

ANALYSIS OF NONVERBAL SEMIOTIC SIGNS IN HEMINGWAY'S
“THE END OF SOMETHING”АНАЛИЗ НЕВЕРБАЛЬНЫХ СЕМИОТИЧЕСКИХ ЗНАКОВ В РАССКАЗЕ
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“ЧТО-ТО КОНЧИЛОСЬ”

Аннотациясы: Макала Э.Хемингуэйдin “Бир нерсенин аягы” аттуу кыска чыгармасынын майда –чүйдөлөрүнө жана кыймыл-аракеттик семиотикалык белгилерине чейин карап чыгууга багытталган. Каармандардын ар бир жаңсоо, денесинин кыймыл- аракети сөздөрүнө караганда окурманга дагы да терең маанини түшүндүрүп бере алат себеби дене кыймыл-аракетинин тили өтө чечен келет. Австралиялык дене тилинин автору жана эксперти Аллен Пиздин айтуусуна ылайык, көптөгөн психологдор оозеки канал маалымат менен бөлүүшүдө колдонулса, кыймыл-аракет каналы адамдардын өз ара мамилелерин талкулоодо, кедээ оозеки билдирүүнүн ордуна да колдонулат деген ойдо. Кыймыл-аракеттик билдирүүлөр мамилени куруп жана бекемдей алуу менен бирге жайына коюп же жок кылуу сапатына ээ..Хемингуэйдin романдарын жана чыгармаларын окуп жаткан мезгилде кыймыл-аракеттердин жөнөкөйлүгүнүн артында өздүк жана ошондой эле адамдар арасындагы мамилелердин тааталдыгынын бар экендигин түшүнө билүү керек. Хемингуэй өзүнүн өзгөчө жазуу ыкмасы менен белгилүү, бул анын майда-чүйдөлөргө чоң көңүл буруусу. Анын каармандары көп сүйлөшпөйт, кыска сүйлөмдөрдү колдонушат, башка сөз менен айтканда жазуучу кереги жок түшүндүрүп берүүлөрдүн арылууну туура көргөн. Ал өзүнүн минималисттик стилин сактап келген, элементтердин үстүнөн гана токтолуп, мазмундун тереңинде жаткан маанилерди талкууга алган эмес. Хемингуэй чыгарманын терең мааниси даана көрүнбөшү керек, бирок кандайдыр бир жаркыроо күлүңдөө болуп туруш керек эсептеген. Жазуучу өзүнүн чыгармаларын айсберге салыштырган: “Айсбергдин кыймылда болуусунун себеби, суу үстүндө болгону сегизден бир бөлүгү гана көрүнүп туруусу.” Ошол себептүү бул макала шул ыкманы ичине камтуу менен бирге купуя сезимдердин кыймыл-аракет аркылуу берилүүсүн үйрөнүп билүүгө арналган. Окурман дененин (кыймыл-аракеттинин) жардамы менен (айсбергдин көрүнгөн бөлүгү- адам), суу астында көрүнбөгөн бөлүгү, ички дүйнөсүн түшүнүп биле алат.

Негизги сөздөр: кыймыл-аракеттик семиотикалык белгилер, дене (кыймыл- аракет) тили, кыймыл-аракеттик билдирүүлөр, айсберг теориясы

Аннотация: В статье анализируются детали и невербальные семиотические знаки в рассказе “Что-то кончилось» Э. Хемингуэя. За каждым жестом, движением тела героев Хемингуэя читатель может обнаружить глубокий смысл, который является намного выразительным, чем это можно выразить словами; язык тела полон красноречия. Как отметил австралийский автор и эксперт языка тела Аллен Пиз, большинство психологов разделяют идею, что словесный канал используется для передачи информации, в то время как невербальный канал применяется для “обсуждения” межличностных отношений, а в некоторых случаях заменяет устное сообщение. Невербальные сообщения могут как устанавливать и поддерживать отношения, так и разрушить их. Читая рассказы и романы Хемингуэя, надо понимать, что за простыми движениями и жестами кроется сложность личных и межличностных отношений. Хемингуэй известен своим уникальным стилем письма, где он уделяет большое внимание деталям, его герои не многословны, и они используют короткие предложения, иными словами писатель избавляется от ненужных разъяснений и объяснений. Эрнест Хемингуэй сравнивал свои произведения с айсбергами: «Они на семь восьмых погружены в воду, и только одна восьмая их часть видна». Статья посвящена исследованию одной из составляющих этого принципа, это передача тайных глубоких чувств с помощью языка тела. С помощью тела (видимая часть айсберга – человек), можно получить представление о внутреннем мире – невидимый “подводной” части.

Ключевые слова: невербальные семиотические знаки, язык тела, невербальные сообщения, теория айсберга

Abstract: *The paper focuses on the details and on the nonverbal semiotic signs in the short story “The end of something” by E. Hemingway. Behind every gesture, body movements of his heroes a reader can reveal deep meaning that are more expressive than their words; their body language is full of eloquence. As Allen Pease, an Australian body language expert and author, noted, most psychologists share the idea that verbal channel is used to transfer information whereas nonverbal channel is used to ‘discuss’ interpersonal relations and in some cases replaces verbal message. Nonverbal messages may both establish and keep relationships and destroy and dissolve them. While reading Hemingway’s stories and novels, one should understand that behind the simple motions and gestures there is complexity of personal and interpersonal relations. Hemingway is known for his unique style of writing, where he pays much attention to details, his characters are not wordy, rather they use short sentences, in other words the writer gets rid of unnecessary clarification or explanation. “He retained this minimalistic style, focusing on surface elements without explicitly discussing underlying themes. Hemingway believed the deeper meaning of a story should not be evident on the surface, but should shine through implicitly”. The writer compared his works with icebergs: “The dignity of movement of an ice-berg is due to only one-eighth of it being above water”. Therefore the paper studies one of the components of this principle that is transmission of secret deep feelings through body language. With the help of the body (the visible part of the iceberg is a human) one can get an idea about the inner world – the invisible “underwater” part.*

Key words: *nonverbal semiotic signs, body language, nonverbal messages, iceberg theory*

Ernest Hemingway is the greatest representative of the so-called “lost generation”. His experience varied; he participated in the First World War, the impression of which was his first life “university” and the impact on all his work (many, especially his early works, contain autobiographical moments). Hemingway worked as a journalist for a long time, witnessed great economic crisis and other Greek-Turkish wars, and visited many different countries. Ernest Hemingway is of great interest in our times.

The themes of his works are eternal. He reveals the issues of human dignity, morality, personality formation through his own way of narration. He tries not to describe, rather he tries to depict. “When writing a novel a writer should create living people; people not characters. A character is a caricature. If a writer can make people live there may be no great characters in his book, but it is possible that his book will remain as a whole; as an entity; as a novel. If a writer of prose knows enough about what he is writing about, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water” (Hemingway). Readers of his fiction have come to understand that “his writing style is only “the tip of the iceberg”: that is, seven-eighths of the story’s meaning lies submerged while only one-eighth is visible on the surface”. (Werlock, 2000). And this is the style of writing of the writer.

Thus, one of the components of the principle is to reflect the heroes’ covert feelings through depict-

ing their body movements. The body movement is said to be visible part, while the inner world of heroes lies submerged. “Body language of Hemingway is very eloquent. It is much more expressive and open than words.” (Панова).

The paper analyzes nonverbal semiotic signs in Hemingway’s short story “The End of Something”. The story is about a sudden break in relationships between Nick and Marjorie. Hemingway does show this through nonverbal communication of these heroes. The story reflects the tints of mood and feelings of the characters. And this is described through mentioning some objects, like Horton Bay that used to be a prosperous one with mills working, castle, boat, fishing, and description of landscape as well as Hemingway’s well known journalistic style – short dialogues. All these descriptions are given on purpose, to show emotional atmosphere in the story, past feelings of two young people, Nick and Marjorie, about their relationship that was coming to an end.

The writer does not give direct description of what troubles Nick and Marjorie. The reader sees them through their motions, non-verbal channels. “Then Marjorie rowed the boat out over the channel-bank, holding the line in her teeth, and looking toward Nick, who stood on the shore holding the rod and letting the line run out from the reel.”

Sitting in the boat and passing “the big mill that stood deserted in the acres of sawdust that covered the swampy meadow by the shore of the bay” Marjorie tells Nick that it looks like a castle:

“It seems more like a castle,” Marjorie said.

Nick said nothing. They rowed on out of sight of the mill, following the shore line.

This is significant as Marjorie sees the castle as something romantic whereas Nick does not give any response. Like words and gestures, silence, too, communicates important meanings and serves important functions (Johannesen, 1974; Jaworski, 1993).

As Joseph De Vito states, before messages of intense conflict, as well as before those confessing undying love, there's often silence. Again, silence seems to prepare the receiver for the importance of these future messages. We often speak of giving someone "the silent treatment." After a conflict, for example, one or both individuals may remain silent as a kind of punishment. Silence used to hurt others may also take the form of refusing to acknowledge the presence of another person, as in disconfirmation...; here silence is a dramatic demonstration of the total indifference one person feels toward the other (Joseph A. DeVito, 2002). Thus, giving to Marjorie a silent reply bears a semiotic meaning of the ruined relationship between them. It is clear that for Nick there is no sense for maintaining any relationship. The ruined mill is just the remains of the past tender feelings. Like the eyes, face, and hands, silence can be used to *communicate emotional responses* (Ehrenhaus, 1988). One of the functions of silence is when "you simply have *nothing to say*, when nothing occurs to you, or when you don't want to say anything" (Joseph A. DeVito, 2002). James Russell Lowell expressed this best: "Blessed are they who have nothing to say, and who cannot be persuaded to say it." Silence may also be used to avoid responsibility for any wrongdoing (Beach, 1990–91 as cited in DeVito, 2009).

As suggested by De Vito, sometimes silence communicates a determination to be uncooperative or defiant; by refusing to engage in verbal communication, you defy the authority or the legitimacy of the other person's position. Silence is often used to communicate annoyance, particularly when accompanied by a pouting expression, arms crossed in front of the chest, and nostrils flared. Silence may express affection or love, especially when coupled with long and longing stares into each other's eyes (Joseph A. DeVito, 2002). Unfortunately, for Nick love comes to an end. He does not want to look into the eyes of Marjorie. He is trying to avoid any eye contact with her. When Nick and Marjorie were sitting on the beach by the fire he "*was afraid*

to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back" (Hemingway).

The movements of the heroes are so tightly described that it somehow intensifies the atmosphere and a reader feels tensed. The use of body language, i.e. eye contact, describing Nick who is afraid of looking at Marjorie tells us about the intention of Nick to break up with her. Eye contact can serve a variety of functions. The quality of eye behavior communicates meaning, especially interest level and such emotions as surprise, fear, and disgust. And in this very case we can suppose that Nick just lost interest in Marge:

"It isn't fun any more." ... She didn't say anything. He went on. "I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say." He looked on at her back. (Hemingway).

This proves that he does not enjoy telling her what he feels, but he feels he has to do this step now. Some critics suggest this is significant because it points out a degree of cowardice within Nick. Eye avoidance can also signal lack of interest—in a person, a conversation, or some visual stimulus (Joseph A. DeVito, 2002).

As far as Marjorie's reaction to the break up, here Hemingway also employs some signs. A reader sees that Marjorie understands what is going on and does not even try to reveal the reasons for their break and save their relationships. Having heard that "love isn't fun anymore" she tells Nick that she will take the boat while he can walk back around the point:

"She was afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water." (Hemingway)

Nonverbal messages are often used to *accent* or emphasize some part of the verbal message. Marjorie's physical movement, of rowing away from Nick may also be important as it signifies that she is leaving Nick to move on with her own life. For ***Nick the whole situation is hard either. Hemingway made this clear by using an expression like*** "Nick lay down with his face in the blanket". Researchers in kinesics, or the study of nonverbal communication through face and body movements, identify five major types of movements: emblems, illustrators, affect displays, regulators, and adaptors (Joseph A. DeVito, 2002; Ekman & Friesen, 1969; Knapp & Hall, 1992).

Affect displays of the body movement of Nick when he 'lay down with his face in the blanket' signifies the tension of his body thus communicating his emotional state. Affect displays, as De Vito says, are often unconscious; you smile or frown, for example, without awareness. At other times, however, you may do it consciously, trying to convey the mood (*Joseph A. DeVito, 2002*). Lying down with the face in blanket, Nick displays his state of being ashamed of his behavior toward Marjorie. He does not want to talk even to his friend Bill asking him to go away and leave him alone. The question still remains whether or not he regrets about his action, or there are some circumstances that make him break up with Marge.

The analysis can be considered as an attempt to analyze signs and symbols as a significant part of nonverbal communications used by the heroes in Hemingway's short story "The end of something". We may conclude that nonverbal signs are used to reveal the deep meaning of emotional state of heroes. Hemingway does not directly describe what troubles heroes, what they intend to do rather communicates them through nonverbal signals. These signs and symbols help enhance the perception of the text by the reader.

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