

Stylistic Analysis of Hemingway's Short Story "Cat in the Rain"

By

Abbas Deygan Darweesh Al-Duleimi

Hilla University College/Iraq

Email: Abbas_degan@hilla-unc.edu.iq

Hussein Huwail Ghayadh

University of Dhi-Qar/Iraq

Email: huwailhussein@utq.edu.iq

Abstract

This paper is a narrative-stylistic study based on Labov's Natural Narrative Model to be applied to analyze Ernest Hemingway's short story 'Cat in the Rain' by inspecting six narrative components of the model as this story inculcates. A narrative discourse study is conducted to reveal the social relations that accolade this literary text from different levels (according to the model). It throws many innuendoes on the model adopted which can be regarded laudable in dealing with the intricacies prima facie of this piece of literature since it divulges to highlight the identifiable functions pertinent to the effective meaning of the short story and provides information of the linguistic forms that each component typically signifies. On par with this model, it is hypothesized that Labov's Natural Narrative Model can also be applicable to written narratives. To validate this assumption, the present study shows that ordinary written narratives follow the same pattern of narrating as ordinary oral narratives do in terms of Labov's (1972) identification of oral narratives

Key words: Narrative, Labov; Stylistics; Model.

Introduction

Abrams (1999: 173) points out that a narrative is a story, whether spawned in prose or verse, drafted with intricate web of layers of events and characters, etc. Childs and Fowler (2006: 148-50) state that a narrative has a flair to unearthing a series of facts or events and how a flowing connectivity between them can be established, wherein the story's trajectory is underpinned by anecdotal narrative structured pathway. Every story is triggered from a state of rest by a spinning force to escalate a rising tension until it reaches a climax or a culmination where it debilitates and falls towards a certain spark impact.

In most sociolinguistic studies, narratives of personal experience play a conspicuous role. Attention has been geared to narrative structure since the distribution of linguistic features that construct a narrative has been of pivotal concern of a number of studies. By quoting Labov and Waletzky (1967), variable morphosyntactic forms that cannot be interpreted at clause level ought to be explained in its transparent conceptualization within the capacious narrative discourse. This is because there is a correlation between narrative and sociolinguistics which consists in the close relationship between the narrator's social status and an assembly of complex array of linguistic components of the narrative structures. There is a consensus that the fountainheads of the narrative are lying in the everyday discourse practice of real speakers in real social context. (Smith, 2006:3)

Methodology

This paper conducts a stylistic analysis of Hemingway's short story "Cat in the Rain" in terms of Labov's "Natural Narrative Model" (1972). The six structural components posited by the model will be investigated. In so doing, the notion of Halliday's "clause" (1988) is adopted as a tool of analysis. For fear of digression, there will be no reference to the specific type of "clause" whether it is "hypotactic" or "paratactic" (ibid: 228-243). The story analysis is going to be divided into sections according to the six narrative structures of Labov's model. The six categories of Labov's model are going to be tackled one by one with illustrative examples.

Since it is a one-page story, there will be no need to refer to the same page while carrying out the analysis, and consequently, the excerpts taken from the short story will be written in bold type and inserted between quotation marks. Though this paper is qualitative in nature, some noncomplex descriptive statistical analysis will be executed to highlight the value and significance of the structural categories enunciated by the model.

The Adopted Model of Analysis

The main concern of this section is the presentation of Labov's model of Natural Narrative (1972). Labov's model appears to be one of the most poignant models in current narrative theory (Klapproth, 2004: 92). In this vein, the deftly foundations of Labov and his collaborates framework remain a toolkit of analytical apparatus which is largely indelible (Labov and Waletzky: 1967).

At the nexus of this model, a narrative has a beginning, middle, and an end though there are other elements of narrative structure that can be traced in more fully fledged widened types. Briefly, Labov suggests that a narrative contains the following six structural components:

- A. "Abstract"
- B. "Orientation"
- C. "Complicating action"
- D. "Evaluation"
- E. "Result or resolution"
- F. "Coda " (Labov, 1972: 362-63)

The categories "Abstract" and "Coda" are optional elements of the narrative structure and may exist at the frontiers of the narrative (Klapproth, 2004: 94).

A narrative can be discerned as a concatenation of answers to underlying questions:

- a) "Abstract: How does it begin? / what was this about?"
- b) "Orientation: Who/what does it involve, and when/where?"
- c) "Complicating action: then what happened?"
- d) "Evaluation: so what?"
- e) "Result: what finally happened?"
- f) "Coda: What does it all mean (It prevents any further questions regarding the story events)." (Simpson, 2004)

Using this influential six- schema model of personal narratives, it has often been considered to make claims regarding a universal narrative structure. (Marina, 2005). For this

reason it has been widely accepted as a definition of narrative as an ideal type. (Bamberg, 2011). Stylisticians have benefited much of the Labovian model because it could be a salve to a rigorous comparison to be drawn between literary narrations on the one hand and the recounting of events told in every day interaction on the other. Yet, the model, by all accounts, plumps on making it best suited to short literary narrative and that is why stylistic applications have inclined to converge either upon narrative texts of only a handful hundred words or so, or upon narrative to be accounted by individual characters within a longer novel or play. (Simpson, 2004; Toolan, 1988).

General Overview of the Story

From almost the beginning of his writing career, Hemingway employs a distinctive style where he does not give way to lengthy geographical and psychological description. His style has been said to lack substance because he avoids direct statements and descriptions of emotion. He makes use of a whole battery of a forceful prose style characterized by simple sentences and few adverbs or adjectives. He has written concise, vivid dialogue and exact description of places and things (Mammadov, 2009: 84).

"Cat in the rain" is the story of espoused American couple having a holiday in Italy. It depicts a young woman obsessed with a cat stuck in the rain. She fancied to have her as a pet. Her unfilially husband, is not in the least inclined to grant her wish. Through this story, Hemingway introspects women with their problems, and apparently has predilection to sympathize with them (Hashemi and Ahmadi, 2010: 104).

Data Analysis

Regardless of its being no more than 1149 words, 'Cats in the rain' carries so many social implications. That is, the number of words does not determine the artistic value of literary work. Barthes points out that the narrative work has narrative codes (Barthes, 1973: 20). Leech affirms the idea that art engineers a social product which evokes some pragmatic content and this content is considered the soul of art (Leech, 1989: 48-49).

The story analysis is going to be divided into sections according to the six narrative structures of Labov's model. The six categories of Labov's model are going to be tackled one by one in the next sections.

Abstract

Labov (1997: 402) defines abstract as "an initial clause in a narrative that reports the entire sequence of events of the narrative". It accomplishes, on the one hand, a cognitive/structural function via preparing the listener to the story's main stream and via aiding him/her in the process of story comprehension. On the other hand, the abstract embellishes interactive functions: it forms the base on which narrator and listener discuss whether the story is to be told at all.

Hemingway starts his short story with the title "Cat in the Rain". It is the "global structure" of the whole story because it is relative to what the text is about. A text is confined to a level of more global, hypothetical and abstract structure characterizing the whole text. (For the definition of global structure (Van Dijik, 1977). The reader can easily gain aid from the title which is going to be clarified throughout the story. Thus, if the title is competently set up, its position is at the beginning of the story; it encapsulates the story as a whole before the narrator starts his story. That is, the particulars of this category are fleshed out in the sequence of events that come forth.

This story opens up a lot of possibilities when it starts with the title: "Cat in the Rain" as opposed to "The Cat in the Rain", which indicate that there isn't just one cat in the rain. It is worth striking the right note that the word "cat" is not preceded either by the definite or indefinite article. There is nothing in the word that would alarm us. So we are somehow stumped: What cat is it? Thus before reading we feel like that the cat would not be very important per se. The preposition "in" means to be in the middle of something- surrounded by all sides, while the definite article before "rain" can be taken more literally. It means, among other things, "that there is a cat and there actually is." (Abbot, 2006).

However, 'rain' often stands as a synecdoche for a bad weather and the way it surrounds the whole scene implicates a feeling of captivity and a feeling of duress status quo. The rain can also symbolize a lack of reconciliation in the couple's marriage, and this is further problematized when the wife wishes some things which the husband seems to ignore. However, some critics see that the cat is an icon of the "child" the wife longs to have, while the rain which hampers the cat symbolizes fertility especially and such polarization seems to sum up the couple's marriage. (Ferber, 1999; Benson, 1990; Hagopian, 1975)

Yet, Doane (1986, 163) thinks that in western culture, the cat has a close relationship of metaphor with a female character. "In" is often said to describe a 'coincidence relation' (the fact of two things happening at the same time by chance surprisingly) (Cuyckens, 1993: 30). Due to this, "In" shows the relation between 'cat', as a symbol of women, and 'Rain'. In other words, the woman is getting soaked by the troubles. Hemingway takes the material world very seriously. He tries to associate that cat with a cringing, dippy, and unhappy creature as the American wife describes the cat "as tight and small" so perceptively says: "It isn't fun to be a poor kitty out in the rain. The semantic fabric of the shared adjective "tight", may reveal that there is ample evidence to match the symbolic status of the cat with that of the woman – or at least for some aspect of her. Such a comparison can work in at least two ways: the cat's loneliness and isolation, wretch, its lack of protection, and also the hostility of its surroundings. All of these are a reminder of the wife's own situation with her husband. (Kikuchi, 2007)

Johnstone (2001:637-38) remarks that "the abstract" consists of a clause or two at the beginning of a narrative summarizing the story to come". The abstract heralds that the narrator has a story to tell.

Hemingway begins his story with the following clauses:

"There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room".

The opening clauses of "Cat in the Rain" introduce this theme at the very onset. We proceed through the story from the perspective of these 'Americans', the husband and wife are being put in the position of isolated 'foreigners'. Hemingway allows us to look at the American attitudes and status more critically. In fact, narratives are structured on a single reportable event. Among all the events in the story, the opening clauses are the most eminent and have the greatest effect on the lives of the characters. The simple opening clauses in the simple past tense stand as summary that encapsulates and characterizes the abstract. (Eagles, 2011). The overriding importance of these clauses is sedimented grammatically where Hemingway triggers the main theme of discontent, struggle, helplessness, loneliness and insecurity. Truly, the abstract tells us how Hemingway prunes his language and how he avoids complicated syntax while his plain clauses are fully tension loaded to picture what life is. (Brennen, 2006; Xie, 2008). The simple declarative opening clauses contain infinite past tense active verbs. In

the story as a whole, these clauses are indigenous of the narrative sequence, whereas almost the inside life is communicated through simple pastness which is an emblem of a deictic reference that distances the narrator to signal out his involvement in the action. (Simpson, 2004)

Orientation

Johnstone (2001: 638) states that "orientation in a narrative introduces characters, temporal and physical setting, and situation . . . orientation often occurs near the beginning, but may be interjected at other points, when needed." Similarly, Klapproth (2004: 95) suggests that the narrative's orientation component answers the questions (who? when? what? where?), and sets the ground for the narrated events. This category is usually characterized by the use of past continuous verbs and the adverbials brooding time, place and manner (ibid.)

- The time setting is indicated by the insinuation to the historical "war monument":
- It also faced the public garden and the war monument.."
- "Italians came from a long way off up at the war monument."
- "The motor cars were gone from the square by the war monument."

Because the writer mentions the war monument three times, he incidentally secures the attention to the fact that the episode has taken place in Italy in a wintery season after the war:

- "You must not get wet"; she smiled, speaking Italian.
- "It was raining."
- "It is very bad weather."
- "We must get back inside. You will be wet."
- "It was getting dark."
- "It was quite dark now and still raining in the palm trees."

The main physical setting is represented by the hotel and the rooms where the couple is lodging as well as its surroundings:

- "Their room was on the second floor facing the sea."
- "It also faced the public garden and the war monument."

The author begins by depicting the characters of the story. Actually, there are two major characters in the story "the American couple" and two minor characters "the house keeper and the maid". Interestingly, the author disguises and conceals the wife's name, while he gives her husband a name: George. One of the controversial problems raised in this story is the social status of women. Being without name, Hemingway helps us ask how much this character is a stereotype of an 'American wife' who is perceived more negatively and appears almost exclusively as a submissive figure cut off from all active participation:

- " The American wife stood at the window looking out."
- " George shifted his position in the bed."
- " He hadn't looked away from her since she started to speak."
- The other two minor characters are the house keeper:
- "The wife went downstairs and the hotel owner stood up and bowed."

The other minor character is the maid:

- "As she stood in the door way an umbrella opened behind her. It was the maid who looked after her room."

- "The padrone asked me to bring this for the Signora."

Throughout the whole story the "cat" was perspicuously present straightway or else in all scenes. As such, the "cat" was beheld as a minor character of the story. The author in the forepart of the story starts providing us with all the necessary information about the suggestive symbolic shades of the "cat". They solicit that the wife mourns the lack of a child. In other words, the "cat" represents a metaphor of her wish for pregnancy which cannot be fulfilled since there is a rift between her and her husband (Fenlon, 2006; Breuer, 2007). This promptly reveals Hemingway's strength in the diffusion of short sentences and how he engineers a gain in the specific details:

- "The American wife stood at the window looking out outside right under their window a cat was crouched under one of the dripping green tables."
- "The cat was trying to make herself so compact that she would not be dripped on".

Hemingway tends to be rigorously avoiding piles of obscured verbiage without embarking on flights of linguistic fancy. (Yaixin, 2003)

Linguistically, this category manifests what lumps under the rubric of 'narrative tense' which differs substantially from the notion of "grammatical tense system". It is astounding to notice in this story how aspect is manipulated to emphasize activity in progress. Typically, the finite active verbs in the past are the norm and are of paramount importance to the narrative clauses. Yet, other tenses and aspects are also used in performing other referential functions (Munoz, 2018). As such, past progressive and past perfect supersede simple past verbs by launching adequately acts against their orientation:

"The American wife stood at the window"

"The cat was trying to "

"She opened the door and looked out"

"It was raining harder"

"A man in a rubber cape was crossing."

" She smiled speaking Italian"

" The hotel keeper had sent her."

"George was reading again"

"George shifted his position He hadn't looked since she started to speak"

"His wife was looking out It was quite dark now and still raining in the palm trees"

"George was not listening. He was reading"

"His wife looked out where the light had come."

One can adduce that all clauses containing simple past finite verbs are part of the narrative succession, but progressive and past perfect verbs are not. In a matter of fact, the distinction between these two groups alludes to some communicative subliminal values: it is artistically tenacious to observe that all progressive clauses concoct a description of what has happened "outside the window" to create a sense of ongoing and dynamic setting regarding the life in the outside contiguous world, in contrast with the simple past verbs which have encrypted what has been happening inside the hotel room except for the husband's activity of reading which has been realized by the aspectual progressive:

"The husband went on reading George was reading again"

"He was reading again He was reading his book"

Turning to the clauses at hand, the use of the progressive may indicate, among other things, the intentionality of relaxation and negligence of the wife's needs. It is used to set the scene for further actions That is, it suggests that " George" as a protagonist remains unconstrained by his wife's aftermath needs, but what he cares for is reading which has been realized by the scrupulous progressive.(Elson and Mckeown,2010; Elson, 2012)

The Orientation section here ends when the story situation changes, i.e. the wife's happy life style, "And I want it to be spring", and the actions start to culminate to be worse than before. From the happy daily schemes and close relationship with her husband, life turned to be the opposite, "It was quite dark now and still raining."

Complicating action

Complicating the action is a series of "causal or instrumental events that culminates in the most reportable event". (Labov, 2013).It tells us what happened in the story whereby clauses epitomize a sequence of events enunciating the climax, the point of maximum suspense. They are characterized by chronologically ordered narrative clauses enmeshing in a verb in the simple past or present.(Toolan,2001).

The situation of the couple glued to their room is both tedious and fidgety. When she looks out and sees a cat, the cat means something she has been waiting for. Once she goes downstairs, she meets the house keeper whom she likes very much. Looking under the table, she sees no cat anymore. She is disappointed and returns inside damp and cat-less. Be that as it may, her husband reluctantly asks her if she has found the cat. Her answer is in the negative as she sits down the mirror, obviously more disturbed and jumbled than before and starts listing the array of things she wants and wants to change. Her husband goes berserk with rage and tells her to" shut up and find something to read".

The text closely follows a recognizable familiar story line. It is not incidental. It is organized chronologically. When skimming the text, the progression is a concomitant of the narrative text type. These clauses incarnate events in the narrative world so as to create tension that keeps auditors listening (Johnstone, 2001: 638). The temporally ordered clauses, or "complicating actions" tool up and allude to the crowded referential function of the story. They represent the buttress of the story and the most reposeful event. Without these clauses, there is no story. Smith (2006:473)

"The American wife stood at the window looking out."

" I'm going down and get that kitty,' the American wife said. She liked the hotel-keeper."

- The cat was gone..
- "She was suddenly disappointed."
- "With the maid holding the umbrella over her."
- "We must get back inside. You will be wet."
- "As the American girl passed the office, the padrone bowed from his desk."
- "The padrone made her feel very small and at the same time really important."
- "Oh, shut up and get something to read."

Hemingway uses rigorous English and learns to write with concise, spare prose and "his short sentences are powerfully loaded with tension, which he sees in life"(Xie, 2008: 1). His language is suggestive and invokes feelings and "reflects the strong undercurrent of emotion"(ibid: 2). This short story is full of symbolism and the impregnable meaning has to be cognized and inferred. The overall narrative structure of the story- syntactic repetition, and the

extreme simplicity of the vocabulary –, among other things, help to accentuate the main idea and reflect wife's disappointment and depression.

Literary texts preach powerful ethical norms. So language needs to be a diaphanous milieu to commute thoughts or information. As a result, the American wife is being victimized and coerced by the absence of any recognition. Given the ubiquity of this phenomenon, Hemingway uses the image 'cat' to iconize the feminist consciousness: women protest the patriarchal traditions (Strong,2008; Chatman ,2016; Fang,2016).Therefore, the "cat" in the rain just like the woman lives in the shadow of male- dominated society. Those unitary structures invite our empathic response, because she seems lonely, adrift, and insecure. She strives to escape the bondage of the traditional social position of women in an attempt to rescue the cat or say herself from man dominance.

The most common tense is simple past. It has been the prevalent format for storytelling. It may be enticing because it makes the story events seem immediate. It develops a deeper involvement in the story. As the story progresses, the increasing tension makes the reader anticipate what will happen next. The story moves forward emotionally, building momentum toward the climax. Past verbs are used to advance the action. The past is the unmarked tense of narration. The unmarked order of presentation in narrative is one in which the arrangement of the narrative clauses in a text parallel to the order in which events are assumed to have occurred in the world modelled by the text. Having adumbrated these basic tenets of normative narration, the completion of one events is implied by the inception of the events that follows (Fleischman, 1985).

Evaluation

Johnstone (2001: 638) states that there are elements that come usually before the result or resolution section as well as occurring throughout the whole story describing and underlining what is unusual or interesting about the story, and showing why the readership should keep harking and let the narrator keep talking. Riessman (2003: 3) continues that it is the section in a story in which the storyteller goes back from the action to give his opinion about meaning and communicate emotion which is the quintessence of the story. It functions to make the story clear. It refers to the tools used by the narrator to pin up the point of the narrative, why it is appraised and what the narrator is plumping for. Yet, the "evaluative" category is hard to catch up in the narrative and hard to be differentiated and categorized. (Bamberg: 1987; Rimmon:1983 ; Mason :2008).This is because the evaluation components are difficult to project since they have extended ambit, though their significance is past all disputes (Chambers and Jurafsky , 2009). Evaluative function transmits the semantics of the narrative and establishes some points of personal indulgence. It makes the narrated events more reportable, repeatable and relevant (Labov and Waletzky, 1967 and Labov, 1972). Narrators are compelled to construe their stories around peaked elements and also gesticulate to their readers what is pertinent and long has been at the heart of their story. Since stories are complex discourses swarming with words ,many details and incidents of various kinds of importance , tellers shed emphasis over the important while the less are disparaged, therefore they " evaluate various aspects of their texts differentially using a variety of conventional 'evaluative devices' to point out particularly important material in the story which they are telling" (Polanyi,1981:165) .

Labov (1972) believes that complexity in narrative is prone to be analogous with the evaluative force. So, it seems that evaluation is actualized by stocky syntactic complexity and that greater syntactic complexity is indicative of the presence of evaluation reciprocally. Evaluation can occur anywhere in the story and may be executed by any level of linguistic

structure .Lexically it may choose any word from a register, change degree of formality, or use of profanities and words with rich connotations (Hunston and Thompson, 2003).Evaluation devices include: intensifiers, correlatives, comparators, explicatives and foregrounding. They are specific syntactic forms which are invested purposefully by the narrator to direct his hearers' thought, and to entice the hearers' involvement in the telling of the story. The narrator role is detoured towards the audience immediately in an attempt to tell them what the intrinsic point is, so as to barring the influx of the narrative. At this juncture, we will embark, though not in detail due to the research limitations, upon the representation of the devices themselves to show their relevance to the narrative under study (Mason, 2008:32).

Negatives

{ such as negative particles, double negatives, prefixes such as un or non-} **"It isn't any fun to be a poor kitty out in the rain"**

" They did not know any of the people they passed on the stairs on their way to and from the room. No, I'll get it. It isn't any fun to be a poor kitty out in the rain,"

"You must not get wet. Don't you think it would be a good idea if I let my hair grow out? He hadn't looked away from her since she started to speak; if I can't have long hair or any fun".

Intensifiers

"There were only two Americans stopping at the hotel. He was an old man and very tall; It is very bad weather; It was raining harder; She was suddenly disappointed; I wanted so much; I suppose so; The padrone made her feel very small and at the same time really important; I wanted it so much .. I don't know why I wanted it so much;; I get so tired of it; I get so tired of looking like a boy; I want some new clothes; It was quite dark now and still raining."

Comparators

{Negative expressions which compare the occurring events to those which didn't occur, imperatives questions, negatives modals, or- clauses, comparatives}

"They did not know any of the people; In the good weather there was always an artist with his easel; You must not get wet But the cat was gone; A cat in the rain? Yes- said ' under the table'; She had a momentary feeling of being of supreme importance ; It was gone ; It isn't any fun to be a poor kitty out in the rain; Don't you think it would a good idea if I let my hair grow out? I want to pull my hair back tight and smooth and make a big knot at the back that I can feel; I want to have a kitty; I want it to be spring (Mason, 2008: 36)

correlatives:{such as multiple attributive, bringing together two events[or events+ description] which actually occurred so that they are conjoined in a single independent clause, be.. ing , double ing,double appositive , double attributive, nomilization(Mason,2008)

"There were only two Americans stopping at the hotel; A cat was crouched under dripping green tables; The cat was trying to make herself so compact; The husband went on reading, lying propped up ;Liking him she opened the door and looked out; She liked his old , heavy face and big hands; She smiled speaking Italian; with the maid holding the umbrella over her; washed bright green ; she asked, looking at her profile again; looking like a boy; It was getting dark; It was quit dark ...still raining in the palm trees; dressing table.. looking at herself ; George was not listening.. "

Explicatives

{ such as because – clauses, occur as separate clauses used solely to describe actions and events that are not entirely familiar to the reader/listener by using compound and complex clauses (Mason, 2008:40)

"They went back along. And passed; The sea broke in . and slipped... and break again; The wife went down stairs and the hotel owner stood up and bowed to her; his old face and big hands; The table was there but the cat was gone; The padrone made her feel very small and at the same time really important; She went over and sat in front of the mirror; George looked up and saw...; She laid the mirror .and went over .and looked out;

Foregrounding

{such as repetition, ritual, WH- exclamation} (Mason, 2008: 40)

It is seen that outside literature there are conventions which have become automatized by language use. Literature aims to at deviating from these conventions to create certain aesthetic effectuation. This can "enhance the meaning potential of the text, while also providing the reader with the possibility of aesthetic experience" (Van Peer and Hakemulder, 2005:547).

"She liked the deadly serious She liked the way. She liked his. She liked his dignity. She liked his old, heavy face and big hands; It was raining It was raining harder. .The husband went on reading, lying propped; hotel owner stood up and bowed to; you will get wet. You will be wet. She went on up the stairs. She opened the door of the room; I wanted it so much. .I wanted that poor kitty; She studied her profile She studied the back of; I like it the way it is; I get so tired of it. I get so tired of looking like; She laid the mirror... and went over and looked out; I want to pull my hair. I want to eat. I want a kitty. I want some new There were two Americans. There were big palms. There was an artist. The American wife stood at the window looking out; George was reading again. George looked up and saw George shifted his position. It was getting dark. .It was quite dark; George was not listening He looked up from his book It was raining. The rain dripped. Outside a cat was crouched. The cat was trying."

Resolution

Johnstone (2001: 638) points out that the resolution eases the story tension and tells what finally has happened. Riessman (2003: 3) states that the section of resolution represents the outcome of the plot. Besides Riessman's opinion, Smith (2006: 473) defines resolution as the section, which represents the set of complicating actions, which come after the most reportable event.

The complicating action and the resolution components together construct the main structural 'spine' of the story as they describe a series of events going on linearly through time. Complicating action and resolution are recognized by narrative clauses; the complicating action can represent the answer to the question 'then what happened?' while the resolution element represents the answer to the question 'what happened in the end? It is the closure of the plot or denouement and return to stasis lying contingent upon how the author drives his story to an end (Klapporth, 2004:96).

- "-Oh, shut up and get something to read."
- "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 now. If I can't have long hair or any fun, I can have a cat'."

- "His wife looked out of the window where the light had come on in the square.
- "George was not listening."
- "He was reading again."

Hemingway is an author who is virtuoso in scrutinizing the physical world. Let us then embark on the use of the words' **dark**' and '**light**' in this physical context. Both these words represent two opposing forces of nature, whether good and evil, knowledge and ignorance, love or hate or happiness and despair. In the clause "**It was quite dark**", the author deplors the American wife's melancholic disposition and low spirit because she does not get what she dreams of having a cat which symbolically refers to her unflinching faith in gestation, i.e., the symbol of the child that she desperately wants. Upon seeing the padrone, the wife feels something: her hidden desire for conception. She imagines herself impregnated by something like telepathy from the hotel owner. Because her husband treats her requests with indifference such a thing triggers off emotional estrangement and nearly claustrophobic sense of alienation.

The word "light" in the **clause' light.. in the square'** inflates the bright side of things inside the wife since she feels herself change into something for the best of her. It may connote the feeling of comfort and protection that her husband denies her. This is fully symbolized by the intermediary of the "cat" when the hotel owner sends the maid to bring it to her. It can be an opportunity for starting over. Light edifies shadows, which means that by indelible vision a character might be able to see the blemish in another character or even see if the other character is in depraving practices. (Brennen: 2006; [Kikuchi, 2007; Bernice, 1983])

Coda

Labov (1972: 365-6) states that there are free clauses that occur at the end of narratives. These clauses make the Coda. It is a wherewithal yielding many optional means available for the narrator which lead to the finale of the story. For example:

- "Someone knocked at the door."
- "In the door way stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body."
- "Excuse me" she said, 'the padrone asked me to bring this for the Signora.'"

Having a free hand, the padrone prizes her by sending" **a big cat**". The meaning of the cat cannot be defined more explicitly than as an emblem of the wife's profile instinct with desire for a vital openness to life. Although her gratitude for the padrone would be tremendous, the wife would anything but satisfied by the presented cat (Takahashi, 1988).

To sum up, Table 1 represents the distribution of clauses according to Labov's Natural Narrative Model throughout the whole story:

Table 1. *Distribution of Clauses in Structural Categories*

Structural Categories	Total No. of Clauses	Percentages of Clauses
Abstract	2	1.96 %
Orientation	15	14.7 %
Complicating action	61	59.8 %
Evaluation	20	19.6 %
Resolution (ironic coda)	6	5.66 %
Coda	2	1.96 %
Total	106	100%

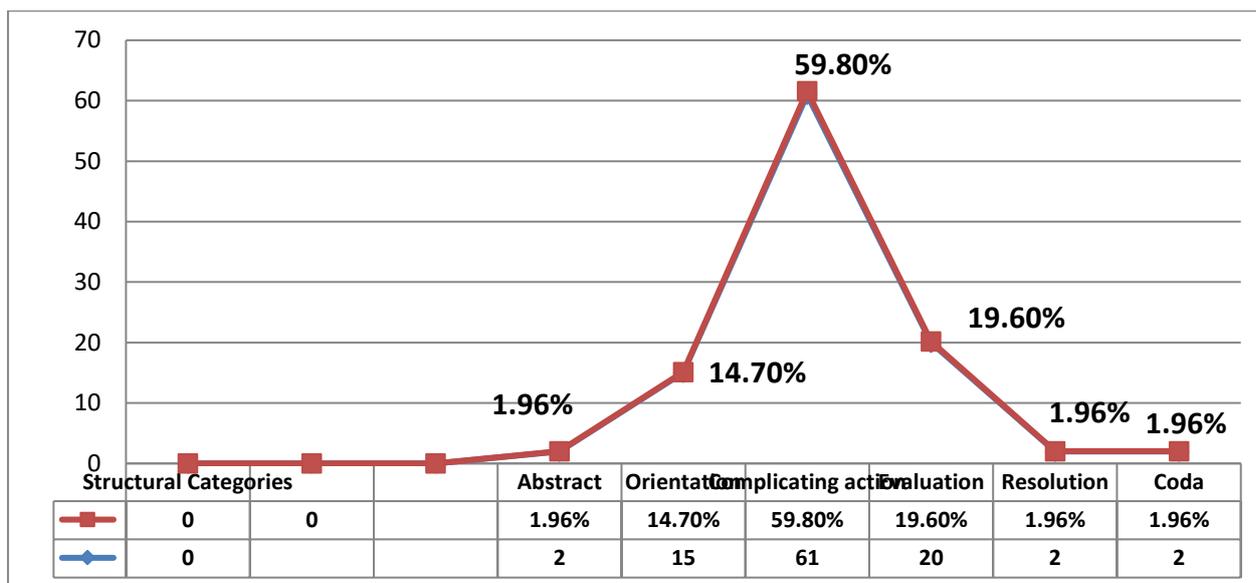


Figure (1) shows the proportion of clauses used in structural categories distributed throughout 'Cat in the Rain'

The first category in Labov's model is "abstract". Here in 'Cat in the Rain', the short story has more than one abstract. In fact, it encompasses two "abstract" The two abstracts occurring at the beginning of the Hemingway's narrative process summarize and encapsulate the point of the story before the narrative begins.

"Orientation" is not embedded within the complicating and resolution sections. There are 15 ones. Definitely, this number is a piece of evidence that orientation in Hemingway's narration can be realized independently in free protracting clauses.

About **61** clauses realizing the " complication action" which are a provident of main structural spine of Hemingway's narrative style. These complication action clauses accolade a series of events occurring linearly through time. Linearity through time can be realized through the simple past (tense) main clauses whose order is taken to recast the order of events (recapitulating past experience).

20 "Evaluative clauses" are inculcated in the story to affirm the author's attitude. Hemingway uses such a number of clauses to emphasize the relative importance of some narrative units in comparison with others. These evaluative clauses suggest how the listeners are orientated to the story by indicating that the story is worth reporting.

The story is imbued with **6** resolution clauses to pinpoint the final paramount event of a story, in which the problem posed by the complicating action comes to a conclusion. In action form or in speech form, a resolution must be proposed to the happened events, and it is the resolution part to perform this task.

Coda can be seen at the end of the short story to indicate that the narrative is completed. The author uses the coda, "**Excuse me,' she said, 'the padrone asked me to bring this for the Signora'**" to refer to the idea that the woman's wish has been granted. At the very onset, the coda here is handled with dexterity because it bridges the gap between the narrative time proper and the present moment, i.e. the "pastness" and the "presentness" of the persona communicative interaction (man and his wife through the process of narration).

Conclusion

At the very onset, it becomes increasingly persuasive that "humans are irrevocably locked into a perception of the world encountered as a linear series of experiences." (Hazel, 2007:2) The telling of these is of undeniable value since it helps to reaffirm a code of ethical and moral values within the social group within the social group. (Watts,1981). A narrative represents "reality reconfigured to express meaning" (ibid: 7), from the sociolinguist viewpoint, Labove and his co-workers have developed the prototypical six-part structure which includes: Abstract, Orientation, Complication, Evaluation, Resolution and Coda. (For a detailed account of these structures, see: Labove and Waetsky, 1967; Labove, 1972; Labov and Fanshel, 1977; Labove, 2001).The imperishable allurements of Labov's model is predominant because it is replete with real life social context wherein the social tenets are cognitively represented.

Although the applicability of the Labovian model to an elongated novel is theoretically viable, the repercussion of the "six basic components", sometimes over too many pages of text, means the results of analysis can be less than reanimating. (Toolan, 1988). Though narrative elements proposed by Labov and Waletzky (1967) have been originally intended for the purpose of analyzing oral narratives, they have subsequently proved operational to written texts.(Grue,2016; Alleyne,2015). This validates the hypothesis stated earlier. A worthy point to note is that Labov's model is a productive one since it offers assiduous pieces information over the species of linguistic forms that each stage typically avails (Annamalai and Tan, 2014).

References

- Abbott, B. (2004). Definiteness and Indefiniteness. In L Horn and G. Ward (eds.), the Handbook of Pragmatics (PP: 1-28). Malden. MA: Blackwell.
- Abrams, M. H.(1999). A Glossary of Literary Terms. 7th (ed). Boston: Heinle.
- Alleyne, B. (2015). Narrative Networks: Storied Approach in a Digital Age. Sage Publication Ltd.
- Annamalia, N. and Tan, K.E. (2014). Social Presence of the Community of Inquiry (CoI) Model on an Online Narrative Writing Platform via facebook. Malaysian Journal of ELT Research, 10(2), 1-18
- Bamberg, M. (1987). The Acquisition of Narrative. University of Toronto Press
- Bamberg, M. (2011). Narrative Discourse. In Chapelle (ed.) The Encyclopedia of Applied linguistics.Oxford, UK, Wiley- Blackwell.
- Barthes, R. (1973). S/Z. Richard Miller (Trans.). Oxford: Blackwell Publishers.
- Bauer, Margaret Donovan (1999). The Fiction Of Ellen Gilchrist. In Carolyn Perry And Marry Benson,J.J.(1990). New Critical Approach to the Short Stories of Earnest Hemingway. Duke University Press
- Bernice,K. (1983). The Hemingway Women. New York: Norton
- Brennen, C. (2006). Hemingway's Cats.Sarasota, FL: PineapplePress.
- Breuer,H (2007) Past and Present in " Cat in the Rain" and "Old man at the Bridge". Journal of Short Story in English.Special Issue: Earnest Hemingway II, 49, pp 99-108
- Brewer, William F. (1985). The story schema: universal and culture-specific properties. In David R. Olson, Nancy Torrance, and Angela Hildyard (eds.), Literacy, language, and learning: the nature and consequences of reading and writing (PP: 167–94). Cambridge: Cambridge Univ. Press.
- Chambers, N. and Jurafsky, D. (2009). Unsupervised learning of narrative schemas and their participants. In Proceedings of the Association of Computational Linguistics. (ACL)

- Chatman, S. (2016). "Soft Filters": Some Sunshine on 'Cat in the Rain'. *Contemporary Narratology* 9.2: 217- 222, JSTOR Web.
- Childs, p. and Fowler, R. (2006). *The Routledge Dictionary of Literary Terms*. London & New York: Routledge.
- Cuyckens, H. (1993). The Dutch spatial preposition "in": A cognitive-semantic analysis. In: Cornelia Zielinski-Wibbelt (ed.), *The Semantics of Prepositions: From Mental Processing to Natural Language Processing* (PP: 27-73). Berlin: Mouton de Gruyter.
- Doane, M. (1986). The Clinical Eye. In Susan Rubin Suleiman (Ed). *The Female Body In Western Culture: Contemporary Perspectives* (Pp: 152 – 174). Boston: Harvard University Press.
- Eagles, N. (2011). "Achey- breaky heart" : A Labovian Approach to the Structural Analysis of the Personal Narrative. *The University of Western Ontario Journal of Anthropology*.
- Elson, D. and Mckeown, K. (2010). Tense and Aspect Assignment in Narrative Discourse. In *Proceedings of the Sixth International Conference in Natural language Generation*
- Elson, D. (2012). Detecting Story Analogies from Annotations of Time, Action and Agency. In *Proc. Of the LREC 2012 Workshop on Computational Models of Narrative*. Istanbul, Turkey.
- Fang, Y. (2016). Abettors of Sexism, Slaughterers towards Feminism: Case Analyzing from Cat in the Rain. *International Journal of Science*, Vol.3, No.9
- Fenlon, C. (2006). Interpretations of Hemingway's "Cat in the Rain", retrived June 2nd, 2021 from [http://www.newyorker.com/on line/postcasts/fiction](http://www.newyorker.com/on_line/postcasts/fiction)
- Ferber, Michael (1999). *A Dictionary of Literary Symbols*. Cambridge: Cambridge University Press.
- Fleischman, S. (1985). 'Discourse Functions Of Tense- Aspect Oppositions in Narrative: Toward a Theory of Grounding, in: *Linguistics* 23, 851-82.
- Grue, J. (2016). *Disability and Discourse analysis*. Routledge.
- Hagopian, J.V. (1975). *Insight I: Analyses of American Literature*. Frankfurt am, Hirschgraben
- Halliday, M.A.K (1988). *An Introduction to Functional Grammar*. Edward Arnold.
- Hashemi, M. and Ahmadi, H. (2010). A Cross – Cultural Analysis of Hemingway's 'Cat in the Rain'. *Journal of Linguistic and Intercultural Education* (PP: 101-109), Volume (3).
- Hazel, P. (2007). *Narrative : An Introduction*. Swansea Institute of Higher Education
- Hemingway, E. (n.d) *Cat in the Rain*. Retrieved June 1st from <http://ebglish.heacademy.ac.uk/>
- Hornby, A. (2008). *Oxford Advanced Learner's Dictionary*. (7th edition). Oxford: Oxford
- Hunston, S and Thompson, G. (eds.) (2003). *Evaluation in Text: Authorial Stance and the Construction of Discourse*. OUP University Press.
- Kikuchi, S. (2007). When You Look Away: "Reality" and Hemingway's Verbal Imagination. *Journal of Short Story in English*, p. 149-155
- Klapproth, D. M. (2004). *Narrative as Social Practice*. Berlin: Walter de Gruyter GmbH & Co.
- Labov, W. and Waletzky, J. (1967) *Narrative Analysis: Oral Version of Personal Experience*. In J.Helm(ed.) *Essays on the Verbal and Visual Arts*. *Journal of Narrative and Life History*, 7, 3-38.
- Labov, W. (1972). *Language in the Inner City Philadelphia*: University of Pennsylvania Press.
- Labov, W. and Fanshel, D. (1977) *Therapeutic Discourse: Psychotherapy as Conversation*. New York: Academic Press.
- Labov, W. (1997). Some further steps in narrative analysis. *Journal of Narrative & Life History*, 7(1-4), 395–415.
- Labov, W. (2001) *Uncovering the Event Structure of Narrative*. Georgetown University Round Table. Available on line at <http://www.ling.upenn.edu/~wlabov/uesn.pdf>.
- Labov, W. (2013). *The language of Life and Death*. CUP
- Leech, G.N. (1989). *A linguistic guide to English poetry*. London and New York: Longman.

- Louis Weaks (ed.) (2002). *The History of Southern Women's Literature*. Baton Rouge: Louisiana State University Press.
- Marina, L. (2005) *Story Patterns in Oral Narratives: A Variationst Critique of Labov and Waletzky's Model of Narrative Schemas*. Middlesex University Research Repository.
- Mason, R. (2008) *The Use of Evaluative Devices in the Narrative Discourses of Young Second- language Learners* .SIL International
- Mammadov.R. (2009). *An American Writer Ernest Hemingway Life Style and its Influence to his Creative Activity*. Boston. University of Labor.
- Munoz,C.P (2018) *Tense Switching in English Narratives : an PDG Perspective*. *Open Linguistics*,4:657-684. DE GRUTER
- Polanyi, L. (1981) 'Discourse Analysis and the Role of cultural Presupposition in Story-telling'. In Allen James and Paul Westney (eds.) *New Linguistic Impulse in Foreign Language Teaching*.Tubingen Gunter Narr Verlag.
- Riessman, C.K. (2003). *Narrative Analysis*. M.S. Lewis-Beck, Brayman, and T. Futing (eds.), *The Sage Encyclopaedia of social Science Research Methods*, vol.3, Sage
- Rimmon, K. (1983) *Narrative Fiction: Contemporary Poetics*. London: Methuen
- Simpson,P. (2004) *Stylistics*. Routledge
- Smith, J. (2006) *Narrative: Sociolinguistic Research*.Elsevier Ltd.
- Strong, A.I. (2008) *Race and Identity in Hemingway's Fiction*. NY: Palgrave Macmillian
- Takahashi, H. (1988) "Cats in Hemingway's 'Cat in the rain'". *Journal of the Faculty of Liberal Arts, Shinshu University, Cultural Science* 22, p.100
- Toolan, M. (1988) *Narrative: A critical Linguistic Introduction*. Routledge
- Van Dijk,T.A.(1977) *Text and Context: Explorationin the Semantics and Pragmatics of Discourse*.Longman
- Philosophical Analysis*. Littlefield: Adam and Co.
- Van Peer, W and Hakemulder, J. (2005) *Foregrounding*. In *Encyclopedia of Language and Linguistics*, vol4. In K. Brown (ed.) 546-551.Oxford: Elsvier.
- Watts, R.J. (1981). *The Pragmalinguistic Analysis Of Narrative Texts*. Gunter Narr Verlag Tubingen.
- Wilso, R. Rawdon (2002). *The Hydra's Tale: Imagining Disgust*. Edmonton: University Of Alberta Press.
- Xie, Y. (2008) *Hemingway's Language Style and Writing Techniques in The Old Man and the Sea*. *English language teaching* .Vol.1, No.2
- Yaoxin, Ch. (2003) *A Survey of American Literature*. Nankai University Press.