

**Spatial Symbolism and Atmosphere in Short Fiction :**  
**A Comparative Reading of Hemingway's *Cat in the Rain*, Wilde's *The Happy Prince* and Saki's *The Open Window***

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**Abstract:**

This article builds on the theoretical assumptions in Bachelard's Poetics of space, Tuan's Space and place, Foucault's idea of Heterotopia (Space/Place) exploring how space and place bring meaning into creation with particular reference to three typical short stories: Hemingway's "Cat in the Rain" (1925), Wilde's *The Happy Prince* (1888,) and Saki *The Open Window* (1914). Through careful interpretive and comparative study of these selected short stories, we look at the intersection/interaction value of space, place being in the creation of meaning in these stories. The study shows that the idea of place is used by writers as a humanized space, center with active movement and interaction. In the prose of these three authors there was some variation in representational style when they introduced their characters via places: at times place was a metaphor Beyond representing spatial worlds for these characters, it also served as a sort of atmospheric poetry. The study argues that in the light of the interrelation between characters' space, place, memory, history, action, emotion those China characters whose current demands cannot be met by an understanding reader's guide or someone who is only frequently physically viewing them means include their psychological states and individuality, etc. are their own space/places: this was set up stylistically by the author.

**Keywords:** comparative analysis, topoanalysis, heterotopia, spatiality, place poetics.

الرمزية المكانية والجو في أدب القصة القصيرة: مقارنة نقدية لقصة " قطة تحت المطر " لهمنغواي، و"الأمير السعيد" لويلد، و"النافذة المفتوحة" لساكيدور

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**الملخص:**

تهدف هذه الدراسة الى قراءة الأهمية الرمزية للمكان والجو في تشكيل المعنى والفكرة في أدب القصة القصيرة ، من خلال اجراء مقارنة تفسيرية لثلاث قصص قصيرة نموذجية: "قطة تحت المطر" لهمنغواي، و"الأمير السعيد" لويلد، و"النافذة المفتوحة" لساكي. تعتمد الدراسة في التحليل والدراسة على الأسس النظرية لكتاب "شعرية المكان" لباشلار، و"الفضاء والمكان" لتوان، و"المكان المغايري" لفوكو. تُظهر الدراسة استخدام الكُتاب لمفهوم المكان كفضاء إنساني، كأداة مطعمة بديناميكيات العاطفة وانعكاسات الروح والثقافة والتاريخ. توصلت الدراسة الى وجود تنوع شكلي في التمثيل التصوري للاحداث والشخصيات، الا ان جميعهم قدموا شخصياتهم القصصية من خلال مفهوم المكان كرمز عكس عالمهم المكاني، وفضاءهم الانساني. وتؤكد الدراسة أن المعنى الموضوعي في هذه السرديات الثلاث كان نتاج التفاعل بين فضاء الشخصيات ومكانها وذاكرتها وتاريخها وأفعالها وعواطفها ونفسياتها الجمعية والفردية، اضافة الى التعاطي التكويني للفضاء / المكان، كما يصوره و يشكله المؤلف ويرسم اطيافه.

الكلمات المفتاحية ، التحليل المقارن ، هيتيروتوبيا ، المكانية ، شعرية المكان.

## 1. Introduction

Place as a structural element in literature involves not only narrative structure but also the spatial dimensions of characters and symbols and what they do to convey moral messages.

The place set in a story often reflects the author's style, each characteristic of place for the author of a fairy land and Hebei's details everyday life. But it also varies according to purpose, how this deviates from reality: it might be realistic because subject us lot but lacks visible a pulse; symbolic, on the other hand, suggests its roots are people then symbolizing correspondence to feeling in ones environment.

Writers turn the category of place into a recurring motif that carries thematic message and creates narrative pictorial sense. It performs another function, besides those mentioned above—perhaps (so far least widely understood by scholars) even more important: as metaphor through which human character is fashioned. In a state of life or different regions, writers use specific settings to reflect social identities, set an emotional tone, or list the elements of argument. In its passages, a narrative treats a location not just as fixed space but also as site with cultural implications (someone's home or workplace), a spatial memory (A time and place where there used to be something) and seat of emotion either historical identification native seriality or what Lefbard calls "landfill democracy".

Place can be appropriated as an epistemic tool to sustain hegemonic discourse and authority';, called enjoined violates feminized or marginalized femininity by Sonia Maasoe Junger. Also, place coupled with silver hair experienced history and oppressed memory involves a sense of nostalgia reflecting the historical suffering universal human condition waves that lie in wait for us all no matter where we come from or how much our cursed fate may have ranged across time and space.

In addition, following the rise of area studies and postcolonial/post-war literature, the concept of place has been given added extra weight as one animal experiencing a conflict. Place has become--although few are aware of it or useleas comic symbol instead--a stage between real and imagined space, inhabited by human characters and thus humanized because subjective practices affront notions such as these: to give birth to imagined space. The human lives in here.

By examining the space and place created by short stories under study and how they are used to construct storytones, characterize emotions of the characters within; reflect relationships between phenomena, and symbolize social, historical and cultural meaning--all in an effort to uncover or expose hidden meaning.

Drawing on Bachelard's, Tuan's and Foucault's theories of space, this paper will examine how writers use space in responses to the following questions: How

is space used metaphorically by these authors? In other words what symbols do they put into their stories when choosing where things should happen and what sort of folk act as protagonists in individual settings for one aspect of the story; Where does Rye live?

Do the Sayings of Confucius re-appear in this articulation or do they take on a different form altogether?

## 2. Literature Review

The combination of spatial studies with narrative theory allows us, from what perspective can we see space within a story to which it devotes several chapters. It also provides the bases for shaping storytelling, characters development and expressive themes in narrative.

### 2.1. Spatiality and Narratology

Some of the most famous stories, we recall for their style, character inspiration or crucial themes, but mostly we remember stories in their reporting and stirring settings. This kind of environment construction plays a part in the voice and tone of the story, and it can be redolent of social changes or people's mental attitudes. Place truly reflects the character of a whole age. Writing this way is timebound,"— the narrator says. Place in the story is like a divining rod that directs the place and space of what happens; or wrote Gracia Gonzalez-Aguirre (1998), "It is being done To inform later re-collectors how and from where those two separate pieces originally came into being.. Various accounts of how place is determined by narrative context can be found in literary materials.

Spatial dimensions produce a subjective response from an individual reader (and Lutwack, 1984). By deploying his knowledge of spaces in the context of narrative, The author asks reader to help make a novel. Tools based in being, He reveals for once the real world that lies beneath hidden level in human psychologist-mind and gives indications to people of marking their home-country-life in a credible setting which creates familiarity with both where stories take place things live there but also as part and parcel for whom these accounts contain merits. Place in the narrative thus can serve as a means of "exploring different facets of identity, personal, social, or national".(Brown, & Irwin,, 2006,p.XXIII).

Lutwack (1984) expounds upon the metaphorical purposes of setting and its accommodating human authorial intents. "The quality of a place," claims Lutwack, "is subtly determined by the manner in which a character arrives in it, moves within it, and departs" and its significance "depends on its position visited by a journeying character" (p.29).

In *Hard Facts: Setting and Form in the American Novel* (1985), Fisher dubs the fictional settings of American novels as distinct locations. "Every city [place]

with its streets gives a chart of the soul, a set of figures for the strength and complexity human system." (p.134) The sense of place in fiction is where an individual setting's peculiar traits become related to expressions of collective human history and experience. Through its psychological connotations and cultural associations, hence, it stands as both the surface expression of collective historical consciousness and an entirely individual embodiment in nature or man-made artefacts free from conditioning by other people's consciousness. So, a town may oscillate along a continuum from serene to revolutionary; and part of this fruition lies in its internal cohesiveness at any given moment -- that is, state of breakage from fully past orientations. Again, a sense of place in a novel is not just one single place; it refers to the other places one can touch and understand along with real history's common experience for normal people.

This is a description of the action between setting and character in a novel as well as marks off where particular relationships are found. Character and setting nod to each other in multiple fashions. According to Soja (1989), life-stories are made known through a geography, an environment, immediate loci and "inflammatory bastions of thought and action" since "historical imagination is never pure spirit" (p.10).

In fact, place may appear as a subject in narratology in two main senses: socially, through identity or subjectivity as a situated self or stories of life, and ontologically, as where one belongs to have agency for themselves (Bruner 1991; Somers 1994; MacIntyre 2007; Meretoja 2014).

In "Space, Place, Narrative: Critical Regionalism and the Idea of Home in a Global Age", Benesch (2016) deals with the role of place as home in our globalized era and how narratives mediate our feelings of place, belonging and identity under conditions of globalization. Benesch's book provides a critical reformulation of the concept of home in contemporary placeless fiction illuminated by spatial theory, and maps how stories make an alcove within a global "space" into palpable "homes" or readies sites for cultural expressions (p.95).

Poeticizing place is an important narrative skill. In such distinctiveness is conveyed the seemingly incomplete contact between thinker and world, boundary or limit of passive receptiveness (cf. we have argued for this elsewhere), and also shared sense evaporates into free, aimless Granger-ism--infinitely far away from anything specific that might be called condition, rule or task; at once everywhere Such cases, which happen daily amongst our readership as well as mine or yours, were for me a discovery of latent power from which receptors everywhere are blessed (For the very word "power" in Chinese original is translated nearly always with "potential", so that there was no distinction between unique and other words in meaning). The poetics of place serves as a

catalyst wherewithan is poeticized and spatiality is socialized by human imagination, lending locals their vocation's attunial thrust.

In various ways, Jeremiah (2000:23) defines setting: it is the environment as an aspect of a real physical world; a place physically separate from the author; a descriptive means for orienting readers to issues and skills in language use; in combination with various methods of distinguishing events in time, it determines the social context of a story. Setting, as a localized space typical to China, plays an important role in literary construction. It was not only in China but also throughout its history that this characteristic way of shaping setting was present universally. Many different "chronological places" exist in the history of literature; This gives a genre its unique narrative character--Italian Renaissance poet Vittorini. In Bakhtin's mind, different literary genres are (1981:84) "chronotopically" compatible but not always chronologically so. Each has a unique narrative character because of how it approaches its environment. In his definition, "chronotope" is a synthetic unit of analysis peculiar to literatures which can harmonize the proportions and characteristics different Miami Russian languages take for their temporal-spatial categories. In the same way, I construct a customized place to study English for my own particular use. Jeremiah On an instructional level (2000:23) describes how the location of a place is ideological, it inspires new art forms in imagining or training students. Luttwak (1984: 59) further says that "the quality of a place in literature is gradually formed as some character gets involved with it, moves around the aligned space or terrain (Noise) and then leaves it." Kenny (1996:38) divides settings into two types; neutral and spiritual. Neutral settings are then sub-divided into places and times. Spiritual settings do not have any particular physical location but as they are wrapped up in the customs, traditions and material values that go to make up storyworlds (plots) generally they will not only affect but also determine in this sense what country or social hierarchy provides the backdrop for a given narrative and how it; is interpreted by those people. To this Klarer (2004:15) adds that the unfolding of the new stories can affect their original text as they logically coordinate with other settings and details, the initial situations.

Yet while some scholars argue over-explaining place can drain all of a literary work's distinctiveness (Brown and Irwin, 2006,p.10), others seem to ignore the importance of land as a setting but rather treat it as an inextricable part of their national literature (Lutwack, 1984,p.178). Nelson (1993,p.154) and Hafen (2003, p. 170) believes that risqué life styles on the part of the characters make the land and society be profaned, insecure (at least in America) Bandicooting apart from the indigenous peoples oppressed by their colonizers.

The postmodern trend redraws the concept of place as a spatio-temporal/time and space, in its opportunity world view takes a fluid view of setting as an interfacial quality and hyper-existing reality. The ability to exist is synchronized

with the 0 and 1 binary system of modern technology, and can be recorded as a digital content that drowns historical event of historicity and ontology into one single imagined space-less/sexless/nameless digit of reference. Bieger & Maruo-Schröder (2016) point out the cultural change of spatiality, arguing that "Today, space and place are no longer seen as the stable backdrop for dynamic operations of time but as active participants in social change" (p.2). They also illustrate how traditional conceptions of space and place have been supplanted by a postmodern imaginative geography which takes location as a virtual setting erasing historicity.

2.1. Spatiality in Literature Jefferson He Huai author has talked about the use of place in narration. He has followed its radiance over mountains and across rivers, explaining that writeplace emanates energy in all directions (2012). Place, to be sure, can convey symbolic meanings. Returning to Stein, he gives this example: In her book *Animal Spirit* she describes the life of China through its animals, transcendently intangible without the sunken clay gods (2012). In his *The Sun Also Rises*, Hemingway depicts Paris. Fan over (GB on 31 August—GB with summer down, operating temperatures soaring). In Paris, France (London: Heinemann). Gan Mao Min (2011) traced the development of Chinese literature over the past half-decade. Western culture loves using love to post glyphs that fit nicely with its algebraics. Romance has money too but cannot inspire the exotic wideness of a river like my love for one woman! Fourthly, Mundell believes that in his reading of *Birch's Blood* (2011), Birch is showing us how spatial elements and settings—such as ghost towns and failed tourist parks—symbolically reflect colonial effects and legacies (2018, p. 6). As if they were in an art exhibition, Birch uses these spatial images to show that colonialism leaves not only political and social traces, but also “failed geographies” --lifeless cities, soulless projects, places that are more reminiscent of loss than conducive to reflective thoughts (Birch, 2017). Spatiality features in advice given by many on the use of narrative space. Abu Alam (2011, p. 92) suggests that place serves as a mirror reflecting a character's inner reality, contributing to deeper understanding of events. Obaidat, et al (2005, p.339) finds that a detailed analysis of literary texts reveals that indoors directly relates to character behavior and interactions. It is not just as background but an influential part which shapes the characters' psychic identity and points in directions for society to take course. March (1999, pp. 106-108) connects place with myth interpretation in the western states of the United States. Bowen (1995, pp. 49-50) claims that place makes the smithy in which works are forged.

## 2.1. Related works

This study area was in different directions. This part introduces a few articles about working Ground and Air appropriation in Wilde's *The Happy Prince* as well as Hemingway's *Cat in the Rain* and Saki's *The Open Window*.

Alsheikh (2022) scrutinizes the semiotic quest in Wilde's *The Happy Prince*, showing how the semiotics of place play an all-important role in conveying the intended meanings of the story. In (2024) Fonseka examines Wilde's *The Happy Prince* on the basis of its spatiality as a site for trenchant social critique in Victorian England own terms of poverty and city. The study reveals how Wilde imparts socially religious morals through changing the spatial missions of the protagonist. Abdulla et.al (2023) explore place as a function in Wilde's *The Happy Prince* and as a referential value. The study ends by asserting that this type of name, which is more specifically a place or setting, dominates the story's formal and stylistic structure.

In Meng's (2022) investigation of space in Hemingway's story "Cat in the Rain," he argues that space becomes a system of tropes used to create meaning. Meng suggests how landscape space, social space and individual space in the story reflect individual characters' mental growth, how characters' social relations and pursuits can be epitomized by the theme of individual space. In Kosecki's (2020) study about Hemingway's use of spatial symbolism in the story, Kosecki finds that in spite of its brevity the story "Cat in the Rain" contains a necessarily crisscrossing cognitive texture and narrational pattern which transport message, Signify set with background Breuer (2007) focuses on the importance of the setting as both a socio-cultural and a psychological trope in both "Cat in The Rain" as well as "Old Man at Bridge"; illustrating how Hemingway invests concept of place to criticize the post war realities and creates a nostalgic atmosphere, explaining how a place is a space which contains people's memories, emotions, culture and history. This is compared to the past, where life was stable and safe. Thomières (2013) explores modernisation through the philosophical treatment of symbolic spatiality. Looking at the juncture between space, place and being from a psychological and ontological perspective, Thomières's study offers critical readings. Similarly, Mukazo (2025) examines the contingent interplay between space and place and face, and conscious and unconscious motivations.

In Singh's (2022) article entitled Saki and the art of short story telling: a study in style and author behavior, he takes up the question of suspense. The study highlights how spatiality often sets psychological film-form in the story quickly shaping afresh. *The Open Window* has been translated into Spanish and Greek as "Puertas abiertas. Fonseka's (2015) study studies the topic of wickedness and innocence through the lens of gothic architecture and lively

porticos. Locations are used as characters in the story, communicating (re)formation of identity to characters' lives and social relation.

By careful review and comparison of these science fiction stories it is noted that space and place play an important role in establishing significance. Since the study fails to explore this further essential problem of how spaces that are lived in developmentally shape the story's thematic message, the following list contains a general reading: Formal, stylistic and thematic analyses for each work. This study is the first to compare the preference for symbols and their occurrence in authorship or the generators of artifices of creative practice that these science fiction stories display. So the present study offers an exhaustive comparison of these three stories by analyzing how they exploit their environment Frank Popular by analyzing and contrast. Compared with the three principles of space and place proposed Bachelard (1958), Tuan (2001) and Foucault (1967), -and bearing in mind any similarities to compose a single rule area under each principle.

### **3. Theoretical Framework**

Particular attention is paid to spatial knowledge and how contemporary narrativa use place/space in their stories to achieve meaning designed by narrative. In *Poetics of Space* (1958), Bachelard introduces the idea of home as part of our mind, a psychological place with symbolic meaning inside our space world. This is connected to our international and own personal identity, which constructs our imagination and psyche as well as memory and relationships, even emotions themselves He believes that there is an intimate link between a place as a physical thing and its psychological aspect. They are a type of internal map that poetically delivers meaning, shaping our thoughts, dreams, and memories. They have emotional content and share identity with societal tropes\_\_.

Bachelard uses the word "topoanalysis" to describe "the systemic psychological study of the local areas of our intimate life" (p12). Bachelard insists the symbolic and archetypal associations of place act like an artistic medium to produce senses of meaning "by means of thought and dreams" (p13). He points out that place is not just a physical setting, but also a psychological and symbolical image which "touches us up to unfathomable depth" (p14), carrying within itself the identity of that inhabitant: His memories, worries, emotions, ideas and dreams. Places turn into "places of being" (p16) and therefore it becomes everything within such a space which is invested in memory and experienced intimately. Consequently, Bachelard situates the spatial/spatial-exchange within the reader's sensitized, psychoanalyzed, and socialized experience. The function of place for Bachelard reaches beyond its physical circumstance to refer in this way also to psychic culturathat.

By Tuan (2001)'s count, these same thoughts are richly illustrated in the organization of place as a "humanized" space that at the same time has evolved a compendium of emotional cues, cultural signposts and historic allusions. In Tuan's view, place is the housing of timelessness, where human attachments through memories and emotional connection to the environment shape his/her identity and life. When the Japanese 'soundlessness' musician (1986) says that a room is "the fuzzy image" and space "an unidentifiable object," he is speaking more philosophically than sonically. In "Topophilia: place, space and habitat" by Yi-Fu Tuan, space should be conceived as being 'impressed' with place. Obviously neither space nor time has been subordinated to it, and that can only be achieved when we understand how place comes into existence. Besides, place as site for power constellation and meaning presents itself as an inside/outside, near/remote, high/low, open/closed locational dynamic. We choose one against the other between location and external negotiation. Thus it is the place which functions as a field of human experience, and from these intersecting spaces arise ontological unease, human anxiety or cultural conflicts. Hence place shares with the person and is annexed to a human cognition of space as "spatial frame of reference" (p.26). The conception is that what the one thinks, things are; what the other thinks, they are not. In this way place becomes an identity, carrying effects and feelings of the lodger and the locker, of past, present and future, memories expectations, real and symbolic. Tuan's (p.38) argument "people everywhere tend to regard their own homeland as the 'middle place,' or the center of the world" explains the epistemo-cultural contestations over central/margin, insider/outsider, native/foreigner, accepted/rejected, normal/abnormal categories.

Consistent with this idea, in Foucault's view (1967) these spatial categorizations belong to the discourse of power relations. He coined the term "heterotopia," to describe specific cultural, institutional and discursive spaces that are all inherently "another" world. "For us, space is concurrently a form of multiplicity, a functional way of ordering sites and workloads" (p.47). Where indeed Foucault uses space as discursal concept, we should realize this does not mean that the material objects merely serve as representations of space. The "prison" and "mirror" stand not just for something an ideal utopian as well as dystopian areal, unreal setting, in which meaning is assigned depending on discursive argument itself. But if we move the argument to place marking, locution, and entailment of necessity as a fundamentally different analytical category that must be deployed in analyzing Foucault 's work.

Drawing further on such theoretical meditations on the significance of place and the poetics involved, this essay focuses on the spatial symbolism in selected stories. Each narrative's use of this concept to create a thematic meaning and as the taking-for-granted backdrop for their penwork is how the authors are weaved

onto a map of meaning over space and time. With ample reference to place, the essay emphasizes social, political, and psychological aspects which also shape the narrative structure in terms either thematically or schematically.

### **Methodology**

To say I fashioned the first intuition about space from Bachelard is not explicit enough, more accurately speaking I sought suggestions endorsement at least in part by a Third World bibliography Tuan (2001) and Foucault (1967) interpreted from scriptural, theological terms those made it to China..Now, to achieve this goal the study makes a critical comparative reading of the stories under study. It then expounds further on the meanings of spatiality as used in those texts, and concludes with an account of what can be seen from comparative discussion.

There are three main reasons behind the selection of these novellas, namely: 1) narrative level and structure—he story-telling mode of the three stories is entirely different (Hemingway's prose is minimal, Wilde's symbolic and lyrical, and Saki's witty with a superb ironic crowing), 2) author's national set-up, as each author has come from a different cultural back-round (Hemingway - American modernist with war and disillusionment experiences; Wilde - Irish playwright poet who was critical agai of Victorian social taboos, 3) Epoch trajectory and sensitivity -since the story reflects its epoch sowing the signs of development (Hemingway on alienation and nostalgia; Wilde about moral naivete real socialcontradiction; so serious Ozaki Zenka).

However, collectively these stories show a significant employment of spatiality as an indication of thematic intent, the desires of characters or circumstances in various psychological spaces Better and broader understanding of the story is thus afforded by a comparison study. We can be more precise about how this same spatiality enters into the construction of a given text, that is to say, the relationship between story and its spatial elements can only tell us which the referential drift of narrative design will be in final analysis.

### **Analysis and Discussion**

#### **4.1. Hemingway: "Cat in the Rain"**

Without a *Cat in the Rain* tells the story of an American couple, where weather turns from bad to worse. By inner experiences are given full expression through simple yet compressive images also embodying the content of Hemingway's characteristic style. The protagonists are spending their time under heavy, rainy skies in a small Italian hotel. The simple setting serves as an important aspect of the story itself. Rain and a small hotel room act as a radiant atmosphere suggesting the mood of loneliness, nostalgia, as well helplessness in which hefty doses of doom is beaten out worldwide. Of Hemingway's minimalist

style has brought much immediate realism to this story, while at the same time it makes the characters' inner experiences almost visible to us. By objectivizing experience rather than simply describing how he felt in words, he caused readers to feel virtuosic. Personally, I think this technique is just great! Moreover Hemingway characterises his protagonists within a spatially tiny frame work that links setting to its symbolic connotations. Correspondingly dialogue between the couple is just as voluble and explicit as structured time and place for where they occur, showing up their emotional distance. It really is quite depressing the way people talk at cross-purposes like that – but unfortunately so natural too. The brevity and directness of the dialogue helps highlight this wife's suppression of wanting to say something out loud her query for warmth or interest.

Following in the tradition of this narrative language and style, Hemingway makes superb use of symbolism terminology, thus creating an "Iceberg Theory" effect--that is, simple description sometimes conceals deep emotions and symbolic meaning. In the end, the place, the rain, and the cat are all small elements embodying some large symbolic significance for understanding the characters' inner psychological struggles. 4.1.1. Place Use in the Story Setting plays a very important role in this story. It reflects not only the landscape of events but also characters' psychology. Key features of setting include:

#### 4.1.1.1. Hotel and Room

One room of two pictures, which are not old but trapped, with simple and somewhat uncomfortable furnishings accompanied an intense feeling that she could not escape from this location;- true perception. This time the sleepy husband, whose experience in life up to now has had the effect of shutting out any external interference on his emotions, only works to cage his wife with a feeling of imprisonment no one else knows about. The sense of spatial restrictions and emotional burden on life contrasts with untidiness loneliness This intimacy of one's inner world with the place one is familiar and comfortable that reflects an external sense as yet still unreversed from himself has the traces when at night one wakes up in bed, Typewriterad speare we find no really satisfying expression for this nostalgia Thankyou dear yen o demanding girl heart where it goes least gets most love thirstiness.

#### 4.1.1.2. Rain

For the wife, the continuous rain is a symbol of loneliness and melancholy which reflects her own psychological complexities. The wife's search for the cat breaks off the escape from prison and turns into a quest in quest for love or comfort Therefore (the desire) is also seen as a symbol of freedom. The Rain It could be also seen as acting out the inner world of His Wife against that cold inhuman society outside Huiband as always bent on reading, oblivious if she s feeling sad or happy.

#### 4.1.1.3. Hotel garden and surrounding streets

What is reflected is how small close the environment appears, just frozen like these two people themselves look on the continuation of any other part which might have existed independently until now. It is from this dimension of space that readers experience such intense loneliness and isolation. Perhaps the importance of space should be underscored in conveying psychological states such as here a geographical zone. Hemingway uses simple symbols to connect a location with inner feelings. The kitten symbolizes desire for affection and attention, is a symbol of basic human needs which are unmet. Incessant rain symbol: I know feel cold tremblers from isolation limitation when I come searching for my cat. What else also contradicts itself is a chance to recoup. Human rights International Conference (May 1960, London). c. The hotel and room: These symbolize social restrictions and psychological discomfort, representing limited communication between a husband and his wife.

#### 4.1.2. Place As A Marker for character

The outside world impacts the emotional needs and feelings of the wife tremendously. Here she feels her life and perhaps agency itself constricted as if living in a cage. By using place and atmosphere to signify this sense of imprisonment, Hemingway provides contrast with outside open, free space. By the same token, the cramped and confined room represents a sort of more miserable self-for the husband. An ideal space conducive to reading and taking shelter from the world whose affairs he never found any interest in interfering with.

The contrasting way in which they read and signify space symbolizes the difference in psychological perspective of the two personalities. Hemingway effectively depicts the real emotional distance between the two parties through spatial motifs, where space becomes a metaphor for both separation and internal conflict.

To say the setting of "Cat in the Rain" is a not insignificant character in this story, is in fact typical for all short fiction. The room itself, the hotel and that pouring rain presents a sense of solitary confinement. Also, the wife in her quest for freedom and recognition is symbolized by the kitten scrambling about looking for some safe place to live.

In this story implemented as such a hotel room is turned into an estrangement site where orphanlike detachment and lovelessness reigns everywhere: The first thing to occur in the plot what's more with general implications for everything to come is that an abandoned woman (the wife's still at home) is left alone at home while lights from party halls began flickering. On top of so depicted, Hemingway illustrates that commonplace language and realistic descriptions of settings—the most strictly crafted—should not deceive us into thinking this story has no many

layers of meaning, both real and symbolic. It is an outstanding example of setting's effect on a short story.

### **Wilde: "The Happy Prince"**

Wilde's "The Happy Prince" is an allegorical short story that is considered one of the greatest ever in the English language.

People are deeply grateful to "The Happy Prince" for its imaginative, symbolic setting and brilliant exposition of humanism and social values. He resembles a living Happy Prince statue from a project in Ireland. He has lived with great pomp and luxury.

After he dies these particular memories return to him and allow him to bear witness upon the suffering of the living.

Wilde not only utilized the setting to describe some tragic event, but by making it represent a live part of the story rather than dead chorus and speaking readers directly to see personalities behind these characters, he exposed both how large their tragedy was, rejected fate as well. Some great villain is always going to turn out notonize perhaps because everyone's logic common point has been cruel hypocritical and cruel? Wilde's symbolic narrative style, combined with ingenious spatial poetics, enhances the depth of the story's principal implications, creating a sense of spiritual isolation and distance that enables readers to do more than sympathize with the protagonist, stimulating further scope for individual associations by establishing some amalgam of one's own and that thinking mode. Wilde uses language itself to carry with it additional symbolic meaning, thereby endowing his feelings of empathy or resignation, his tragic mood, an extra richness of thought. The latitude and longitude values that it generates from there will promptly locate on city maps where our various settings can be found nowadays.

The setting is Voldemort so the reader can never doubt who turned out when he showed up! The dialogue between the bird and the statue mirrors such noble human emotions as compassion or sacrifice. By means of this Strange Dialogue, the scene of our labors becomes itself an echo for the moral of this story as well as object lesson; both in large scale and small actions that occur when these two partners travel through a city giving away money.

But Wilde also tells the story in clear chronological order: we first see the statue from an aerial view and then travel with the bird through streets and dwellings, thereby making it even stronger tie between place and action. The writer endows the statue with life through picturability, making externality appear internal, while internality is expressed metonymy.

#### 3.1.1 Deployment of Places in the Story

Place in a story has many meanings, which go beyond the simple environment as a description. It is also a reflection of social and psychological conflict. The important elements of place are:

#### 3.1.1.1. Streets and City

The city represents the real world in which people live, along with its poverty and suffering. Narrow dark streets reflect social suffering as well as class differences. By describing the city, every reader feels a moral responsibility towards poor interlocutors and sympathizes with them.

#### 3.1.1.2. Statue of the Happy Prince

The statue is the symbolic focus of the story. The site of the statue and the way in which it gets forced off also symbolize ideals connected to human values. From Foucault's heterotopic perspective, while towering over the city, looking down on the poor, the statue stands for compassion and charity, yet it paradoxically introduces cool egoism and disdain. The perceptual meaning is determined by ideological position and discursive power relations and conflicts.

#### 3.1.1.3. Places personal to characters

Poor people's homes and their wretched dwellings show the harshness of life and the inhuman nature of poverty. In life the prince is a beggar, and in death he becomes a ragged man, which is symbolic justice and human folly.

The profound symbolism of space in "The Happy Prince". The statue in the square symbolizes "the vision of goodness and its spread," while also commemorating sacrifice. When lonely and empty houses linger around despairing streets, society is affected with an oppressive malaise and heartfelt almanac matters; formally just novel structures become ugly.

The position of the prince's statue is calculated to be "where out-depth and truth converge"—that of New Delhi. It permits the statue to see the pain in areas which it no longer experienced, for having at last reached Shakyamuni.

#### 3.1.2 The effect of the place on characters

This story's characters were very much influenced by their environment. Because of his elevated position, the Happy Prince is an observer of poverty and suffering; in name, he discards his finery for the poor. In habit, he spends much time on the wing of a bird-- a symbol of justice. The humble home of a poor family reflects poverty and suggests the difference in social status between two families. The symbolic and moral message of the key narrative in "The Happy Prince" is expressed through its setting. By using the city, its residents, and the statue of the prince as background material, Wilde symbolically highlights values such as mercy, sacrifice and justice (as objective moral positions). This encourages readers to identify with human suffering.

Window“H. H. Eat Munro”'s “The Open Window” is a fascinating short story which mixes surprise and irony. The story tells of the guest, who arrived at a friend's home only to be greeted with unexpected events. As he arrived, two different stories were told of an open window. The guests are given a sudden psychological traumatism by the past involvement of this window and its influences. Saki demonstrates his interest in psychological torment and spatial allegory through minimal description but maximum effect, reaching with “The Open Window” his most successful conclusion to date.

Even the most informal of his tales therefore tingle with an inimitable chill.

New words result from old-fashioned ones replaced with contemporary expressions. Even the style of noncommittal or indirect speech is different. From the standpoint of an older person, he receives this performance coldly. This frame of mind makes the actor nervous. Known as rebels But one day recognized Now, the trouble with beautiful windows is that you strictly can't avoid seeing them and that is just too big a gap between concept and reality for one's aesthetic integrity sake.

### **3.1.1. Place Deployment in the story**

In this novel, setting isn't just a backdrop for dramatic events. It is something like the soil within which people live and die. Key elements of setting include:

3.1.1.1. The Boarding House Cozy rooms and furniture bring to mind a feeling of social warmth, as do the English folk customs that gradually put the guest to sleep at the same time as they make the sudden destruction seem even W The fact that the stakes in the writer's pursuit of the inner world are enormous, itself means that this is the climax of the story.

3.1.1.2. The Open Window The window is an instrument of psychological and symbolic manipulation, linking the inner and outer self, reality and fantasy as experienced by the girl. It is symbolic of a sense of anticipation, fear and thrill, and becomes the fulcrum upon which momentary tension can be built at the end of story

3.1.1.3. Garden The outside is depicted sparsely in language but evocatively in reality. It compels to make a connection between the open window and the vanished people. It is also an exterior alien threat, and this is where unforeseen things happen.

The unmoved scene outside fits in with the meaning of the open window, for the vanished people. From the outside, too, a different and alien threat looms up.

This is where the unforeseen occurs. The open window as an image is a false invitation to the outside world and the unknown. By doing so the author indicates that environment can generate emotions and serve as an instrument of literary irony. The safe, everyday appearance of the home is thrown into psychological chaos by Thanks~This is a house of psychological surprise because of the story the girl tells. The garden or open air symbolizes a world unknown, in order to

control Your own emotions can not be, as such causes the anxiety and unease experienced by her dreaming guests.

### 3.1.2. The Influence of Location on Characters

Therefore, the automatic open window makes people feel a little dread and wait for the worst. The reader is expelled into Mrs. Sappleton's nervous tension. In order to demonstrate her cleverness and show character, the little girl, with all five senses alert to the setting, manages a dynamic transformation of it into effective plot component. The setting in *Mr. Pan* must be everything to Miss Winnfield and plays back these points as family events, which helps the audience realize how supporting characters support narrative symbolism not only by their dialogues but also by whole situations that are the fold-through context for what they say or do.

Overall, the setting in the story is not just a description of the environment. It also functions as an important plot device and means to generate psychological and comic tension. Authors like Saki: Note the window slightly open, the toilet place and garden setting all reflect the psychological delay in space verses time of Saki, teach how a writer uses setting to guide his reader's expectations (and when they are satisfied) to provide surprise at conclusion. Thus it follows that location in a story can become an effective dynamic element utilised by the writer both as part of shaping plot and in creating literary and symbolic meaning. Comparative implications.

Place is the foundation of comparative cultural studies, claims Frost (1992, p90-99). Historically significant texts attempt to create a new paradigm for setting, space and place by reinterpreting social experiences in different patterns of space and location, as Fisher (1985, p134) has put it. Based on this understanding, put the three stories together and make a detailed comparison of their impacts on place-- whether geographical or insignia in otherwise commonplace language-- then point out similarities and differences.

Place plays a big role in all three stories for issues as diverse as a character's emotions and the emotional states of characters. It also guides the reader to experience people and events. In Hemingway's "*Cat in the Rain*," the setting (room, hotel, rain) mirrors his wife's loneliness and emotional estrangement, creating an atmosphere imbued with nostalgia and a longing for both tenderness and love. In Saki's short story "*The Open Window*", the setting (house, open window, garden) generates abrupt psychological tension as this window comes to be a tool for both psychological controlling and fraud, underlining the terrible power a setting might have to elicit sudden feelings of humor or fear. An analysis of the similarities among the three stories studied shows that place is not just a physical scene for events. It functions mainly as a counterpoint to psychological or moral themes, and as a repository of social and cultural implication. In all of

them, the setting helps us to understand more deeply about the characters and their inner conflicts. The cat and the rain in "Cat in the Rain" symbolize the desire for attachment, for explicitly recognized attachments with a certain place. The hotel room and hotel signify social constraints and isolation. In *The Happy Prince*, the statue symbolizes compassion and generosity. The city represents social injustice and suffering. The streets and houses mirror poverty and symbolic justice. In "The Open Window," the window signifies a riddle and deception, the house represents false security, and the garden adds to a sense of expectation and psychological tension.

In Hemingway's version of the story, the location of the wife reflects her emotional isolation and shows that she needs love to survive. For Wilde, this place allows the statue and bird to practice compassion and giving, reflecting social justice. For Saki, the space in which this is set creates a mental stress for the guest and shows how skilfully the girl uses space in order to control her emotions.

No matter what his theme, setting seems to act on characters in an exalted fashion. In his theory of place (as-closed structure), Hemingway is examining not outside physical impact on a character, but rather an inward psychological effect. Wilde is looking at social consequence of place itself as well. Saki examines some unexpected effect places have upon individual's mind.

While Hemingway looks for a spatial symbol of loneliness and personal isolation that occurs in the interior, Wilde uses the external space commenting on society and human condition, and Saki is concerned with spatial frame as embodiment for psychological boundary between truth and deception. Places mean people's history, mind, soul (should be feelings also). So the three writers' discuss the sense of place more as a cultural site than a location of habitats. In "Cat in the Rain" (4:1968), Hemingway contrasts inner world of a place with its outside world, to symbolize the cultural effect on nature. And Human feelings, such as other realms of Saki approach, are brought into juxtaposition against their respective external worlds. The rainy weather is used as objective correlative -- metaphor representing something objective which is part of the world out there -- for how wife is Narritu's suffering and discontent. The small room with its cramped conditions for living houses not only the cramped spirit of a busy housewife, but also the quiet self-sufficient character of husband.

As a moral symbol that is also synonymous with justice and sacrifice, Wilde employs the scenery. The whole statue's magnificent standing posture is that of continuing and mainstream charity amid social evils. With the bird's flight and the spirit of the statue, on the contrary, there is room for free open progress to victorious perfection within mankind. The place of the afterlife is exposed as a reminder of death— an advice to obtain salvation and retain purity in humankind.

In "The Open Window," Saki uses space as a boundary that is hard to detect between fact and fiction. The oncoming of the guests into the community is assumed to be one from the unknown metaphysical worlds, come to companion human leavers of life. Once the guest steps in, the story starts with a quest how a window can metamorphose into an identifier of possibility that seemed impossible. Also, the window serves as a place in which to link the inner and outer worlds, being a man-made culture compared with God's creation outside, or the close at hand outside another wide open ahead.

Thus, the poetics of the place give a spatial significance to the house that is multifarious: truthful and deceptive, secure and menacing, mortal and death-like, and both temporal ✓ yes-to-day temporal while timeless ✓ eternally meaningful. It is also a place of self and other, being and non-being. The heterotopia of the place marks out a set of references that contrast the outer with the peculiarly estranging threat as opposed to known, humanized or secured inner.

#### **4. Conclusion**

Repeatedly, the study offers a comparative critical review of the different meanings is given to place in all three tales. We find that the study shows a significant and clear difference in authorial focus of choice as well as playing manner and hope, each broken down depending on its purpose and style.

Although inner experiences and emotional unity is symbolic of the place in Hemingway's story, social and moral symbolism is strong in Wilde's work. In Saki's narrative, though, we encounter psychological manipulation surprise, comedies of errors. The very last work the study poetics of place is a central literary device that frames the story line and thematic fiber. When we look at where these stories take place using Bachelard's poetics of place, we see how it's a catalyst that generates emotional and psychological tension. At the same time, place itself works as a trope for social-cultural references. Psycho-cultural Meaning of the Poetics of Place Tuan's theoretical propositions about spatiality serve to analyze the referential value of the spatial symbolism in setting and places for meanings in these stories. The small, cramped hotel room, with its dreary weather outside and open window, those awkward city streets, tell more about people's personal memories and cultural associations than anyone idea of spatial symbolism. They are child. Implements Milieus of Positioning and Repositioning In Foucault's concept of Heterotopia, these spatial symbols provide an interface between spatial symbolism and narrative discourse. The sense of imprisonment and repression is given out by the confined environment in which that long-legged man sits seeringly at another table. The spacious garden and well ordered hotel hall, on the other hand provides an opposite to internal space -- Utopian location of freedom and pleasure! In addition, the open

window and statue function as paradoxical spatial symbols. They express an individual's freedom from a society's structure while at the same time acting upon society security and even peace by threatening it.

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