

Introduction to the Semiotic Analysis of Narrative by the Paris School of Semiotics

パリ記号論学派による物語の記号論的分析の試み

Lee Haruki

李 春 喜

物語は出来事を記述した言説である。しかし、出来事を単に時間系列に従って記述しただけでは言説は物語にならない。時間系列に沿って羅列された出来事の記述が物語になるためには、無数に発生している出来事の中からどの出来事を選択し、選択された出来事をどのような仕方で結合するかについての原理が必要である。

物語構造の普遍的な記述を目指すパリ記号論学派は、物語を言述レベル・物語レベル・深層レベルの三つのレベルに分類する。言述レベルとは人間の五感によってとらえられた要素がテキスト上に具体的に言語化されたレベルである。物語レベルは物語固有のレベルであり、物語行為項のスキーマと物語枠組のスキーマとに下位区分される。深層レベルとは物語の意味を産出する契機となった抽象的な概念のレベルである。

以下の拙論では、A. J. グレマスらを中心とするパリ記号論学派による物語の記号論的分析をもとに、具体的なテキストの分析を通して物語構造の記述の可能性を探る。

キーワード

Semiotics (記号論) Greimas (グレマス) Narrative (物語) Plot (プロット)
Narratology (物語論)

1

According to the *Oxford Advanced Learner's Dictionary*, the first definition under the entry of “story” is “an account of past events, incidents, etc.” A story is a written or spoken discourse that describes certain events. The English writer E. M. Forster says in *Aspects of the Novel* :

It [a story] is a narrative of events arranged in their time-sequence — dinner coming after breakfast, Tuesday after Monday, decay after death, and so on. (42)

But if a story consists only of a series of events, it would just be a description of events arranged in a time-sequence. In order for a discourse to be a story it needs something else. The French semiotician Claude Bremond points out:

All narrative consists of a discourse which integrates a sequence of events of human interest into the unity of a single plot. Without succession there is no narrative, but rather description (if the objects of the discourse are associated through spatial contiguity), ... Neither does narrative exist without integration into the unity of a plot, but only chronology, an enunciation of a succession of uncoordinated facts. (63)

As Bremond says, in order for a discourse to be a story, a plot is indispensable. Even if events are enumerated and arranged simply based on a time sequence, they do not become a story. They are just a "succession of uncoordinated facts."

According to E. M. Forster, what makes a mere succession of events a story is causality:

We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. "The king died and then the queen died" is a story. "The king died, and then the queen died of grief" is a plot. (87)

Aristotle also says in *Poetics* "...there is a big difference between what happens as a result of something else and what merely happens after it" (70). He says "the ordered arrangement of the incidents is what I mean by plot" (64). Whether the major principle of a plot is causality or not, a plot is a plan on which events and actions are arranged in a narrative discourse. The French literary critic Roland Barthes says in *S/Z*:

whoever reads the text amasses certain data under some generic titles for actions (*stroll, murder, rendezvous*), and this title embodies the sequence; the sequence exists when and because it can be given a name, it unfolds as this process of naming takes place, as a title is sought or confirmed;... (19)

Amassed data have their significance only when they are given a name or title such as murder, kidnap and revenge. In the quotation cited above, Bremond points out, "it is only in relation to a plan conceived by man that events gain meaning" (64). What Aristotle says of tragedy holds true of narrative in general. A written or spoken discourse does not become a story even if it consists of a number of accurate accounts of events unless it has a plot. A plot is an indispensable element that makes a mere succession of events a story. Again from Aristotle:

The plot, then, is the first essential of tragedy; its soul, so to speak, and character takes the second place. It is much the same in painting; for if an artist were to daub his canvas with the most beautiful colours laid on at random, he would not give the same pleasure as he would by drawing a recognizable image in black and white. (65-6)

Just as people do not enjoy colors on a canvas if the colors do not form an image, they do not recognize a mere account of events as a story unless it has a plot. A plot is a constructing principle that arranges events in the way that represents human interests. Bremond says:

where there is not implied human interest (narrated events neither being produced by agents nor experienced by anthropomorphic beings), there can be no narrative,... (63-4)

Leaving aside the question of whether the major principle of plot is causality or not, we can agree that a plot is a grand design that arranges events and actions based on human interest.

2

As Jonathan Culler points out in "Defining Narrative Units," the fact that we are able to discuss whether a summary of a given story is accurate or "whether a film adheres to the plot of the novel on which it is based" (124) shows that the analysis of plot structure is theoretically possible. If our impression of a plot "were random, idiosyncratic phenomenon" (124), we would not be able to agree on whether a given summary of a plot is appropriate or not. This observation seems to be a good starting point for the structural analysis of narrative. Culler says "The fact that we can engage in discussion and verify statements about plots provides a strong presumption that plot structure is in principle analyzable" (124). According to him, people have a "literary competence" and they can use to summarize the plot of a story at various lengths, where "there would be substantial agreement among readers about what ought to be included" (128).

Furthermore, commenting on his summaries of James Joyce's "Eveline" at three different lengths according to the number of words he uses, Culler says:

One could obviously quarrel with particular details in these summaries, but they would be generally accepted as adequate accounts of the plot. What is striking is how much agreement there would be about what should not be included in these summaries: (128)

Even if one could disagree on what details should be included, when it comes to what should not be included, there would be striking agreement. He says, "The theory must account for the intuitions of the reader by providing a model of the competence which enables him to perceive structure" (130). In other words, without conscious learning, people acquire a principle of narrative as we do the grammar of language. Since we can explicitly explain grammar rules, we could explain the structure of narrative. Thus, the theory of narrative should be able to explain the human intuitions of perceiving narrative structure.

David Lodge, writing in "Analysis and Interpretation of the Realist Text: Ernest Hemingway's 'Cat in the Rain'," shows the result of his experiment on summarizing Hemingway's "Cat in the Rain":

participants [in the seminar at Birmingham University] were invited to summarise the action of the story in not more than thirty words of continuous prose. All the contributors mentioned the wife, the cat, the rain, and the hotel manager; most mentioned the nationality

of the wife and her failure to find the cat under the table; about half mentioned the husband, located the story in Italy, and made a distinction between the two cats. None mentioned the maid, or the bickering between husband and wife. (26)

This example appears to validate Culler's hypothesis that people have intuitions of perceiving narrative structure and agree on what is essential and what is not to the plot of a story.

3

One of the epoch-making studies of the structural analysis of narrative was conducted by Vladimir Propp. It is well known that he analyzed 115 Russian fairytales and asserted that there are only 31 functions in the entire corpus. The headings Propp used for these 31 functions are as follows: 1. Absentation; 2. Interdiction; 3. Violation; 4. Reconnaissance; 5. Delivery; 6. Trickery; 7. Complicity; 8. Villainy; 8a. Lack; 9. Mediation; 10. Beginning counteraction; 11. Departure; 12. The first function of the donor; 13. The hero's reaction; 14. Provision or receipt of a magical agent; 15. Spatial transference between two kingdoms or guidance; 16. Struggle; 17. Branding or marking; 18. Victory; 19. Liquidation of misfortune or lack; 20. Return; 21. Pursuit or chase; 22. Rescue; 23. Unrecognized arrival; 24. Unfounded claims; 25. Difficult task; 26. Solution; 27. Recognition; 28. Exposure; 29. Transfiguration; 30. Punishment; 31. Wedding.

According to him, some of the functions mentioned above may be omitted in a given story, but they always appear in the same sequence.

For example, one of the animal tales begins with an initial situation, and then the absence of an elder follows. An interdiction is given, followed by the fraudulent persuasion by the villain, and this in turn is followed by the violation of the interdiction. The kidnapping of a member of the family occurs, and the misfortune is communicated, which is followed by a search and the slaying of the villain. Thus, the recovery of the kidnapped kids and their return.¹⁾

The scheme of this tale is that the initial situation is followed by the absentation, interdiction, violation, villainy (kidnapping), mediation (the misfortune is made known), beginning counteraction, departure, victory, liquidation of misfortune, and return.

As Culler argues, humans may have narrative instincts, and Propp's explication of Russian fairytales is one example that supports Culler's argument.

Roland Barthe says in the beginning of "Introduction of the Structural Analysis of Narratives":

All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is

simply there, like life itself. (79)

Stories are as ubiquitous in our world as languages, and as is shown above, the stories that humankind creates have the grammar of the plot regardless of language, race, ethnicity or religion; the grammar of the plot of a story might be universal. In the story world, interdictions are always violated, secrets are always revealed, and deceptions always succeed.

4

A similar attempt was made on North American Indian folktales by Alan Dundes. In his analysis of the North American Indian folktales he shows that most of the folktales consist of two nuclear motifemes (functions in Propp's terminology): Lack and Lack Liquidated. Among his numerous examples, some of Lack motifs are:

"There was no fire. In some way people lived without it..."

"Once there was no earth. Water was where the earth is now."

"A long time ago there was no sun." (62)

And some of the Lack Liquidated motifs are:

"Thus fire was obtained on earth..."

"Ever since then the world has dawn and night." (62)

Then Dundes identifies various intermediate motifemes between Lack and Lack Liquidated. Some of the intermediate motifemes are Task, Task Accomplished, Interdiction, Violation, Deceit and Deception. Based on these intermediate motifemes, he presents three basic patterns of how the initial Lack is liquidated.

- | | | | |
|---------|--------------|-------------------|-------------------------------|
| 1. Lack | Task | Task Accomplished | Lack Liquidated |
| 2. Lack | Interdiction | Violation | Lack Liquidated |
| 3. Lack | Deceit | Deception | Lack Liquidated ²⁾ |

In addition to these basic motifemes, he identifies two more motifemes, Consequence and Attempted Escape, and presents a four-motifeme sequence: Interdiction — Violation — Consequence — Attempted Escape. As an example of this sequence, he relates:

In an Upper Chehalis tale, Thrush refuses to wash his dirty face. When urged to wash it, Thrush replies, "If I wash my face, something will happen" (Int). After five reiterations of the request to wash — five is the mystic number of the Upper Chehalis — Thrush finally consents to wash his face (Viol). After Thrush washes his face, it begins to rain heavily until finally the water rises and covers everything (Conseq). Muskrat dives four times and brings up dirt from which he makes a mountain (AE). (65)

As we can see in Dundes's study, there are ten narrative functions in North American Indian folktales: 1. Lack; 2. Lack Liquidated; 3. Task (or Test); 4. Task Accomplished; 5. Interdiction; 6. Violation; 7. Deceit; 8. Deception; 9. Consequence; 10. Attempted Escape. Dundes shows that their folktales, seemingly random agglomerations, consist of combinations of these motifs.

Just as Propp shows that Russian folktales are functionally structured, Dundes applies the structural analysis to North American Indian folktales from the point of view of the narrative function. As Dundes says, quoting Boas, the structure of the folktales might be "derived from the experiences of everyday human existence" (21). He quotes Boas:

The formulas of myths and folk-tales, if we disregard the particular incidents that form the substance with which the framework is filled in, are almost exclusively events that reflect the occurrences of human life, particularly those that stir the emotions of the people. (21)

As we have seen, a narrative is a succession of narrative functions arranged by a plot that represents human interests. Borrowing Boas's phrase, a plot is a structuring principle that organizes "the occurrences of human life" that "stir the emotions of the people." In the following section, I would like to expound one of the most sophisticated narrative theories elaborated by the Paris School of Semiotics by applying it to one of Ernest Hemingway's short stories, "Up in Michigan."

5

Hemingway's "Up in Michigan" is a story about a young girl, Liz Coates, who lives in the small town of Hortons Bay. A man named Jim Gilmore who is a blacksmith comes to Hortons Bay from Canada. He takes his meals at D. J. Smith's, where Liz Coates works as a kitchen maid. She likes Jim. One day in the fall, Jim, Smith and their friend Charley Wyman go deer hunting. On the day they come back they stay at Smith's for dinner. After dinner, Jim and Liz go out for a walk, and Jim seduces Liz.

According to the narrative theory developed by the Paris School of Semiotics, we can analyze the narrative at three levels: the discursive level, the narrative level, and the deep level.

The *Dictionary of Semiotics* by Bronwen Martin and Felizitas Ringham defines the discursive level as "a surface level of meaning or level of manifestation" (8). In other words, it "relates to the process of putting the narrative structures into words, that is, of giving them figurative and linguistic shape" (51). Some of the key elements on this level are the figurative component, the grammatical features, and the enunciative component.

The figurative component encompasses "all the elements in the text that refer to the external physical world" (8). They are essential elements "in the construction of a reality effect or illusion of a real world" (64).

The grammatical features refer to, for example, “the use of the active or passive voice,” or “procedures like nominalization and cohesive markers” (9). These grammatical aspects show “the organization of a text and thus reveal textual strategies of manipulation” (9).

The enunciative component “relates to traces of the speaker/author and the listener/reader in the text. What images does the utterance construct of either of them? Investigation of pronouns, of the narrative voice (personalized or depersonalized), of forms of speech (direct/indirect) indicate signifying intentionality” (9).

For the analysis of the discursive level, I would like to quote the first paragraph of “Up in Michigan”:

Jim Gilmore came to Hortons Bay from Canada. He bought the blacksmith shop from old man Horton. Jim was short and dark with big mustaches and big hands. He was a good horseshoer and did not look much like a blacksmith even with his leather apron on. He lived upstairs above the blacksmith shop and took his meals at D. J. Smith's. (59).

In this paragraph, we can find the names of people, a county, and a town such as Jim Gilmore, D. J. Smith, Hortons Bay, Canada. We also come across words and phrases that describe people's attributes and jobs such as short, dark, big mustaches, big hands or blacksmith and horseshoer. These are the words and phrases that give the reader the impression that “Up in Michigan” is not a fairytale or a fantasy but a realistic text because we see people whose names are Jim or Smith in our real life. Canada is a real country that exists in this world. We know people with mustaches and big hands. There are such jobs as a blacksmith and a horseshoer. These elements refer to our real world and create the illusion of reality.³⁾ Thus, by examining the figurative component of the text we can see the reason why “Up in Michigan” gives us the impression that this is not a fantasy but a realistic story.

If we pay attention to the grammatical/syntactical features, we notice that in this text more stative verbs and a copula are used rather than dynamic verbs. From this observation we can say that this text is descriptive; in other words, the interpretation of the text is not explicitly given by the writer but left to the reader. In the expository or argumentative text, usually the writer of the text has the information or opinion, and he tries to explicitly convey the information to the reader or persuade the reader. But in the case of descriptive text, the reader is given only facts, and it is the reader himself who has to figure out the significance or the meaning of the facts.

With regard to the enunciative component, “Up in Michigan” has very traditional story-telling strategies. It is narrated in the third-person and in past tense. It has the extra-diegetic narrator, that is, he is not a character in the story, and since this narrator sometimes reports the character's inner thoughts and feelings, it is a so called omniscient narrator.

Moreover, the frequent use of indicative in this text assures the reader that the information conveyed here is based on facts not on the writer's opinions or interpretation, and the narrator who

renders this story world into a narrative is reliable.

By paying attention to these narrative elements and components at the discursive level, we can analyze linguistic manifestations of narrative structures.

Now let us turn to the narrative level. This is “the level of story grammar or surface narrative syntax, a structure that ... underpins all discourse” (9). “[U]nderlying universal narrative models” (155) operate at this level.

There are two fundamental narrative models: actantial narrative schema and canonical narrative schema.

The actantial narrative schema is:

a fundamental universal narrative structure that underlies all texts. There are six key actantial roles or functions arranged in three sets of binary opposition: subject/object; sender/receiver; helper/opponent. Together the six actants and their organization account for all possible relationships within a story and indeed within the sphere of human action in general. (19)

Every narrative is to some extent a story about a quest. In other words “A subject goes in quest of an object” (10). A hero or heroine who lacks something tries to resolve the lack. Sometimes he or she succeeds in attaining the object, and sometimes fails. “The object of the quest could be concrete — a person or thing — or abstract, such as knowledge, truth or love” (10).

Based on the study by Propp, Greimas narrows down seven spheres of action: villain, donor, helper, a sought-for person, dispatcher, hero, and false-hero, to three pairs of actants: subject-object, sender-receiver, and helper-opponent.

The definitions of “sender,” “receiver,” “helper,” and “opponent” are as follows:

The sender is an actant (person/idea) that motivates an act or causes something to happen.

In other words, the sender provokes action, causes someone to act. The sender transmits to the receiver the desire to act...or the necessity to act. (10)

The receiver, when in possession of one (or both) of the relevant modalities [want-to-do, have-to-do], is transformed into a subject ready to embark on a quest. (10)

Any actant that aids the subject in its quest is known as a helper. (70)

Any actant who hinders the subject in its quest is known as an opponent. (97)

One way of reading “Up in Michigan” is to identify Liz as a subject and love as an object. This is a story in which Liz goes in quest of her object, love.

As we saw above, the sender is an actant that causes something to happen or someone to act. In “Up in Michigan,” Jim’s presence is the sender. It motivates Liz in her quest for love. Jim’s presence gives Liz the want-to-to modality and transforms the receiver, Liz, into the subject in quest of her object.

The receiver becomes a subject when it acquires one of either modality, have-to-do or want-to-do. Liz becomes a subject when she acquires the modality want-to-do, that is, when she has the feelings that she likes Jim.

When Jim, D. J. Smith, and Charley Wyman go deer hunting, Liz wants to make something for Jim, but she doesn't because "she was afraid to ask Mrs. Smith for the eggs and flour and afraid if she bought them Mrs. Smith would catch her cooking. It would have been all right with Mrs. Smith but Liz was afraid" (60). In other words, in Liz's quest of her object the opponent is Mrs. Smith's presence because it "hinders the subject in its quest." In order for Liz to obtain her object, she needs to wait for an opportunity in which she and Jim are together alone without anyone around them.

At the end of the story Jim and Liz have a sexual relationship. But what Liz experiences is not what she expected. Jim is not interested in Liz as a special person. All Jim wants from her is carnal pleasure from having sex with her. For his purpose any girl would do. It does not have to be Liz. In this sense, Liz does not obtain what she is seeking. All she gets is the disillusionment of her love.

She was cold and miserable and everything felt gone. She walked back to where Jim as lying and shook him once more to make sure. She was crying. (62)

This incident happens at night on the day that Jim, D. J. Smith and Charley Wyman return from their deer hunting trip. After dinner Jim and Liz find themselves in a situation where they are together without other people. Jim asks Liz out for a walk. In other words, this hunting trip gives Jim and Liz a chance to meet by themselves. In this sense the hunting trip and the dinner on the day Jim came back from the hunting are the helper because they prepare the occasion that bring Liz and Jim together alone and give Liz the opportunity to pursue her object. At this stage, the subject Liz attains the competence that makes it possible for her to obtain her object.

Jim came over back of her chair and stood there and she could feel him breathing and then he put his arms around her. Her breasts felt pump and firm and the nipples were erect under his hands. Liz was terribly frightened, no one had ever touched her, but she thought, "He's come to me finally. He's really come." (61)

Jim asks Liz out for a walk, they walk to the warehouse on the bay, and there Liz has the experience.

Externally Liz succeeds in attaining her object because what happens between Jim and Liz is what happens between couples who love each other. But internally she fails in her quest. What Liz wanted was love in the true sense of the word, but Jim is not interested in Liz as someone special. As noted above, what Jim wanted was only physical pleasure that he could get from any girl. In "Coming of Age in Hortons Bay: Hemingway's 'Up in Michigan'" Alice Hall Petry says:

Jim is totally oriented toward bodily comfort and pleasure; under the circumstances of inebriation, Jim would naturally regard coitus as the next element in his catalog of physical

delights,... (357)

What Jim wants from Liz is no different from what he can get from eating and drinking. Although Liz externally obtains the object, internally she fails in her quest.

Let us now move on to the canonical narrative schema.

This schema presents a universal prototype for the structure of narrative. It is composed of three tests: the qualifying test, the decisive test and the glorifying test, which unfold in a logical succession. These tests are preceded by the stage of manipulation or contract. (32) The contract is the stage where "[t]he sender motivates the action, communicating the modalities of desire or obligation to the receiver" (11). Once a contract is established, the receiver becomes a subject and goes in quest of an object.

As we have previously pointed out, Jim's presence is the sender which gives a receiver, Liz, the modality of desire; in other words, Liz discovers her feelings of liking the man. Then the receiver becomes a subject and begins its quest of an object. Here the contract is established. In the third paragraph of "Up in Michigan," we know that Liz becomes a subject and desires an object, in other words, she acquires the want-to-do modality.

Liz liked Jim very much. She liked it the way he walked over from the shop and often went to the kitchen door to watch for him to start down the road. She liked it about his mustache. She liked it about how white his teeth were when he smiled. She liked it very much that he didn't look like a blacksmith. She liked it how much D. J. Smith and Mrs. Smith liked Jim. One day she found that she liked it the way the hair was black on his arms and how white they were above the tanned line when he washed up in the washbasin outside the house. Liking that made her feel funny. (59)

Liz likes Jim, that is, she wants to do something with him, although what she wants to do is not specifically articulated.

The contract is followed by three tests, the qualifying test, the decisive test, and the glorifying test.

The qualifying test is the stage of competence where the subject is actualized and acquires the modalities of being-able-to-do and/or knowing-how-to-do. The subject that previously was in a virtual state becomes an actual subject at this point. These modalities are known as the actualizing modalities. "The subject must acquire the necessary competence to perform the planned action or mission. The desire or obligation to act is in itself not sufficient" (11).

After dinner on the day Jim, Mr. Smith and Charley return from their deer hunting, Liz is "sitting in the kitchen next to the stove pretending to read a book and thinking about Jim. She didn't want to go to bed yet because she knew Jim would be coming out and she wanted to see him as he went out so she could take the way he looked up to bed with her." (61) Jim comes out of the front room and into the

kitchen where Liz is sitting. Now Liz and Jim are alone together. She is now in a position of being able to get what she desires. This is the qualifying test and the stage of competence. She becomes an actual subject, that is, a subject that is actualized.

This stage is followed by the decisive test. This is the stage at which “the principal performance is enacted. It is the primary event (transformation) towards which the story has been leading. In other words, the decisive test corresponds to the moment where the object of the quest is at stake and the subject acquires...the desired goal” (47). This is the stage of performance.

After a small caress in the kitchen, Jim and Liz go out for a walk. “[T]hey walked ankle-deep in the sandy road through the trees down to the dock and the warehouse on the bay....They sat down in the shelter of the warehouse and Jim pulled Liz close to him” (62). This is the crucial moment where the object of Liz’s quest is at stake, and whether the subject acquires the desired goal or not is also at stake.

This performance stage is followed by the glorifying test. The glorifying test is:

the stage at which the outcome of the event is revealed. The decisive test has either succeeded or failed, the subject is acclaimed or punished. In other words, it is the point at which the performance of the subject is interpreted and evaluated... (12)

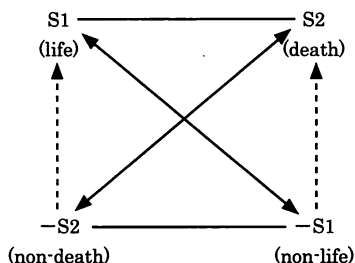
In other words, this is the stage of sanction where the subject’s performance is evaluated and judged. Liz goes through the decisive test, but she does not succeed in getting what she desires. The glorifying test turns out to be negative for her. What she desired was love in the true sense of the word, but all she gets is disillusionment in response to her romanticized idea of love. From the viewpoint of the canonical narrative schema, she is disappointed by the glorifying test. She is hurt and fails to attain her object. This is the end of the story.

Let us now examine the deep or abstract level.

This is the level of the abstract or conceptual: it relates to the inner world of the mind as opposed to the outer physical world of the figurative level. Most importantly, it is the level at which are articulated the fundamental values of the text. (161)

A text is generated from fundamental values. Unlike the physical reality, which can be perceived through the five senses, an abstract reality cannot be perceived by our senses. Good and evil, love and hate are abstracts, and these abstracts are conceived at a deep level. These abstract values can be presented in the form of a semiotic square proposed by Greimas. This semiotic square is expounded and illustrated in the *Dictionary of Semiotics* as follows:

The semiotic square is a visual presentation of the elementary structure of meaning. Articulating the relationships of contrariety (opposition), contradiction and implication, it is the logical expression of any semantic category.



- (1) S1 and S2 are in a relation of opposition or contrariety (one term presupposes the other).
 - (2) S1 and -S1 are in a relation of contradiction: -S1 negates S1. S2 and -S2 are also in a relation of contradiction: -S2 negates S2.
 - (3) -S1 and S2 are in a relation of implication: -S1 implies S2. Similarly, -S2 implies S1.
- (13)

When we comprehend the meaning of something, we cannot understand it in itself. We can comprehend the significance of it in relation to other things. For example, we can have the concept of "high" in relation to the other concept "low." This relationship is called opposition or contrariety. Also we have the concept of "high" in relation to "not high." This relationship is called negation, and the relation between "low" and "not high" is called implication. Likewise, the relation between "not low" and "not high" is called opposition or contrariety, and that of "low" and "not low" is called contradiction, and that between "high" and "not low" is called implication.

The opposing values from which "Up in Michigan" is generated are love and sexuality. Love and non-love are in a relation of contradiction, and non-love implies sexuality. Likewise sexuality and non-sexuality are in a relation of contradiction, and non-sexuality implies love.

Liz is a young girl with rather limited experience living in a small town. Jim comes from Canada to the town where she lives. We are not told much about Jim.

Jim Gilmore came to Hortons Bay from Canada. He bought the blacksmith shop from old man Horton. Jim was short and dark with big mustaches and big hands. He was a good horseshoer and did not look much like a blacksmith even with his leather apron on. He lived upstairs above the blacksmith shop and took his meals at D. J. Smith's. (59)

Alice Hall Petry points out that "all that is revealed about Jim are externals which tell absolutely nothing about Jim's personality, values, or intelligence... What little more that we learn of Jim in the course of the story — that he reads the area newspapers, likes to fish and hunt, and drinks whiskey — still are external elements which do not flesh Jim into a man" (354).

What we know about Liz is that she lives in a small town, she works as a kitchen maid, she is young, her life experiences are rather limited, and she likes Jim. According to Mrs. Smith, Liz is "the neatest girl

she'd ever seen." (59). Liz always wears "clean gingham aprons," and her hair is "always neat behind" (59).

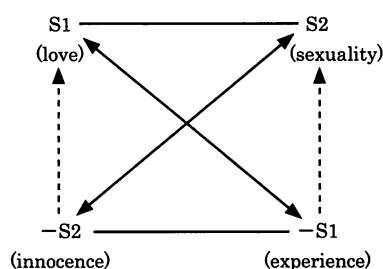
Liz romanticizes about the man from Canada and likes him. What Liz desires is Jim because she has only a romanticized idea of love. In the fall, when Jim, Mr. Smith and their friend go deer hunting, "Liz wanted to make something special for Jim to take" (60). On the night that Jim comes back from hunting, "[s]he didn't want to go to bed yet because she knew Jim would be coming out and she wanted to see him as he went out so she could take the way he looked up to bed with her" (61).

By contrast, what Jim desires is just physical pleasure.

Jim began to feel great. He loved the taste and the feel of whiskey. He was glad to be back to a comfortable bed and warm food and the shop. (61)

Alice Hall Petry says that "Not surprising for a man whose very livelihood involves animals and brawn rather than humans and brains, Jim is totally oriented toward bodily comfort and pleasure" (357).

Innocence, the lack of experience, ignorance, cleanliness, neatness and purity are values implied by Liz or love, whereas experience, liking fishing, drinking and hunting, and the lack of personal interest in a person are implied by Jim or sexuality. The first group of values represented by Liz is associated with love, and the second group of values or activities represented by Jim is associated with sexuality. Thus, the semiotic square of Hemingway's "Up in Michigan" can be represented as follows:



These opposing ideas or concepts are the fundamental values generating the text of "Up in Michigan," which has a traditional semiotic formula of a thwarted love story.

6

As we have seen, a narrative has its own structures as discourse, and it is not simply a random amalgamated account of events. Following the semiotic analysis by the Paris School, when we read a narrative, we are reading it at the discursive level, which is the surface level of language. This is the level at which we can analyze the verbal features of the narrative such as figures, dictions, and grammar. This is also the level where we can study a narrator's idiosyncrasies.

If what we read is a narrative, it has the structure of a narrative. The analysis of narrative structures is carried out at the narrative level. There are two narrative models at this level; the actantial

narrative schema and the canonical narrative schema. The Paris School of Semiotics categorizes characters into three pairs of actants: sender/receiver; subject/object; helper/opponent based on the actantial narrative schema. All narratives are to some extent a story of a quest. While the subject is seeking its object, it goes through the four stages of quest: contract, competence, performance, and sanction. The Paris School of Semiotics names this narrative model the canonical narrative schema.

Finally, all narratives are generated from the deep level. This is the level of ideas, values, feelings, and emotions that are not yet articulated by language. These entities are not given a form yet in which they are verbally expressed.

All three of these levels are integrated into a narrative. Narratives are not limited to literary genres such as folktales, fairytales, novels, and dramas. When we talk to people about our personal experiences, such day-to-day recounting is also a narrative. Moreover, narratives are fundamental intellectual activities of human memory, comprehension, and recognition. We cannot organize our experiences into an intelligible form without narrative structures. Our experiences become experiences only when they are given a form based on a plot and recognized as such. In other words, a narrative is a fundamental cognitive grid that makes our understanding and learning possible.

We can understand our experiences and learn from them better if we become conscious of narrative structures and have control over them. The analysis of the narrative structure by the Paris School of Semiotics provides us with an indispensable tool for the further study of narrative structures.

Notes

- 1) Vladimir Propp, *Morphology of the Folktale*, 101.
- 2) Alan Dundes, *The Morphology of North American Indian Folktales*, 63.
- 3) Roland Barthes, "The Reality Effect." *A French Literary Theory Today*, trans. R. Carter, ed. Tzvetan Todorov (Cambridge: Cambridge University Press, 1982) 11-17.

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