

**THE TIP OF THE ICEBERG THEORY
(BASED ON A VERY SHORT STORY BY ERNEST HEMINGWAY)**

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**ВЕРХУШКА ТЕОРИИ АЙСБЕРГА
(НА ОСНОВЕ РАССКАЗА ЭРНЕСТА ХЕМИНГУЭЯ
«ОЧЕНЬ КОРОТКИЙ РАССКАЗ»)**

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Abstract. There is always something that distinguishes one author from another one. That something might be the genre, choice of the words, theme of the literary work, attitude of the author toward the characters, moral that can be extracted by the readers, and so on. Along with these distinctions Ernest Hemingway's "iceberg" style of writing also has tremendous significance because it is mostly the style of writing that makes the author stand out from the rest. The main aim of the article is to reveal the "iceberg" of Hemingway through his short story "A Very Short Story". In order to achieve this goal, we used discourse analysis which includes lexical and grammatical cohesion, deixis (person deixis, place deixis, time deixis, social deixis), presupposition, entailment, implicature, locution, illocution, and perlocution. Aforementioned elements also comprise sub-elements which we demonstrate in this article.

Аннотация. Всегда есть что-то, что отличает одного автора от другого. Этим чем-то может быть жанр, выбор слов, тема литературного произведения, отношение автора к персонажам, мораль, которую могут извлечь читатели, и так далее. Наряду с этими различиями стиль письма Эрнеста Хемингуэя «айсберг» также имеет огромное значение, потому что именно стиль письма в основном выделяет автора среди остальных. Основная цель статьи — раскрыть «айсберг» Хемингуэя через его рассказ «Очень короткий рассказ». Для достижения этой цели мы использовали дискурсивный анализ, который включает лексическую и грамматическую когезию, дейксис (дейксис личности, дейксис места, дейксис времени, социальный дейксис), пресуппозицию, логическое следствие, импликацию, локуцию, иллокуцию и перлокуцию. Вышеупомянутые элементы также включают в себя подэлементы, которые мы демонстрируем в этой статье.

Keywords: iceberg, discourse, lexical and grammatical cohesion, pragmatics, speech act theory.

Ключевые слова: айсберг, дискурс, лексическая и грамматическая когезия, прагматика, теория речевой коммуникации.

The topicality of the paper can be explained through the fact that "iceberg" style of writing used by Ernest Hemingway is not understood by all who read his works. Accordingly, there exists

deep interest in literature to reveal his “iceberg”. In order to reveal this style some tools are used: weather depiction, dialogues, symbols, syntactic construction (ellipsis, inversion, asyndeton, polysyndeton, etc.). However, in this paper we try to disclose Ernest Hemingway’s “Iceberg” using discourse analysis that is the novelty of this article. We have already made some attempts to analyze Ernest Hemingway’s iceberg style by publishing papers “Дискурсивный анализ рассказа Эрнеста Хемингуэя “A Day’s Wait” («Ожидание»); “Spring as the representation of severities in Ernest Hemingway’s “A Farewell to Arms”; Discourse Analysis of Ernest Hemingway’s A Clean, Well-Lighted Place [1-3].

In order to achieve the goal of the paper, we used qualitative and quantitative methods. It is worth mentioning that discourse analysis is one of the instruments used in qualitative methods, interpretation, collecting statistical data.

We would like to give the results of the discourse analysis of Ernest Hemingway’s “A Very Short Story”.

1. Grammatical Cohesion of the Short Story “A Very Short Story”

a) Repetition

Repetition of words, phrases, or sentences is used in order to highlight significant points. Ernest Hemingway uses repetition of certain words in his short story called “A Very Short Story” to attract readers’ attention and make them think about importance of repeated words. Also, it is worth mentioning that repeated words in this short story serve as symbolism as well.

To begin with, the name *Luz* is repeated 11 times in the story. One might argue that it is the main character’s name, so it is logical to repeat her name. If to read carefully there is a hidden meaning of her name’s repetition. From the short story we understand that Luz is a nurse who works in a hospital in Italy and stays on night duty for three months. However, the author himself never refers her as a nurse and mostly calls by her name Luz. In fact, the root of the name Luz goes to Spanish origin and means “light”. Taking into consideration her working time, night, we can say that she was a light at night for her patients. This idea becomes more logical when we remind that the events in the story take place during the world war I. “They all liked Luz.” (Hemingway, *The Complete Short Stories of Ernest Hemingway*, 1987) Now this sentence becomes more comprehensible for the readers. Of course, it is natural when patients like the nurse. But here in the story Luz is like a light at night for patients who are probably soldiers wounded in the war. She is their hope during the war time.

Also, the word *night* is repeated 3 times. Even though the author uses this word in different collocations like “hot night”, “night duty”, it creates sad atmosphere because night is associated with war. Ernest Hemingway could describe characters during the daytime but he decides to depict the night. So, his intention is to inform his readers about general state of that time and create sad atmosphere. It might seem that it is romantic to mention Luz and the soldier at night. However, we suggest this sentence to make conclusion about usage of the word “night;”

*“They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.” (Hemingway, *The Complete Short Stories of Ernest Hemingway*, 1987).*

Luz complains that it is terrible missing him at night. Looking back to the war time we can see each woman’s situation in Luz because every man has gone to the war leaving their wives and beloveds and, unfortunately, most of them had never arrived. Most of women, missed their beloveds like Luz. That is why the word *night* conveys negative meaning and it is repeated to emphasize the war and the state of women during the war.

Moreover, Ernest Hemingway repeats the word *job* 3 times: *“After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a*

good job and could come to New York to meet her”. “Only to get a job and be married”. (Hemingway, *The Complete Short Stories of Ernest Hemingway*, 1987) From the sentences above we can have two ideas. The first: job is necessary for the soldier to afford himself to marry. The second: getting a job is associated with the end of the war. Here we can see that the soldier desperately wants to get a job because it follows both pleasant events: the end of the war and the marriage.

Furthermore, the word *bed* is repeated 3 times. One can advocate the usage of this word in romantic meaning. But we celebrate the fact that it was war time. Accordingly, bed is associated with illness, wounds that can cause the death. Then one might ask the reason of the author’s describing the bed with Luz: “Luz sat on the bed”. (Hemingway, *The Complete Short Stories of Ernest Hemingway*, 1987). As we mentioned above Luz is light. So, she preserves the narrator from the death. That is why the soldier wants Luz to be with him: “After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. As he walked back along the halls he thought of Luz in his bed” (Hemingway, *The Complete Short Stories of Ernest Hemingway*, 1987).

In addition, Ernest Hemingway uses the word *good-bye* 3 times: “When they had to say good-bye, in the station at Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that”. Here “good-bye” presents two opposite meanings: negative and positive. Negative interpretation is that good-bye stands for separation of Luz and the soldier because after that good-bye their relationship comes to end. However, good-bye does not only mean the end of relationship but also the end of the war.

b) Collocation

Ernest Hemingway uses many collocations in this short story: “night duty”, “take temperature”, “get married”, “get a job”, “great career”, “good-bye”, and so on. *Night duty* highlights that there might be dangerous situation at night so that night duty is needed. If everything is okay there is no need for night duty. So, it calls negative association. The collocation “take temperature” also supports aforementioned opinion. Collocations “get married”, “get a job”, “great career” express the hope for the bright future and “good-bye” means the end of the war.

In fact, Ernest Hemingway uses almost all elements of lexical cohesion. But in his short story “A Very Short Story” we notice only the usage of repetition and collocation.

2. Grammatical Cohesion of the Short Story “A Very Short Story”

a) Reference words

Ernest Hemingway uses a lot of reference words in this short story including two types of references: personal pronouns and comparative constructions. In the chart below we present reference words used in the story “A Very Short Story” and explain to whom or what they refer.

Table 1

REFERENCE WORDS USED IN "A VERY SHORT STORY"

Reference word	Refers to	Example
She (12 times)	Luz	“...and <u>she</u> had never known Italians before...” (Hemingway, <i>The Complete Short Stories of Ernest Hemingway</i> , 1987)
Her (5 times)	Luz	“...they quarreled about <u>her</u> not being willing to...” (Hemingway, <i>The Complete Short Stories of Ernest Hemingway</i> , 1987)
He (19 times)	Main character (soldier)	“ <u>He</u> went to America on a boat from Genoa.” (Hemingway, <i>The Complete Short Stories of Ernest Hemingway</i> , 1987)
His (2 times)	Main character (soldier)	“...and he did not want to see <u>his</u> friends or anyone in the States.” (Hemingway, <i>The Complete Short Stories of Ernest Hemingway</i> , 1987)

Reference word	Refers to	Example
		Hemingway, 1987)
Him (9 times)	Main character (soldier)	"...and how much she loved <u>him</u> and how it was impossible to get along without him." (Hemingway, The Complete Short Stories of Ernest Hemingway, 1987)
They (18 times)	10 times to Luz and main character (soldier) 8 times to patients	" <u>They</u> wanted to get married..." (Hemingway, The Complete Short Stories of Ernest Hemingway, 1987)
Theirs (only once)	Luz and main character (soldier)	"...that <u>theirs</u> had only been a boy and girl affair." (Hemingway, The Complete Short Stories of Ernest Hemingway, 1987)
As (2 times)	Marriage	
Like (only once)	Farewell	"He felt sick about saying good-bye <u>like</u> that." (Hemingway, The Complete Short Stories of Ernest Hemingway, 1987)

As we notice, reference words *she* and *he* are used more than other reference words. That is to say that the author referred to the main characters more than to others. Despite the fact that *Luz* and *the soldier* are mentioned as *they* 18 times in the short story they do not have anything in common. That is why reference word *their* is used only once.

b) Conjunction

Ernest Hemingway uses all 4 types of conjunctions in this short story. In the chart below we present all conjunctions used in "A Very Short Story".

Table 2

CONJUNCTIONS USED IN "A VERY SHORT STORY"

	Additive	Causal	Adversative	Temporal
Or (3 times)	✓			
So (4 times)		✓		
Before (once)				✓
But (5 times)			✓	
And (31 times)	✓			
After (5 times)				✓
Though (once)			✓	

It is noticeable that conjunction "and" is used 31 times. Here we can see the use of polysyndeton. Moreover, we see that there is no conjunction because and it can be explained with the fact that Luz and the soldier never revealed their inner thoughts to each other.

c) Ellipsis

The author uses ellipsis to make the text sound natural. Although Ernest Hemingway omits some parts of the sentences it is not difficult to figure out the meaning.

"Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through". (Hemingway, The Complete Short Stories of Ernest Hemingway, 1987) (Fifteen letters).

"It was understood he would not drink, and he did not want to see his friends or anyone in the States. Only to get a job and be married". (Hemingway, The Complete Short Stories of Ernest Hemingway, 1987). He only wanted to get a job and be married.

“...and finally wrote to the States that theirs had only been a boy and girl affair”. (Hemingway, *The Complete Short Stories of Ernest Hemingway*, 1987) ...and, finally, she wrote letters to the States that theirs had only been a boy and girl affair.

3. Pragmatics

When we read short stories of Ernest Hemingway we realize that the author implied something else, more than it is written by him. One of effective ways to decode what is hidden under the iceberg is to use entailment, implicature, and presupposition which are parts of Pragmatics. In addition, deixis also plays crucial role to decipher the message sent by the author. In the following we present entailment, implicature, presupposition, and deixis used by Ernest Hemingway in “A Very Short Story”.

1. “One hot evening in Padua they carried him up onto the roof...” (Hemingway, 1987).

Implicature: He (the soldier) was not able to walk, so he was carried up by others;

2. “There were chimney swifts in the sky” (Hemingway, 1987).

Entailment: Chimney swifts were flying in the sky;

3. “He and Luz could hear them below on the balcon.” (Hemingway, 1987).

Presupposition: There was a balcony;

Entailment: He and Luz could hear them because they (others) were speaking;

4. “Luz stayed on night duty for three months”. (Hemingway, 1987).

Implicature: Luz didn’t sleep at night during three months;

5. “They all liked Luz” (Hemingway, 1987).

Entailment: Nobody disliked her;

6. “They (letters) were all about the hospital...” (Hemingway, 1987).

Presupposition: She (Luz) still worked in the hospital;

7. “Luz never got an answer to the letter to Chicago about it” (Hemingway, 1987).

Entailment: He (the soldier) never wrote Luz.

In the tables below we will demonstrate the usage of person deixis, place deixis, and time deixis in “A Very Short Story”.

Table 3

PERSON DEIXIS USED IN "A VERY SHORT STORY"

Person deixis	Refers to	Example
They (17 times)	Luz and the soldier (11 times) Others in the hospital (6 times)	<i>They wanted to get married...</i> (Luz and the soldier) <i>They were glad to let her.</i> (Others in the hospital)
He (19 times)	The soldier	<i>He felt sick about saying good-bye like that.</i>
She (11 times)	Luz	<i>She was sorry, and...</i> (Hemingway, 1987)

Ernest Hemingway uses person deixis *he* more than person deixis *she*. It can be explained with the fact that the female character has a name (Luz) while male character does not have. That is why Hemingway refers to the soldier as *he*. In addition, the author uses person deixis *they* 11 times (less than *he*: 19 times) when he refers to Luz and the soldier. It is because Luz and the soldier’s unity does not last long.

Table 4

PLACE DEIXIS USED IN "A VERY SHORT STORY"

Place deixis	Refer to	Example
There	Pordodone	<i>Luz went back to Pordonone to open a hospital. It was lonely and rainy there...</i> (Hemingway, 1987)

It is worth mentioning that the word *there* was used 6 times in this short story. However, it was used only once as place deixis.

Speech Act Theory

Every utterance is produced in order to send a message or achieve certain goals. In other words, we do not make utterance without purpose. How we interpret the locution depends on many factors including our background knowledge, social status, worldview, age, values and so on (illocution). The reaction toward that interpretation of message is the result of the locution that is perlocution. In this part of our work we will demonstrate locution and make analysis of it. We will find its illocution and perlocution.

Locution: *...and finally wrote to the States that theirs had only been a boy and girl affair (Hemingway, 1987).*

Illocution: *Luz wants to break up with her (ex) beloved. In fact, she has love affair with another man but she does not inform her ex-boyfriend about it.*

Perlocution: *Luz never got an answer to the letter to Chicago about it (Hemingway, 1987). Although Luz did not tell it directly, the soldier understood and did not bother her anymore.*

As demonstrated in this paper, discourse analysis of Ernest Hemingway's "A Very Short Story" is done by using lexical and grammatical cohesion, speech act theory, and pragmatics. It proves the statement that discourse analysis is one of the most effective ways to decode Ernest Hemingway's "iceberg" style of writing.

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