

## SEMIOTIC APPROACH TO LITERARY ANALYSIS (BASED ON HEMINGWAY'S STORY "CAT IN THE RAIN")

СЕМИОТИЧЕСКИЙ ПОДХОД К ЛИТЕРАТУРНОМУ АНАЛИЗУ  
(НА ОСНОВЕ РАССКАЗА Э. ХЕМИНГУЭЙ «КОШКА ПОД ДОЖДЕМ»)

**Аннотациясы:** Макала адабияттык талдоодо семиотикага өз салымын кошкон, Хемингуэйдин жеке өзүнө гана таандык, белгилүү “айсберг” стилин талдоого арналган. Э.Хемингуэй өзүнүн чыгармачылык ишмердүүлүгү айсбергди элестетет деп эсептейт. Адам баласы айбергдин болгону 30 пайызын гана көрө алат. Калган бөлүгү суунун астында жашырылган. Хемингуэй сюжети ачык көрсөтүлбөй, негизги бөлүгү жашыруун болгон кыска, маңыздуу проза жазууга умтулган. Ал эч качан эмоцияларды сүрөттөбөйт, бирок каармандарды белгилүү бир кыймыл-аракеттерди жасоого түрткү берген окуяларды чагылдырып берет. Окурман өз кезегинде сүйүнүч же көңүлүздүк же таң калуу сыяктуу түркүн сезимдерге туш болот. Ал каармандар менен бирге убайым тартат. Бул ошол учурдагы чыгарма жазуунун өзгөчө бир ыкмасы эле.

Э.Хемингуэйдин “айсберг” аттуу адабияттык принциби шарттуу белгилер, символизм, аба-ырайын сүрөттөө, каармандар ортосундагы пикир алышуусу, ошондой эле синтаксикалык түзүлүштөрдү колдонуу менен бирге (асиндетон (байламталарсыз), полисиндетон (көп байламталуу) ж.б.), окурманга түшүнүктүү болгон жөнөкөй тилди колдоно билүү сыяктуу көптөгөн ыкмаларды колдонуунун артынан толук ачылып, адабияттык талдоодо семиотикага өз салымын кошууда. Бирок даде бул жөнөкөйлүк анын чыгармаларынын семантикалык маанилеринин татаалдыгына алып келет. Окурманга чыгарманын өзүн гана окубастан, саптардын ичинде эмнелер камтылганын да түшүнө билүүсү абзел. Мындан тышкары бул сыяктуу окуу окурмандын көңүлүн бурдуруп, кызыгуу жаратат. Бул анын ойлонуусуна түрткү болуп берет. Автор окурманды чырмамышкан окуялар менен беттештирип, окурман өз учурунда чыгарманын күбөсү болуу менен бирге өзүн катышуучу катары да сезе билуу мүмкүнчүлүгүнө ээ болот.

Э.Хемингуэйдин “Жамгырдагы мышык” чыгармасында “айсберг” аттуу адабияттык ыкмасы өзгөчө чеберчилик менен колдонулган.

**Негизги сөздөр:** айсберг, шарттуу белгилер, символизм, аба-ырайынын сүрөттөлүшү, диалог (пикир алышуу), ыргак, көп байламталуу (полисиндетон), байламталарсыз (асиндетон), кайталануу

**Аннотация:** Статья посвящена анализу индивидуального стиля Хемингуэя, известного как “айсберг”, которая вносит свою лепту в семиотику при литературном анализе. Э. Хемингуэй считает, что его творческая деятельность напоминает айсберг. Человек может увидеть только около тридцати процентов айсберга. Оставшаяся часть скрыта под водой. Хемингуэй стремился написать краткую, сжатую прозу, где основная часть сюжета больше завуалирована. Он никогда не описывает эмоции, но воспроизводит события, которые сподвигают его героев на определенные действия. Читатель, в свою очередь, испытывает восторг или удивление или депрессию. Он страдает вместе с персонажами. Это был довольно необычный способ написания произведений в то время.

Литературный принцип Э. Хемингуэя «айсберг» может раскрываться посредством ряда приемов, которые вносят лепту в семиотику при литературном анализе, среди них, такие как, символизм, описание погоды, диалог между персонажами, а также использование синтаксических конструкций (асиндетон (бессоюзие), полисиндетон (многосоюзие) и т.д.), использование простого языка, вполне понятного читателю. Однако эта простота приводит к сложности семантического значения его произведений. Читателю нужно прочитать не только сам рассказ, но и понять, что написано между строк. Кроме того, такое чтение привлекает внимание читателя и вызывает его интерес. Он начинает думать. Автор ставит читателя в гуцу событий и последний чувствует себя свидетелем и участником произведения. Литературный принцип Э.

Хемингуэя «айсберг» мастерски реализован в рассказе «Кошка под дождем».

**Ключевые слова:** айсберг, символизм, описание погоды, диалог, ритм, полисиндетон, асиндетон, парцелляция, повтор.

**Abstract:** The topic to be discussed deals with the Hemingway's individual style known as an "iceberg" which contributes to the semiotics in literary analysis. E. Hemingway assumes that his creative activity resembles an iceberg. A person can see only about thirty percent of it on the surface. The remaining part is hidden under the water. Hemingway aspired to write tense, economical prose where more is left out than put in. He never describes emotions but reproduces the events which cause his characters to experience them. The reader in turn feels the elation or wonder or depression. He suffers with the characters. This was a quite unusual way of writing at that time.

E. Hemingway's literary principle of an iceberg can be revealed through some devices that contribute to the semiotics in literary analysis, including, symbolism, weather depiction, dialogues between characters, syntactical constructions (the use of asyndeton, polysyndeton, etc.), a simple, primitive language, quite understandable to the reader. However, the simplicity results in a complexity of the semantic value of his works. The reader should be able to read not only the story but one should be able to understand what is written between the lines. Moreover, such reading attracts the reader's attention and arouses his interest. He begins thinking. The author puts the reader in the thickness of the events and the latter feels a witness and participant of them.

E. Hemingway's literary principle of an iceberg is masterfully realized in the story "Cat in the Rain".

**Keywords:** iceberg, symbolism, weather depiction, dialogues, rhythm, polysyndeton, asyndeton, parcellation, repetition.

The topic to be discussed deals with the Hemingway's individual style known as an "iceberg" which contributes to the semiotics in literary analysis. E. Hemingway assumes that his creative activity resembles an iceberg. A person can see only about thirty percent of it on the surface. The remaining part is hidden under the water. Hemingway aspired to write tense, economical prose where more is left out than put in. He never describes emotions but reproduces the events which cause his characters to experience them. The reader in turn feels the elation or wonder or depression. He suffers with the characters. This was a quite unusual way of writing at that time. These are his principles which he used in writing: "If a writer of prose knows enough about what he is writing about he may omit things that he knows and reader, if the writer is writing truly enough, will have the feeling of those things as strongly as though the writer had stated them. The dignity of an iceberg is due to only one-eighth of it being under water" (*Death In the Afternoon*, Scribner's, 1932, Chap. 16, 192.) "I always try to write on the principal of the iceberg. There is seven-eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg... It is the part that doesn't show." (*Ernest Hemingway*, 1958).

E. Hemingway's literary principle of an iceberg

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E. Hemingway's literary principle of an iceberg is masterfully realized in the story "The Cat in the Rain".

E. Hemingway uses a number of **symbols** in the story which are also signs in semiotics. The story begins with the description of the hotel where the couple stayed in and its colorful surroundings. The use of such symbols as *war monument, empty square, the motor cars were gone from the square, cat, rain, table* show the relations between the husband and the wife, the lack of understanding, tense atmosphere in the family. The word *war monument*, which was mentioned three times in the story, was used to symbolize a conflict to be expected. The

words *empty square, the motor cars were gone from the square* show how lonely and unhappy the wife was. The word *cat* symbolises the American wife, who is unhappy in the rain. At the beginning of the story the cat was even described as *she*, although we cannot define its gender, so association between the cat and the female gender in the story is created immediately. As a central symbol, *the cat* reveals the psychological state and emotional desires of the woman, whose emotional state is nearly to be drowning under drops of rain. The words *pools, sea* belong to the semantic field *water*. One can easily feel that the rainy weather made coldness and dampness all around. Moreover, this watery description made the cat feel cold, lonely and unprotected. The word *rain* symbolises the husband who makes the wife suffer, makes her feel unsafe; and the word *table* symbolises the hotel keeper who protects the cat from the rain, i.e. protects the woman from her husband, making her feel very small and at the same time really important. He made her feel like a lady.

As it was mentioned above, **weather depiction** also contributes to the semiotics in the literary analysis. There are universal symbols in weather depiction, like winter and snow depicting pureness and coldness at the same time; summer and heat depicting freedom and love adventures; autumn and rain depicting the end of love and nostalgia; spring and rain and first flowers depicting something new, romantic relations, new life, new feelings, new love, etc. However, these universal symbols and weather depiction may have additional or opposite meanings in some particular texts. For example, an American woman writer, Ann Beattie, in her story "Snow" by using the image of snow as a symbol, shows that love as snow can be white, i.e. pure love; it can be warm, i.e. warm relations between people. However, like snow, some love stories have an ending; like snow that can melt in spring, love is not always forever. Then spring comes. As a universal symbol, spring is something new: new life, new love. Usually in spring, the Nature awakens from its long winter sleep. The trees are in blossom. Countless sparrows start twittering in the eaves. The tops of trees are aquiver with the new spring life. The delicious breath of the spring is in the air. The ground is covered with beautiful flowers. It looks like a Persian carpet: white, brown, red, purple, yellow colors. However, in this particular story, spring represents a different symbol; it is a symbol of the end of their fascinating love. With years passed away, the sense of respect

remains, but Love is gone. Therefore, the weather depiction plays one of the important roles in the story, since it reveals the character's inner state, emotions, state, and the atmosphere in general. Rain symbolizes here sadness, loneliness, unhappiness.

To depict the worsening of their relations, the tense atmosphere in the family relations, the author uses the following weather depiction: *She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark. "I want to pull my hair back tight and smooth and make a big knot at the back that I can feel," she said. "I want to have a kitty to sit on my lap and purr when I stroke her."*

*"Yeah?" George said from the bed. "And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes."* "Oh, shut up and get something to read," George said. He was reading again.

*His wife was looking out of the window. It was quite dark now and still raining in the palm trees.* "Anyway, I want a cat," she said, "I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat." George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square. Using the colour symbol *dark* in weather depiction E. Hemingway masterfully reveals the feeling of tension and her husband dominance and indifference to her.

In revealing the iceberg Hemingway uses **dialogues**. Dialogues are considered to be a type of indirect characterization, which can also contribute to the semiotics in literary analysis. In the story under analysis the author's narration is interrupted by dialogues of the characters; inner thoughts of some character are imperceptibly interwoven with narration.

As was mentioned above, E. Hemingway's literary principle of an iceberg can be revealed also through **syntactical constructions** (the use of parcellation, polysyndeton, etc.) .

Rhythm plays a great role in his stories. And it is clearly expressed in the syntactic structure. The creation of rhythm is achieved by such syntactic means as polysyndeton and parcellation.

Polysyndeton is a specific type of connection between the sentence components by one and the same conjunction which gives some rhythm to the

utterance and makes the speech more melodic: “*And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.*” The use of polysyndeton in the story “The Cat in the Rain” creates a description of the relations between the husband and the wife. On the one hand, George was a neglectful husband. He denied his wife’s many of her wants, needs, and desires. When she starts telling him all the things she desires, he just tells her to shut up. She seems to be very spoiled like a child for him. He did not understand her, and made no efforts to make her feel loved, wanted, to make her feel like a real woman. As for his wife, she wants to be cared, to be protected or at least to be paid attention to. The woman just wanted to be treated like an adult, like a lady. On the other hand, there are the types of women who, no matter how much attention they receive from any particular source, still demand more. And this was the case with his wife. Moreover, E. Hemingway repeats the word *the American wife*, which can also reflect his thoughts of his wife, Hadley Richardson, a wealthy young woman several years older than he. Immediately after their marriage, E. Hemingway and his wife moved to Paris, where he wrote this story. In the story, the American wife seems a rather silly, childish woman. However, these *wishes* can also symbolize concrete, tactile human need with which we can sympathize. She does not need something to read, she needs something to feel.

Parcellation is a specific syntactic stylistic device which is characterized by the deliberate parting of a single syntactic structure in two or even more isolated parts. Parcellation produces clipped sentences. It emphasizes the detached part of a sentence. Parcellation is found very often in Hemingway’s prose. It makes the utterance more expressive and sometimes shows the emotional state of a character. “*The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke into a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument.* Across the square in the doorway of the cafe a waiter stood looking out at the empty square. The use of parcellation here creates a sad, cold and unfriendly atmosphere, which reflects the state of the couple’s relationship.

In most of Hemingway’s stories repetition defines his style. It is a frequent case when repetition

exposes this “underwater part» of an iceberg, i.e. the implication, showing the emotions of the speaker. Repetition is found nearly in every Hemingway’s stories. *She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.* The repetition of the pronoun *she* and the construction *She liked the way* implies her feelings. The hotel keeper was the man who made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She admires his will to serve her. He made her feel like a lady.

The author uses repetition *I get so tired* the following sentences “*I get so tired of it, “ she said. “I get so tired of looking like a boy.”* to show that the American wife was tired of her routine, she doesn’t say directly that she is not satisfied with her family life, but the reader can see it in the context.

The repetition of the phrase *I want to* reveals the typical way of a child to want something. Really, the woman was childish. The repetition gives some rhythm to the utterance and makes the speech more melodic. “*I want to pull my hair back tight and smooth and make a big knot at the back that I can feel, “ she said. “I want to have a kitty to sit on my lap and purr when I stroke her.” “Yeah?” George said from the bed. “And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.”*”

The wife found her husband reading a book when she was back from the street, and actually speaking about the husband the author constantly uses repetition of these words like *read* and *book*, which reveals the tiredness of his wife and even maybe his indifference to her, but nevertheless he showed his curiosity asking if she got the cat.

I cannot but mention the role of **nonverbal communication** in semiotics in the story “Cat in the Rain”. Non-verbal communication of Hemingway’s characters helps to reveal iceberg principle. Among nonverbal communication, there are gestures, mimes, voice, etc. Non-verbal signals have some semiotic potential that perform a certain function in the story. Unnecessary gestures pass through from the text into the under text, i.e., between the lines, and those left gestures carry certain semantic loading. Hemingway pays a lot of attention to non-verbal communication of his characters. Most Hemingway’s characters belong to Lost Generation whose main characteristic

feature is indifference. The man is indifferent to the world, and the world is indifferent to the man. Staying among people, his character is very lonely, and the surrounding world is hostile towards him. Interlocutors hear each other, but do not listen to each other. They do not focus their attention to the person. They look at something else, read a book, and eat; they do everything except looking at the person and understanding his problems. Hemingway does not describe emotional sufferings of his characters directly. He just describes their non-verbal communication which are semiotic signals of their feelings, sufferings, inner world, psychological state, etc.

In the story “Cat in the Rain” Hemingway describes the husband as lying in the bed and reading a book. The author repeats this action several times throughout the story. This shows that he was indifferent to his wife and her problems. “...*The husband went on reading, lying propped up with the two pillows at the foot of the bed. ...She opened the door of the room. George was on the bed reading. ...Wonder where it went to, “he said, resting his eyes from reading. ....George was reading again. ....”Oh, shut up and get something to read, “George said. He was reading again. ... George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.*

Hemingway paid a lot attention to his characters’ eye look which is somehow a mirror of the characters’ soul, their inner world. Through the characters’ look one can judge about their feelings that are usually indifferent and that is characteristic of Lost Generation. *George shifted his position in the bed. He hadn’t looked away from her since she started to speak.*

In the below-mentioned episode the author

describes the hotel owner who bowed to the woman. This gesture is repeated two times to show the way the woman felt at that particular moment. The hotel owner made her feel very small and at the same time really important.

*The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall. They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed reading.*

One more moment to be mentioned in this episode is the location of the hotel owner’s desk which was at the far end of the office that is also a semiotic signal describing a lack of misunderstanding of the woman and the surrounding world.

To resume, Hemingway’s individual style known as an “iceberg” contributes to the semiotics in literary analysis. E. Hemingway’s literary principle of an iceberg, masterfully realized in the story “Cat in the Rain”, revealed through some devices, including, symbolism, weather depiction, dialogues between characters, syntactical constructions (the use of polysyndeton, parcellation, etc.), a simple, primitive language, quite understandable to the reader and non-verbal communication. All the above-mentioned devices are semiotic signals that help the reader understand the feelings, sufferings, inner world, psychological state of his characters.

### **Bibliography:**

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