh-words sequence:

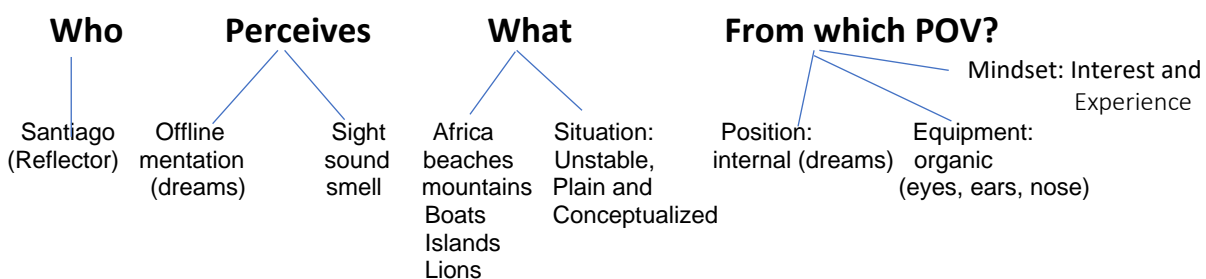


Figure 2: Santiago's offline mind-map: Dreams

The complication phase of the story presents a variety of sensory perspectives through heterodiegetic narration. Santiago's observations of all the scenes he faces function as a figural narrative situation. Such figural narratorial mediation transposes the focal scenes during the journey into the reader's discourse (here-and-now). All the focalized perspectives are not imaginary, but triggered by Santiago's senses (conceptualization and perceptualization) and the primary percepts are *ocularization, auricularization, oflactivization, tactivilization* and sensation, as the following extracts indicate:

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

1. "Usually when he **smelled** the land breeze he woke up and dressed to go and wake the boy. But tonight, the **smell** of the land breeze came very early" (p.18).
2. "Sometimes someone would speak in a boat. But most of the boats were **silent** except for **the dip** of the oars. They spread apart after they were out of the mouth of the harbour and each one headed for the part of the ocean where he hoped to find fish" (p.21).
3. "The old man knew he was going far out and he left the **smell** of the land behind and rowed out into the clean early morning **smell** of the ocean" (p.22).
4. "He **saw** the phosphorescence of the Gulf weed in the water as he rowed over the part of the ocean that the fishermen called the great well" (p.22).
5. "In the dark the old man could **feel** the morning coming and as he rowed, he **heard** the trembling sound as flying fish left the water and the **hissing** that their stiff set wings made as they soared away in the **darkness**" (p.22).
6. "He was **very fond** of flying fish as they were his principal friends on the ocean. He was **sorry** for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding" (p. 22).
7. "The sun rose thinly from the sea and the old man could **see** the other boats, low on the water and well in toward the shore, spread out across the current" (p. 25).
8. "Then the sun was **brighter** and the **glare** came on the water and then, as it rose clear, the flat sea sent it back at his eyes so that it hurt sharply and he rowed without looking into it. He **looked** down into the water and **watched** the lines that went straight down into the **dark** of the water" (p. 25).
9. "Just then he **saw** a man-of-war bird with his long black wings circling in the sky ahead of him. He made a quick drop, slanting down on his back-swept wings, and then circled again ..." (p.26).
10. "The bird went higher in the air and circled again; his wings motionless. Then he dove suddenly and the old man **saw** flying fish spurt out of the water and sail desperately over the surface" (p. 26)
11. "As he **watched** the bird dipped again slanting his wings for the dive and then swinging them wildly and ineffectually as he followed the flying fish. The old man could **see** the slight bulge in the water that the big dolphin raised as they followed the escaping fish" (p.27).
12. "He **watched** the flying fish burst out again and again and the ineffectual movements of the bird. That school has gotten away from me, he thought. They are moving out too fast and too far" (p. 27).
13. "From where he swung lightly against his oars he **looked** down into the water and **saw** the tiny fish that were coloured like the trailing filaments and swam between them and under the small shade the bubble made as it drifted". (p.28).

As noticed in the above extracts, the sense of vision dominates the focalized percepts. The sight of all those creatures and elements of nature is Santiago's online perception. Sometimes a vivid picture of an entire scene is rendered through Santiago's eyes only as part of a figural narration. The narrator is almost

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

covert and heterodiegetic since he presents Santiago's consciousness and perceptions of the surroundings. Thus, the narrated discourse is a mimic of Santiago's perception and conceptualization; hence, the overall process is for the purpose of drawing the reader's awareness and attention to Santiago's mind (as a reflector-character). Accordingly, the outside view (*scenic camera*) in the following extract is depicted entirely through the sensory of sight:

*"As he **looked** down into it he **saw** the red sifting of the plankton in the **dark** water and the strange **light** the sun made now. He **watched** his lines to see them go straight down out of **sight** into the water and he was happy to **see** so much plankton because it meant fish. The strange light the sun made in the water, now that the sun was higher, meant good weather and so did the shape of the clouds over the land. But the bird was almost out of **sight** now and nothing showed on the surface of the water but some patches of yellow, sun-bleached Sargasso weed and the purple, formalized, iridescent, gelatinous bladder of a Portuguese man-of-war floating close beside the boat. It turned on its side and then righted itself. It floated cheerfully as a bubble with its long deadly purple filaments trailing a yard behind it in the water"* (p.28).

In many narrative instances, Santiago's voyage can be conveyed through *free indirect discourse* strategy as an effective tool through which the reader may perceive the old man's speech and thoughts as *plain narrative statements*. The narrator strives to remain as covert as possible when using this technique, ensuring that most of the narrative activities are tied to Santiago's perspective, as in the following extract:

*"...and he **thought**, the birds have a harder life than **we** do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is **kind** and very **beautiful**. But **she** can be so **cruel** and it comes so **suddenly** and such birds that fly, dipping and hunting, with their small sad voices are made too **delicately** for the sea"* (p.22)

The emotional style in the above lines is very clear through Santiago's rhetorical question and lexical items such as the inclusive 'we'; attitudinal modifiers 'Kind', 'beautiful', 'cruel'; the adverb 'delicately'; the feminine pronoun 'she'; intensifiers 'so' and 'very' and the noun phrase 'their small sad voices'. Such linguistic structures help create a focalized world experienced by Santiago and communicated through his successive thoughts in the sea.

Perspectivization of Narrative Information in Hemingway's *The Old Man and the Sea* Through Manfred Jahn's Constructivist Model

The narrator also exhaustively presents Santiago's mentation, adopting the same narrative style to render the perception triggered by the visual sensation of the turtles. The passage below fuses the present and past moments in Santiago's life concerning the current situation of seeing these sea creatures:

"The iridescent bubbles were beautiful. But they were the falsest thing in the sea and the old man loved to see the big sea turtles eating them. The turtles saw them, approached them from the front, then shut their eyes so they were completely carapaced and ate them filaments and all. The old man loved to see the turtles eat them and he loved to walk on them on the beach after a storm and hear them pop when he stepped on them with the horny soles of his feet". (p.29).

Santiago's perception of such creatures and his memory at the same time occur in a controlled and spontaneous process. He practiced a well-managed control over his recall. The recall is helped by his vision as a focalized online conceptualization. The repetition of the lexical item 'love' three times draws Santiago's image of past life qualities for such language structures echo of his interest in age and its effect on his present situation. It seems that Santiago is inclined to develop mental visions in every physical situation.

In many narrative instances, especially in the complication phase, the text features a transposition from online heterodiegetic into online homodiegetic narration. It means that the act of narration is transposed from the narrator into the character focusing on the same situation. Thus, the mode of narration shifts from external to internal focalization, particularly into the reflector's online mentation, as the following narrative instances show:

1. *"The sun was two hours higher now and it did not hurt his eyes so much to look into the east. There were only three boats in sight now and they showed very low and far inshore. All my life the early sun has hurt my eyes, he thought. Yet they are still good. In the evening I can look straight into it without getting the blackness. It has more force in the evening too. But in the morning, it is painful" (p. 25-6).*
2. *"He had no mysticism about turtles although he had gone in turtle boats for many years. He was sorry for them all, even the great trunk backs that were as long as the skiff and weighed a ton. Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands are like theirs. He ate the white eggs to give himself strength. He ate them all through May to be strong in September and October for the truly big fish" (P.29).*
3. *"Now the old man looked up and saw that the bird was circling again. "He's found fish," he said aloud. No flying fish broke the surface and there was no scattering of bait fish. But as the old man watched, a small tuna rose in the air,*

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

turned and dropped head first into the water. The tuna shone silver in the sun and after **he** had dropped back into the water another and another rose and they were jumping in all directions, churning the water and leaping in long jumps after the bait. They were circling it and driving it. If they don't travel too fast **I** will get into them, **the old man** thought, and **he** watched the school working the water white and the bird now dropping and dipping into the bait fish that were forced to the surface in their panic" (P.30).

4. "Now is no time to think of baseball, **he** thought. Now is the time to think of only one thing. That which **I** was born for. There might be a big one around that school, **he** thought. **I** picked up only a straggler from the albacore that were feeding. But they are working far out and fast. Everything that shows on the surface today travels very fast and to the north-east. Can that be the time of day? Or is it some sign of weather that **I** do not know?" (P. 32).

The above extracts are just few among many other situations in this narrative where the *narratorial focalization* in the mode of external focus shifts into *internal focalization* with the bounds of a single spatio-temporal dimension. The shift is linguistically indicated through pronouns. In all of the above extracts, the external point of focus presents a general reflection with explicit references to Santiago's physical situation. Further, the shifts keep quite a similar style of voice markers as signaled by the emotional and resolute lexical sets. Such diction creates physical congruity of the outside view represented by the narrator and the inside view represented by Santiago's actual behaviour and speculation. The narratorial and figural speculation and experience are directly suggested by the following lexical set (*hurt his eyes, hurt my eyes, blackness, force, painful, sorry, heartless, and butchered*). The sensory imagery formed by this group of words attributes a lot to Santiago's dynamic reflection since he is now focusing his all his attention on the three lines he has dipped into the sea beside his boat. Once again, the visual sensation dominates the narrative situations of this sort because the entire focalization is processed under Santiago's full consciousness and observation of the surrounding space, not to miss any moment while he is waiting for any sign of the marlin.

Hemingway's text also comprises future imaginary perceptions experienced by Santiago's offline mentation. He speculates about what might happen or what will be the case if something goes against his expectation. The story's *here-and-now discourse* signals a shift in tense to the future as in the following (some representative) narrative statements:

1. "I worked the deep wells for a week and did nothing, he thought. Today I'll work out where the schools of bonito and albacore are and maybe there will be a big one with them" (p. 24).
2. "If they don't travel too fast, I will get into them, the old man thought... (p. 30).
3. "Then he will turn and swallow it, he thought" (p. 35).

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

4. "What I will do if he decides to go down, I don't know. What I'll do if he sounds and dies, I don't know. But I'll do something. There are plenty of things I can do" (p. 37).
5. "This will kill him, the old man thought. He can't do this forever. But four hours later the fish was still swimming steadily out to sea, towing the skiff, and the old man was still braced solidly with the line across his back" (p. 37).

The representation of the above anticipated situations is rich since they cover details, not only references to future focalized events and activities. The old man's imagination is communicated through an interaction between the percepts and his thoughts. The relation between the two is a matter of causality. All the above-stated percepts triggered Santiago's process of thinking about the future. Hence, the old man conceptualizes, not perceptualizes, the future. Further, the narrative style of rendering Santiago's future conceptualization, one can notice, marks a transposition from the heterodiegetic into homodiegetic mentation as indicated by the pronouns and tense shift.

5. Conclusion

In every narrative, there is at least one focalizer. This entity could be the narrator, one of the characters, or even a group of characters that function as reflectors. In Hemingway's *The Old Man and the Sea*, one can conclude, on the basis of the above-presented analysis, that narrative information can be perspectivized mostly either through the narrator's voice or, especially in the complication level, through Santiago's fields of vision. The major narrative technique adopted by Hemingway to display focalized worlds (interior and exterior) is *free indirect discourse*, which helps create a transition from the voice of the narrator to that of the character. Sometimes, the transition is not accompanied by a shift in pronoun usage; in some other narrative situations, there is an explicit indication of change from the third-person reference to the first-person speaker (Santiago). All in all, Jahn's constructivist model of focalization proves to be a useful tool to find out how Santiago perceives on-line mentation and off-line mentation, and how the reflector's mindset is constructed. The modes of perceptions on the part of Santiago are a mixture of percepts, which are stable and controlled, whether such percepts are dreams or plain situations. One can also notice that Santiago perceives a variety of objects (concrete and abstract) through *ocularization* though other organic sensations are available textually such as *olfaction* and *auricularization*.

Perspectivization of Narrative Information in Hemingway's The Old Man and the Sea Through Manfred Jahn's Constructivist Model

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