



## The Use of the Setting in Boosting the Theme of Solitude in Selected Modern Short Stories

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### Abstract

Human beings recollect memories, events, or certain actions by the way the snow-flakes cover the leaves of the olive tree in their backyard. It is the setting that gives life much of its meaning, shape and color. For the story writer, setting is the entrance for his readers through which they wander in the world which he creates. Setting is a crucial element of the narrative fiction. In some works of literature, it functions as a character. In certain cases (say a prison, for instance) the psychological toll of setting can be devastating. Writers intentionally set their stories in such a way as to guide their characters and help them not to go astray in outer space and time. The specific time, geographical location, and the mood of the character help the story evolve to attract the reader's attention to what happens next. The texts chosen for this study have the theme of solitude in common. The researchers intend to explore the setting in these texts as they aim at finding the knot which ties the setting and the theme of solitude together. This study follows an interpretive-analytical methodology in which nine modern short stories are closely examined. The literary theory adopted in this research is psychoanalysis; for each text a method of psychoanalysis is applied. The researchers will answer the question of whether the setting plays any role in accelerating the characters' awareness of solitude, despair and

loneliness. The texts are Anton Chekhov's "The Bet" (1889), Katherine Mansfield's "Miss Brill" (1920), D. H. Lawrence's "The Rocking-Horse Winner" (1926), Edith Wharton's "Roman Fever" (1934), Earnest Hemingway's "The Snows of Kilimanjaro" (1936), Eudora Welty's "A Worn Path" (1941), Gabriel Garcia Marquez's "A Very Old Man with Enormous Wings" (1968), Tobias Wolff's "Hunters in the Snow" (1981), and Judith Ortiz Cofer's "American History" (1993). Due to the nature of this topic, it will be inevitable to make reference to the plot in the works selected for this paper.

**Key words:** Setting, Solitude, Short Story, Loneliness, Psychoanalysis

### **Introduction:**

Time and place are the most basic categories of human experience, "individuals and societies continue to experience time [and place] and to regulate their lives" by them (Kenan 2008). One remembers things, attitudes or situations (happy moments as well as sad ones) better by means of setting and according to Maass, it "becomes a character itself" (qtd. in Namin 2017). Among all the various components of fiction, the importance of setting is often overlooked. Jerry J. Watson states that "stressing plot development, recognizing character delineation and growth, and uncovering the hidden meaning all too frequently take precedence over realizing how the setting may aid the interpretation of all the components in a holistic manner" (1991). Concerning liminal settings and characters in E. M. Forster's novel *A Passage to India*, "the idea of space in the novel no longer serves as a straightforward and customary element of fictional writing that falls within the bounds of purely realistic precision and embellishment, but it puts it in a new light making all the characters constantly evolve in time and space" (Özün 2023). Lukens classifies setting in one of two ways: either as backdrop or as integral to the story. As backdrop, setting implies that it has little impact on characters, plot, or theme and much of traditional literature falls into this category which has universal time and place. Integral setting, on the other hand, takes into account the influence of setting on the characterization, speech, action, plot, theme and mood of the characters (qtd. in Watson 1991). The settings of the nine modern short stories are of the latter category since they work as the thread which leads the reader to the theme of isolation and solitude.

### **Review of Literature**

In a work of fiction, setting and theme are the two complementary aspects of the text. Toyi Marie Therese states that setting and theme are integral and interrelated elements of any work of fiction and that the events in these works "turn around patterns of ideas, which

weave a whole work into a coherent and unified entity” (2015). He states that time and space are the sole elements of setting, whereas others have a broader view of setting, they include such concepts as “economic conditions, socio-political circumstances, institutions and ideologies, which influence the actions and behaviors of characters in fiction”. Hood in her study of the effect of the setting on characterization, states that characterization of a work of fiction can be created through the use of the setting; the setting of place and time can be used to show the traits of the characters in the story (2019). She also claims that characters are “forced to make decisions and live a lifestyle in relation to the setting of place and time they find themselves in”. The present study focuses on the link between setting and theme. In the present study, the selected texts have the theme of solitude in common. The researchers assume that the setting of these texts boosts the theme of solitude. Applying psychoanalytic theory, the researchers, with reference to the effect of setting, will study the psyche of the solitary characters and the psychological conflicts that lead them to the states of solitude and loneliness.

### **The Setting of Selected Texts**

In a close reading of Chekhov’s “The Bet”, one can see that it is set in November, 1885 Russia, the major part of the story takes place in a lodge at the backyard of the banker’s garden where the young lawyer voluntarily spends his finest years of youth in a solitary confinement. He is cut off from the outer world in response to a bet about capital punishment. The setting of the story helps in intensifying the actions; “It was dark and cold in the garden. Rain was falling. A damp cutting wind was racing about the garden, howling and giving the trees no rest. The banker strained his eyes, but could see neither the earth nor the white statues, nor the lodge, nor the trees” (Chekhov 2009). It is this cold and unbearable weather that makes the watchman seek shelter and get into deep sleep freeing the banker from vigilance. It is this dreary place and long years of imprisonment that makes the lawyer give up his two million dollars and run away a few hours before the intended time of his freedom. According to Psychological Egoism, “every human action is motivated by self-interest” (Rachels 1964), by accepting a fifteen-year solitary confinement in a small room, the lawyer believes himself to be noble and self-sacrificing, in reality, he was caring for himself only; he has neglected or ignored other people’s importance. The reader does not come across a family member, a friend, or a lover mentioned by the lawyer. He did agree to the banker’s bet “to promote what he conceives to be his interests or welfare, or

happiness, or pleasure” (Lemos 1960). The lawyer’s action was motivated by his self-interest and the ethic egoism held his mind. His ultimate desire was self-directed.

In his book *Setting*, Bickham argues that "If you write about a character whose feelings are sad and lonely, then your setting will look sad and lonely" (1994). Thus the setting says a lot about the psychological effect of the fifteen-year imprisonment.

Katherine Mansfield’s “Miss Brill” is set mostly in a public park in France and the main character is Miss Brill, a teacher of English. She is an outsider in the French community. The writer could have set the story in Miss Brill’s own homeland if she meant not to make Miss Brill’s waters muddier. These facts about the setting reinforce Miss Brill’s sense of emotional isolation. The story begins in an open park and ends in Miss Brill’s “little dark room” although it is still sunny at the concert in the rotunda. These references suggest her loneliness and disconnectedness from others, even though she imagines herself to be part of the team of actors in a play. Thus the change in setting from an open park to a dark and cupboard-like room is highlighted by the sudden change in her mood. The story “focused on the psychological conflicts, and articulated the characters’ inner voices by the use of interior monologues” (Liu 2001); Miss Brill is vividly depicted through the psychological changes she goes through the moment she starts her day optimistically and ends it with ultimate pessimism and frustration. Freud states that consciousness is a small portion of mental life meanwhile a large portion is unconsciousness (Wilany 2015). The unconscious mind examines three parts of the psyche: Id which “wishes to fulfill the urges of the pleasure principle...houses the libido, the source of all our psychosexual desires”, Ego which is “the rational, logical, waking part of the mind”, and the Superego which “acts like an internal censor, causing us to make moral judgments in light of social pressures” (Bressler 2011); the superego follows the morality principle. Miss Brill talks to her fur shawl: “Dear little thing! It was nice to feel it again” (Mansfield 2006). Looking at her case from the prism of the superego, she wants to share with someone her love but she is alone. “If there was an almond it was like carrying home a tiny present – a surprise”; the ego shows how happy she is to have an almond nut in her bread; the id shows that having a nut in her bread is like receiving a gift from someone, a lover maybe. However, because of her loneliness in her room or in the park, the superego tells her never to think about having a relationship with someone or receiving presents from him. According to Wilany, “the superego is the moral aspect [that is in] accordance with the norms of society” (2015); after hearing the harsh comment from the young couple, Miss Brill “went into the little

dark room- her room like a cupboard” without saying a word. The setting intensifies her feelings of loneliness and solitude.

D. H. Lawrence’s “The Rocking-Horse Winner” is set in a house said to be haunted by sounds that communicate non-verbally but unmistakably the unspoken phrase “There must be more money!” A desperate chant is echoing throughout every corner of the house of an aristocratic family. The author does not tell of a specific year, but the reader can infer that it takes place after World War I since “Bassett the young gardener...had been wounded in the left foot in the war” (Lawrence 1995). The wooden rocking horse was put at first in the nursery room which is shared by his two younger sisters, but later it was moved to Paul’s room only to intensify the action and to create a deeper sense of isolation where the boy spends most of his time on his own, rocking it hysterically away from the eyes of the governess and his younger siblings. He rocks his toy horse fiercely to get inspiration about the name of the winner in the horse races to win the bet. Traces of Oedipus complex can be discovered in the character of Paul. On the psychological level, the rocking horse is a symbol of desire and sexual act; he “desires to engage in sexual union with his mother” (Bressler 2011) thus he retreats to his room and secretly mounts his horse and rides himself to a sexual ecstasy. His fierce and autistic rides (which seem like masturbation) are only to predict the name of the next winning horse, he is close to his mother emotionally and wishes to satisfy her with the money he gets from the horse-race bets; his obsessions lead him to do everything to win his mother’s love which makes him pay his life as a toll. It is his dark small room where his rocking horse is that drags him into solitude and eventually to his pre-mature death.

Narcissism is a state of self-love which, even though it comes from an ancient Greek myth, is still present in our time and one may encounter narcissistic people everywhere. The concept, nowadays, refers to states of extreme self-admiration and self-love, self-absorption, or selfishness. A narcissistic individual undergoes a lack of empathy for his peers and a need for admiration from them. Crockatt mentions destructive narcissism which is not anticipated by Freud stating that a narcissistic individual “tries to persuade the ego that it is totally self-sufficient and (tries) to obliterate from consciousness feelings of vulnerability, of love and jealousy, envy and gratitude, or of depressive pain or guilt” (2006). For a short fiction writer “atmosphere, the emotional aura surrounding a certain setting, is more important to him than the actual physical locale” (Gwynn 2007). The prism

of Narcissism will be nifty in the study of narcissistic characters in Edith Wharton's "Roman Fever" and Tobias Wolff's "Hunters in the Snow".

"Roman Fever" is set in Rome, a place known historically for its turbulence, intrigues, plague, and violence. The whole story takes place one afternoon and extends to the sunset. The atmosphere is described as being joyful and light where the two middle-aged women are making their own observations about the world and their past memories. But a change in the mood makes the characters look at the same scene differently; as the sun sets, their conversation takes different turns and it turns their evening into a shockingly unforgettable one. Even the terrace where they had lunch becomes dull and not that enjoyable place it used to be hours before their secret divulging, it becomes a "great accumulated wreckage of passion and splendor" (Wharton 2007). As it gets darker, their dark nature floats and each antagonist becomes morally isolated trying to collect their scattered selves. The setting has its effect on revealing the true nature of the characters. Berkove states that "[N]ot only do the women violate standards of decency and social custom, but in the course of their lifetime of silent combat against each other, they also negate their marriage vows, poison their lives with hatred and deception, and...verge upon murder" (1994); both ladies are narcissistic; Mrs. Slade jeopardizes the life of her friend only to get her out of her way and save her own marriage out of her self-love, and Mrs. Ansley betrays her own friend Mrs. Slade, sleeps with Slade's fiancé, and gets impregnated, she even hides her daughter's identity from everyone. The setting which reunites the two widows, brings back old memories, and intensifies their solitude after divulging their secrets each to the other.

Snowy wilderness, a farmhouse, and roadhouses are the places where Tobias Wolff's story "Hunters in the Snow" takes place. It is set in the woods of Spokane, Washington State where three friends go hunting deer in a terribly cold weather and heavy snowfall. This hostile environment actually uncovers the hostile and brutal nature of the three characters. The unfriendly cold "bleached their faces and made the stubble stand out on their cheeks and along their upper lips enhances the sense of isolation in each one of them" (Wolff 2006). Their friendship seems as cold and chilly as the weather itself. The snow covers everything in "the chalky fields" and disguises pathways, signposts, markers and boundaries. This disguising environment reflects the coldness and indifference of the two other hunters towards their friend's injury. Tub, the isolated man who "looks just like a beach ball with a hat on" is the center of mockery by his two supposed friends because of his obesity; he lacks self-confidence but wants to be respected for who he is. The cold and

unfriendly environment helps Tub reveal how he truly feels. The setting nurtures the feeling of isolation of the three adults. Each character lives in their own world without taking into consideration the other's feelings. Selfishness, narcissism, and egotism are the traits of each one of them; no one cares for the spiritual (or physical) injury of the other. They are individuals with dark side traits who cause interpersonal harm to each other. They are ethically indifferent people who lack sympathy toward their dying friend and indifferent people lack the feelings of sympathy for others or being interested in things around them (Lillehammer 2017); their narcissistic nature urges them to drive the opposite path instead of heading to the nearest hospital.

The title of Earnest Hemingway's "The Snows of Kilimanjaro" itself suggests the setting, which itself suggests a place in Africa which is out-of-reach. A safari camp on the plains of Tanzania is a "pleasant camp under big trees against a hill with good water" (Hemingway 1987), but it would not be pleasant for a dying man. The time is an afternoon until the night of the same day. As it becomes darker, scavengers like the hyenas and the vultures perch closer to the edges of the camp, foreshadowing the immanence of the protagonist's death, he is aware of his situation and the setting brings his sense of loneliness to a boil. On his death bed, "Harry is granted the only chance to travel back and forth across imaginary worlds or across spaces he can return to and explore in his imagination" (Tucan 2015). Applying the theory of conflict-free ego based on Freudian psychology, the researchers try to analyze Harry's character and link it to the setting, which both go hand in hand in intensifying the theme of solitude. Harry realizes his fate and tries to adapt to the reality of his death. According to the APA Dictionary of Psychology, conflict-free sphere of the ego functions "to free up an individual's capacities in life, the result of reducing neurotic symptoms and releasing the energy bound up in them"; Harry makes rude remarks from the beginning to free Helen from undesirable feelings after his death trying to force her leave him on his deathbed. A sign of Harry's goodwill is his cruel and insensible efforts to convince Helen to accept the hard fact that he will die, and "because acceptance is an important section of the adaptation" (Hanif and Joudah 2020); his wish for her is to accept his death and move forward in life after him. He tries to persuade himself that he does not like her and mocks her and her family publicly only to reduce his emotional pain when he leaves this life. The reader notes that Helen remains optimistic, hopeful, and autonomous following her daily routine; she hunts, cooks, and takes bath despite her husband's lying on deathbed while caring for him well. He keeps blaming himself for his

inability to accomplish his duty as a writer. Harry tries not only to “adapt to the prevailing new reality and existing external conditions, but also tries to adjust the external conditions to better suit the current emotional mood and related needs” (Hanif and Joudah 2020); he becomes more romantic, friendly, and realistic with Helen but being in the wilderness cut off from civilization (including hospitals and medical care and means of transportation), death puts an end to his solitude and the negative feelings he goes through.

“A Worn Path” is set on the Natchez Trace in Mississippi during Christmastime in the late 1930s. It tells the story of old Phoenix Jackson’s journey on foot; “It was December- a bright frozen day in the early morning” (Welty 1986). She is walking alone along a risky path which was once the main road for those in business, war, expedition, slave trade, hunting, mail and expansion. She takes the risk to fetch medicine for her grandson. The solitude of old black Phoenix is enhanced by references in the story to images of stillness and death; “the still air that seemed meditative”, “the woods were deep and still”, “Big dead trees”, “a field of dead corn”, and ‘dead leaves”. The description of the wood adds to the sense of loneliness of Phoenix. She is fascinated by the Christmas decoration of the town, but she feels alienated there. It is not the place she belongs to, but in order for her grandson to survive, she must endure alienation. One of the defense mechanisms is intellectualization; it is applied on this text. Anna Freud (1895-1982) showed that intellectualization is one of the psychological defense mechanisms “that is employed when exposed to an instinctive danger in adulthood and represents an endeavor to master instinctive leadership in indirect ways” (1992). This mechanism against instinctive motives can be considered a process of adaptation, thus, Anna Freud believes that the instinctive danger makes humans smart. When the nurse asks her about her grandson, Phoenix replies: “I’m an old woman without an education. It was my memory fail me. My little grandson, he is just the same, and I forgot it in the coming” (Welty 1986). After the nurse’s repeating the question about her grandson for more than five times, the old black woman ascribed her absentmindedness to old age while actually she felt offended by the attendants’ remark calling her “a charity case”. And when the white man’s dogs frighten her to fall in a ditch, she notices that a nickel falls out of the man’s pocket, she urged the dog to go away and she “laughed as if in admiration” to distract the man’s attention and pick up the nickel stealthily. The instinctive danger she goes through makes her smart. Through the setting of the story, the reader is reminded of the unfriendliness of time and place to a poor old



black woman; it reminds the reader of the segregation the black suffered from. Her resilience makes her endure her solitude silently and bravely.

The setting in Gabriel Garcia Marquez's fairy tale "A Very Old Man with Enormous Wings" is a small village on the Columbian sea coast. The sea itself is a magical place where thousands of crabs, shellfish and an old winged man are cast by the tide into the village and most precisely into Pelayo and Elisenda's backyard in which the whole story takes place and where the winged creature is held captive in the chicken coop. The reader is told of the atmosphere where '[S]ea and sky were a single ash-gray thing' (Marquez 1993); it is almost a gloomy place on earth. The old man has both miraculous characteristics of an angel and ordinary characteristics of human beings. The sea and seashore setting are very important because they cast away that poor old creature into Pelayo's backyard. His different physical appearance isolated him from the rest of the people and made Pelayo imprison him in a chicken coop and he became a scene for the onlookers who came from all over the neighboring area and paid the household money to get a close look at that alien creature as if he were a circus animal. The harsh weather worsened the old winged creature's condition who was "lying face down in the mud, who, in spite of his tremendous efforts, couldn't get up, impeded by his enormous wings". He is seen as a nightmare and becomes an odd isolated creature, half human and half angel. The rainy weather makes him loose some of his feathers, but a few months later, he "not only survived his worst winter, but seemed improved with the first sunny days" and gained some new feathers.

The coop is the place where he was held captive for months before getting collapsed due to constant rain and sun. The story can be read from one of the defense mechanisms that is sublimation. Via sublimation one's energy is redirected from undesirable emotions into more socially acceptable ones. Ann Freud states that sublimation as "the displacement of the instinctual aim in conformity with higher social values, presupposes the acceptance or at least the knowledge of such values... presupposes the existence of the superego." (1992). The winged man acted like an angel with miraculous powers; the couple's new born baby recovered from his high fever the moment the old creature was driven into the couple's backyard by the strong sea waves. He became a good financial source for the couple who charged money from the villagers who queued to watch him like a circus animal, they mistreated him by stoning him, feeding him moth-balls, picking his feathers, and even ironing him with a branding iron but, instead of violent reaction, he kept silent and patient in his coop until the day came when he grew new feathers and after a few

attempts he managed to fly away, and that is a mature behavior the old man did to cope with difficult situations. It is the story of the solitude of an old winged creature, half human and half angel.

When it comes to immigrants and displaced people, setting plays a prominent role in feeding their sense of isolation and loneliness. Judith Ortiz Cofer's short story "American History" is a good example of harsh setting and its effect on immigrants. It is set in 1963 during the time of President John F. Kennedy's assassination. The author describes the places as dark and gloomy areas; the apartment building named El Building which is the residence of Elena's family and other Puerto Rican families is described as a "monstrous jukebox, blasting out salsas from open windows as the residents, mostly new immigrants just up from the island, tried to drown out whatever they were currently enduring with loud music" (Cofer 2006), it is seen from outside just like "a prison with rusty windows". This building and the neighboring buildings block the sunlight and its warmth off Eugene's house and kill the roses in its garden. The story takes place in Paterson, New Jersey. The weather is cold and the sky is described as dark. The streets are so dirty that when it snows the white snowflakes turn black as soon as it touches the ground. The school Elena attends is also described as bleak; she hates it because she is bullied by the black girls who call her "Skinny Bones" because she is not energetic enough to turn the ropes fast for their jumping. Elena, the protagonist, suffers from inferiority complex which is according to APA Dictionary of Psychology is "a basic feeling of inadequacy and insecurity, deriving from actual or imagined physical or psychological deficiency". Elena's feeling is due to racist attitudes she encounters on daily basis at school and in the neighborhood. She also hates winter in Paterson as she says: "The chill was doing to me what it always did; entering my bones, making me cry, humiliating me. I hated the city...I hated Public School Number 13. I hated my skinny flat-chested body, and I envied the black girls who could jump rope so fast that their legs became a blur. They always seemed to be warm while I froze" (Cofer 2006). She endures the pain that results from feeling inferior. She looks down upon her Puerto-Rican culture and does not have any feeling of belonging to her culture and her relatives. She longs for having a strong physique and energy that can endure the cold weather of Paterson, New Jersey and jump rope as fast as her black peers at school. Teenagers, such as Elena, with this type become critical and start nagging about everything which later becomes a sort of hatred towards others (like people, school, weather, her own culture, relatives, her own body, and the whole EL building); Adler states that children

“interpret every experience as a defeat, and because they consider themselves always neglected and discriminated against both by nature and by man” (1927). What nurtures her feelings of isolation is the contrasting atmosphere of the house next door which is occupied by the older couple where they spend most of their time in the kitchen and the warmth of the place and the smells of cooking stir her imagination; she dreams of getting married and share that warm place and her thoughts with her future husband.

### **Conclusion:**

Setting is one of the elements that participate in forming a story in a work of fiction. Both time and place affect the characters’ mood and their actions. Setting means aspects of atmosphere, a series of details and nuances which shape the theme of the story. Thus the solitary confinement of the young lawyer in Chekhov’s short story “The Bet”, where he is cut off from the outer world without any connections with human beings, intensifies the theme of solitude. In Hemingway’s “The Snows of Kilimanjaro” where the protagonist lies on his death bed because of his gangrened leg in an African safari camp, he is cut off from civilization. Hospitals or medical centers are out of reach, his worsening situation leads to his feelings of solitude and loneliness. The same is true about the other texts. After a close reading of the texts which extend from Anton Chekhov passing by Gabriel Garcia Marquez and up to Judith Ortiz Cofer, and after analyzing the setting in these texts, we conclude that, besides its role in building the story like the other elements such as the plot, themes, characters, action, symbolism, and point of view, the setting plays a significant role in the stories as if it were a character, male or female, a child, a teenager, or an adult, a human character. We can sense this significance starts with Chekhov and extends to the rest of the short story writers. In D. H. Lawrence’s story, for instance, the setting is a character itself; the house echoes the non-verbal but unmistakable phrase “there must be more money”. It is this setting that drives little Paul to his solitary state and latter to his premature death. In the other texts, the setting plays the same role but to different extents.

The question raised here is whether this significance of the setting is one of the invisible impacts of Chekhov on later short story writers. He is one of the founders of the short story and all who followed him were influenced by him; he is the originator of the use of the setting as a booster of the theme of solitude in the short story. Setting decides on the authors’ treatment of the elements of fiction and especially theme. So both setting and the theme of solitude complete each other as they are interrelated elements of the short

stories. There is a dynamic relationship between the setting of the story and the themes of solitude and loneliness which bring the texts together. In most of the texts, the setting is oppressive; it enhances the theme in question.

## سودی کات و شوین بۆ پالپشتیکردنی بابەتی گۆشەگیری لە چەند کورتە چیرۆکی مۆدێرنی هەڵبژێردراو

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<sup>۲</sup> بەشی ئینگلیزی، کۆلیژی ئاداب، زانکۆی سۆران، سۆران، هەریمی کوردستان، عێراق.

### پوختەى توێژینه‌وه

کات و شوین هۆکارێکن بۆ مەرۆف که ژیاى پێ به‌رێبکات، مەرۆف ئەو روداوانه یان ئەو کردەوانه‌ی به‌ باشی دێته‌وه‌ بیر که‌ په‌یه‌ه‌ستن به‌ کات و شوینه‌وه‌ بۆ نمونه‌ تیشکی خۆر که‌ له‌ په‌نجهره‌ی ژوری نوستنه‌که‌یه‌وه‌ دێته‌ ژوره‌وه‌ یان ئەو وردیله‌ به‌فره‌ی گه‌لای دارزه‌یتونه‌که‌ی هه‌ساری ماله‌که‌ی داپۆشیوه‌. هه‌ر کات و شوینه‌که‌ واته‌ و شیوه‌ و په‌نگ ئەبه‌خشیت به‌ ژیا. کات و شوین بۆ چیرۆکنوس ئەو ده‌روازه‌یه‌ که‌ خوینهر پیایدا تیئه‌په‌ریت و پیاسه‌ به‌ناو ئەو جیهانه‌دا ئەکات که‌ نوسه‌ر دروستی ئەکات. کات و شوین به‌یه‌که‌وه‌ توخمێکی گه‌نگ و یه‌کلاکه‌ره‌وه‌ن له‌ ئەده‌بی گێڕانه‌وه‌دا، و له‌ هه‌ندێک کارى ئەده‌بییدا به‌ کاره‌کته‌ره‌ ژمار ده‌کریت. کات و شوین له‌ هه‌ندێک حاله‌تدا (بۆ نمونه‌ زیندان) ده‌بیته‌ باجێکی ده‌رونی کوشنده‌. نوسه‌ری کورته‌چیرۆک به‌ده‌ستی ئەنقه‌ست چیرۆکه‌که‌ی به‌شیوازیک دانه‌رێژیت که‌ ببیته‌ رێنیشاندهری کاره‌کته‌ره‌کانی ناو چیرۆکه‌که‌ی بۆ ئەوه‌ی له‌ رێ لانه‌ده‌ن به‌ره‌و کات و شوینێکی تر. کاتی دیاکراو و پێگه‌ی جوگرافی و هه‌روه‌ها ره‌وشی کاره‌کته‌ره‌کان یارمه‌تی گه‌شه‌سەندنی چیرۆکه‌که‌ ده‌ده‌ن و سه‌رنجی خوینهر رانه‌کێشن بۆ روداوه‌کانی دواتر. ئەو ده‌قه‌ ئەده‌بیانه‌ی هه‌ڵبژێردراون بۆ ئەم توێژینه‌وه‌یه‌ له‌ بابەتی گۆشەگیریدا یه‌ک ئەگره‌نه‌وه‌. ئامانجی ئەم توێژه‌رانه‌ گوزه‌رکردنه‌ به‌ناو کات و شوینی ئەم کورته‌ چیرۆکانه‌یه‌ و هه‌روه‌ها دۆزینه‌وه‌ و ده‌ستخستنه‌ سه‌ری ئەو گرێه‌یه‌ که‌ کات و شوین ده‌به‌ستێته‌وه‌ به‌ بابەتی گۆشەگیری به‌ به‌کاته‌نای تیوری ده‌رونشیکاری و بۆ هه‌ر چیرۆکێک یه‌کێک له‌ میتۆده‌کانی به‌کارهێنراون بۆ شیکردنه‌وه‌ی ده‌رونی کاره‌کته‌ره‌کان. توێژه‌ران وه‌لامی ئەو په‌رسپاره‌ ده‌ده‌نه‌وه‌ که‌ ئایا کات و شوین هه‌یچ رۆلێکی هه‌یه‌ له‌ پالپشتکردن و خه‌ستکردنه‌وه‌ی هه‌ستی گۆشەگیری و ناویمیدی و ته‌نیاپی له‌ ناخی کاره‌کته‌ره‌کان. ئەو کورته‌چیرۆکانه‌ی هه‌ڵبژێردراون بۆ ئەم توێژینه‌وه‌یه‌ بریتین له‌ "گره‌و"ی ئەنتۆان چێخۆف، "خاتو بریل"ی کاترین مانسفیلد، "ئه‌سه‌په‌ دارینه‌ براوه‌که‌"ی دی ئەیچ لۆرانس، "تای رۆمانی"ی ئیدیس وۆرتن، "به‌فری کلیمه‌نجارۆ"ی ئیرنست هیمینگووی، "کۆنه‌ رێ"ی یودۆرا ویلتي، "په‌ره‌پیاویک به‌ دو بالی زه‌به‌لاحه‌وه‌"ی گابرییل گارسیا مارکیز، "راوچیه‌کانی ناو به‌فر"ی توبیاس ولف، و "میژوی ئەمریکا"ی جودیس ئۆرتیز کۆفر.

**کلیله‌ وشه‌:** کات و شوین، گۆشەگیری، کورته‌چیرۆک، ته‌نیاپی، ده‌رونشیکاری.

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