A STRUCTURAL ANALYSIS OF N.V. GOGOL'S 'THE OVERCOAT'

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Abstract

Written by the renowned Russian novelist Nikolai Vasilievich Gogol in 1842 as a short novel, "The Overcoat" is a highly influential text for its successors. In this study, Gogol's contribution to literature in terms of literary communication will be clarified systematically through structural analysis. The method presentation is followed by an extensive analysis part and in conclusion, the deep structure formed in "The Overcoat" is revealed. The results reached after the analysis are of importance for literature researchers as well as for those who study literary communication.

Keywords: Literary Communication, Structural Analysis, N. V. Gogol, The Overcoat.

N. V. GOGOL'UN 'PALTO'SU'NUN YAPISAL ÇÖZÜMLEMESİ

Öz

Ünlü Yazar Nikolai V. Gogol tarafından 1842 yılında kısa roman olarak yazılan Palto, kendisinden sonraki dönem üzerinde yoğun bir etki bırakan bir metindir. Bu çalışmada, yapısal çözümleme yöntemi kullanılarak, yazınsal iletişim açısından Gogol'un edebiyat dünyasına sunduğu katkı sistematik olarak belirim kazandırılmaya çalışılmaktadır. Çalışmada yönetimin sunumunu, kapsamlı analiz bölümü izlemekte ve sonuç bölümünde Palto'da oluşturulan derin yapı ortaya çıkarılmaktadır. Elde edilen bulgular yazınsal iletişim alanında çalışanlar kadar, edebiyat araştırmacılarına da yardımcı olabilecek niteliktedir.

Anahtar Kelimeler: Yazınsal İletişim, Yapısal Çözümleme, N. V. Gogol, Palto.

1. Introduction

The Overcoat is written by Gogol in 1842 as a short novel. The novelist deals with the everyman theme by looking at an anecdote. The protagonist Akaky Akakievich's life portrays the life of ordinary people of the Czarist Russia period.

Being an impoverished government clerk, Akaky Akakievich is teased by younger clerks because of his appearance, especially because of his threadbare overcoat. Therefore he decides to have the coat repaired. But, his tailor, Petrovich tells him that the coat is irreparable. Although the cost of a new overcoat is beyond his salary, he forces himself to live within a strict budget and gets a new overcoat sewn. However, his possession over the coat lasts a short time. His new overcoat is mugged by two ruffians at midnight on his way home after a party organized by his superior. Then, he tries to get help from a chief officer of police, yet he gets no result. He decides

to ask for help from a bureaucrat who is referred to as a person of consequence. However, he gets no result again. Moreover, he is insulted and gets sick. After being exposed to such physical and psychological violence, his body is defeated and he passes away. After all, this ninth grade clerk who is not considered important by anyone will carry on his role in the narration as a ghost. Stealing everybody and his brother's overcoat, this ghost finds peace and disappears when he steals the overcoat of the person of consequence.

Aim of this study is that Gogol's contribution to literature in terms of literary communication will be clarified systematically through structural analysis. It might be possible to comprehend the structure of the story which seems to be rather simple with the summary above through the use of structural analysis method. The method presentation is followed by an extensive analysis part and in conclusion, the deep structure formed in "The Overcoat" is revealed. Here, beyond Gogol's writing strategy, through a set of analysis focusing on the meaning of the text, fictionalization, the position of the narrator, characters, timeliness and spatiality are tried to be determined.

2. Method

2.1. Structural Analysis Method & Its Principles

The analysis carried out in this chapter is mainly based on the model that was determined in N. T. Öztokat's book (2005) entitled "*Yazınsal Metin Çözümlemesinde Kuramsal Yaklaşımlar / Theoretical Approaches in the Analysis of Literary Text"*. Considering the view that it is essential to put some basic principles into practice while carrying out a structural, semiological or narrative analysis, Öztokat highlights the central position of developing a reading towards the fiction formed by the text, throughout the analysis.

As in the case of others, such qualitative research methods moves from uncertainty and indicates that re-reading a text should be done in an exact way. In this chapter, the method will be adapted to advertising narrative. The analysis based on terminological practice initiates the model with the concepts " Mimésis" and " Diégésis".

2.2. Mimésis and Diégésis

Handed down from the ancient times of Plato and Aristotle, these two concepts use the discursive and narrative dimensions of the text in order to distinguish the difference. Whilst mimésis (imitation) emphasizes the narrative dimension of the text, diégésis (speech) refers to the discursive field. There are mimetic and diegetic differentiations within different types and

movements. These two concepts constitute a complex whole composed of narratives of events and words within narrative structure (Öztokat, 2005, pp. 116-119; Jahn, 2012, p. 45).

2.3. Narration and Fictionalization

Öztokat emphasizes that narration itself is a discourse. At this point, a researcher is supposed to analyze the present situation and semantic changes. Here, when carrying out a contingency analysis, a transition from S situation to S1 situation and from M meaning to M1 meaning seems to be an effective method to help make an analysis table. Reading these in parallel plays a key role to grasp the move of narration. As is known, Genette states that story and narration couple is nothing without fictionalization and therefore proposes a triple. Here, whilst story reflects the events, fictionalization reflects the acts of the story and narration reflects the written form of the acts. On the other hand, Klinkenberg emphasizes the relation between narrative and narration. According to it, a narrative sign comprises on two levels as content and telling. Content expresses a universe of the fictionalized or real events while telling reflects the incarnational form such as fiction, film within discourse. Greimas and Courtés (1991) define narrative as a produced utterance, fictionalization as transfer the narration and narrator as the subject of the statement authorised by the subject of the utterance. Authorisation can be actualized cognitively, virtually or passionately. As to Reuter, concerning narration, he puts a stress on the significant technical choices that provide the organization of the fiction in the presentation of narrative. These line up as pause, summary, ellipsis and scene. Giving place to Genette's differentiation of empty center, internal and external focalization, Öztokat underlines that observation and discourse formation are two concepts to be taken into consideration. (Greimas & Courtés, 1983, p. 69; Genette, 1980, pp. 33-86; Öztokat, 2005, pp. 119-124).

2.4. Narrator

Öztokat, who defines narrative as an utterance and fictionalization as the transfer of the narration, conceptualizes the narrator as the subject of the statement authorized by the subject of the utterance. Cognitive, virtual and passionate authorization is all relevant to the narrator. The way of focalization (empty center, internal, external), knowledge level which determines the position of the narrator are determinant on the type of the narrator. Öztokat divides the narrator as homodiegetic narrator, inner-fictional narrator within the narration, and heterodiegetic narrator, exterior-fictional narrator out of the narration. Moreover he makes another distinction concerning the protoganist/autodiegetic narrator, who is a character of the story himself, and the objective narrator who is not a character of the story (Genette, 1980, pp. 212-263; Öztokat, 2005, pp. 124).

2.5. Characters

There are a wide range of character types used within narratology, and a character is ascribed an utterly different meaning in this field. Character defines persons who do the acts in a narrative. There would not be a plot without acts. Specificity level is determinant of the distinction between character and type. A character is someone who is idiosyncratic. On the other hand, a type is an overall notion. Everyone's personality structure is as different from each other as snowflakes, yet it is also possible to classify persons within specific templates. These classifications are called "type" (Baldick, 2001, p. 265; Özakman, 1998, pp. 114-133). A grocer, an academic member, an inspector may all set an example for types. As for a narrative actor, s/he is the character in action. In terms of narratology, character has a statically meaning. People with specific features are called characters. When the characters are considered in terms of function, they are described as actors. A character ranks as an actor when he acts so as to position himself in some way within narrative. That is to say, actor concept is related to narrative actuality (Jahn, 2012, pp. 112-119).

In a narrative, the most important factor that leads characters to be perceived by some means or other is functions they undertake within the story. They are supposed to have essential qualities to perform these roles. These qualities may both be good or bad, as no one is perfect. Some persons are pure while some are rotten. Some are bright, some are obscure. When we constitute our environment in our daily life, we might utilize people who have the qualities we look for. Not many people appeal to you, yet in a narrative, every character type is essential and serves a purpose. Even if a characterless person has a function in the plot, s/he may take place within the narrative. As a matter of fact, ironically, there are very few characters that can be said to be perfect in narratives. Most of the characters are actors with deficient or defective personalities. Authors value mental deficiencies more than absolute morality (İlerialkan & Yılmaz, 2015).

Narrative theorists have various classifications. The first classification is done according to the significance level of the character. As to this, we may separate character types three ways as protoganist(s), second-degree proroganist(s) and persons who play a smaller role (Kıran & Kıran, 2011, p. 214). In The Lord of the Rings, characters like Frodo and Aragorn are protagonists, characters like Meriadoc (Marry) and Pergrin (Pippin) are second-degree characters, Hobbit who tells dark cavalry where Baggins are when the door is knocked, is the character who plays a smaller role.

Another classification about characters is done according to their relations. In a narrative, the relationship between character A and character B, the relationship between

character A and character C and the relationship between character B and character C would be different from one another (Kıran & Kıran, 2011, p. 214). In The Lord of the Rings, Gimli's relationship with Logolas and Aragorn is different. Also, the relationship between Legolas and Aagorn is different from the relationship between Aragorn and Gimli.

Formation of double groups like husband/wife, friends/enemies, mother/daughter or triple groups like husband/wife/lover, mother/father/child is another method for character classification. Apart from these, characters may be classified in political, social, professional groups, in unity associations such as love, family, trade bodies, in rivalry groups that show up in love and professional life, in opposing groups such as man/woman, single/married, young/old (Kıran & Kıran, 2011, p. 214). There are also conceptualizations that are peculiar to the narrative theorist out of these general classifications. E. M. Forster lays an emphasis on two character groups as being flat and round character. Flat character is statical; S/he does not change within the story. The latter undergoes a change (Jahn, 2012, pp. 116-119; Forster, 1985). The characters in *The Lord of the Rings* are flat characters. On the other hand, the characters in G. R. R. Martin's *The Song of Ice and Fire* book (2013) are round characters. Deanerys Targaryen is a child. Her elder brother makes him marry Khal Drogo, the leader of Dothraki army, to gain the throne. In time, she becomes a Khalesee. Arya Stark is a child, too. She is the youngest daughter of Lord Stark. She has an adverse humor yet as the states of affairs change, her character will change. As a result, her character undergoes a change, too. First her father, later other members of her family will be killed. She becomes desolate as a child. She has to defend herself. She is not that child Arya anymore. We cannot see a distinct difference between Frodo who lives in Shire and Frodo who throws the ring into fire (Yılmaz, 2014).

According to dialectical narrative model, pivotal character and opposing character play the principal role. Propp puts an emphasis on seven character types as the villain, the dispatcher, the hero, the donor, the helper, the princess and the false hero. Apart from these types, there is another distinction as confidant characer, foil character, choral character (Jahn, 2012, pp. 116-119; Kuzu, 2001). Sam in The Lord of the Rings may set an example for the confidant character. Confidant character helps us know the pivotal character better as the pivotal character confides him. If a confidant character is not placed in the narrative, two choices are left: Either direct information about the pivotal character must be given, but this will decrease the aesthetical value of the text, or the pivotal character is rendered mystical. Foil character, defines the extras that brighten a valuable character like velvet. Such characters are functional. The function of foil character is dialectical. If a character is desired to have courage, S/he might be met with a coward. For instance, while character A is running away in a situation, if character B

acts venturous in the same situation you do not need to say that character B is a brave person. In some situations, however, you must make characters tell such things to each other as setting a stage for every accident would extend the time of the film unless you do this. Choral characters undertake such a function. Choral character is the name given to those who do not have an important role in the general story cyclically like greengrocer, grocer, and shoeblack. They only confirm certain things or make small definitions. Roles of such choral characters are limited to these scenes and their existence is functional.

Having mentioned Propp's character types and Greimas's actantial model, Öztokat states that deficiency and fullfilment situations shapes characters within the context of sender and receiver. At this point, she emphasizes that emotional and passionate roles path will play a significant role to get us comprehend the underlying structure (Öztokat, 2005, p. 125).

2.6. Plot

Öztokat mentions that plot is a notion which predates structuralism and this notion cannot find itself a place in the analysis. After all, analyzing a narrative means analyzing the plot (Öztokat, 2005, pp. 125-126).

2.7. Temporality

Öztokat states that temporality goes into division: Enunciation time that reflects the time in the story (yesterday, now, tomorrow) and utterance time that reflects the time in the story (past, now, future). During the analysis, in utterance time, a chronological order is obtained referring to the narrated now, enunciation time, on the other hand, is effective to form both the story and the narration (Öztokat, 2005, pp. 126-127).

2.8. Spatiality

Like temporality, spatiality in narrative go into division, too: The spatiality of the fictionalization and the spatiality of the story are different from each other. Enunciation spatiality (Here: fictionalization), utterance spatiality (There: story). Spatiality, time and person constitute the narrative coordinate (Öztokat, 2005, pp. 127-129; Yücel, 1979, p. 11).

2.9. Description

Genette sees fictionalization as a suspending process, description informs the reader and makes them focus (1980, pp. 113-161). Description can be traditionally defined with the function of showing that characters, things, place and the period of the diegetic narrative or the story are realistic and credible. In modern fiction, however, it is given the meaning of a narrative element that directs the reading process of the reader or intervenes directly. There might be multi

descriptions about the event within the same text. Description is a kind of discourse and can be evaluated as a process involving observation, enlightenment and concentration (Öztokat, 2005, pp. 129-130).

2.10. Dialogism

According to Bakhtin, in narrative, the professional jargon of the writer and characters' use of language change. These two notions which can be named as direct discourse and indirect discourse lead to the formation of a hybrid language. As the language in the narrative has multi discourse, language is multi vocality. Transferred or quoted discourse protects the freedom of the speaker (Öztokat, 2005, pp. 130-132).

2.11. Narrative Levels

Narrative levels are a concept about fictionalizing the notion. It is mentioned when there is more than one narrator in a work. When it comes to an extensive narrative, Greimas mentions narratives that involve and that are involved. Here, the involved narrative is at the core of the story. In other words, it can be said to be the real narrative. The involving narrative, on the other hand, arouses a feeling of real and functions as the opening of the story. If the involving story is approached as the first level, a primary narrator can be mentioned here. Likewise, the involved narrative is taken as the second level and a secondary narrator functions here. These interwoven narrative structures are used more to constitute narrative strategies than to guarantee the relationship between discourse and reality in modern narrative (Öztokat, 2005, p. 132).

2.12. Isotopies

There are some common or similar allusions in the text and some of them are due to the synchronization of the two stories. The arrival time of the police car, the masks the robbers and the children use, the car that pursues, "Race Mode" button/"Eco Mode" button, the route used to chase the car, the use of gear, parallelism seen in angle and scale of shots, the car that tumbled down/tow truck, statue/picture, grandfather/recipient, raid team/friends of the children are among primary major isotopies. It is isotopy that provide the interactive continuity to a large extent.

3. Results

3.1. Fictionalization

It is possible to divide the fictionalization of 'The Overcoat' into eight as a routine life, need for an overcoat, purchasing the overcoat, deforcement, struggle, death, resurgence and disappearance. Contingency transitions are as in figure 1:
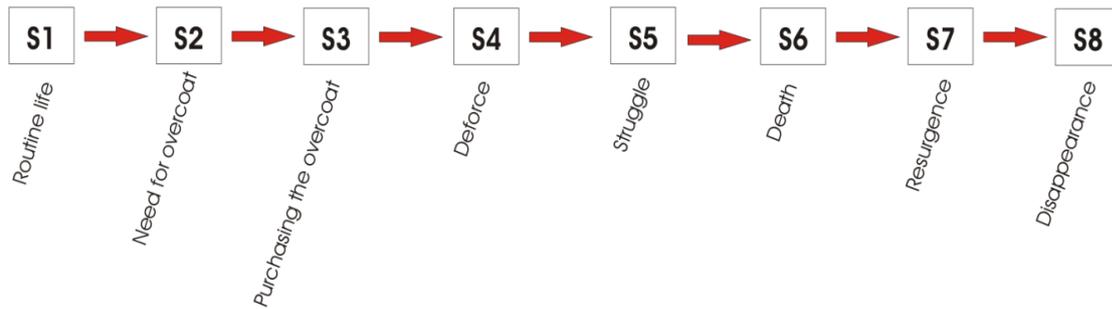
Figure 1. Contingency Transitions in 'The Overcoat'.

These contingency transitions lead to a certain conversion on the meaning. Aforementioned meaning transitions are as follows:

M1: Akaky is a ninth grade clerk who leads an ordinary life.

M2: Need for a new overcoat appears for Akaky and this is something tough for him.

M3: Despite all the rigours, Akaky struggles and gets a new overcoat sewn.

M4: The overcoat is deforced by bearded assailants and Akaky panics.

M5: The deforcement of the overcoat is an unrecoverable financial and emotional damage for Akaky and he strives to take it back.

M6: The deforcement of the overcoat and his futile struggle to take it back damages Akaky psychologically and he passes away in the end.

M7: Death is not an end for Akaky. He rises from the grave and his ghost turns St. Petersburg upside down.

M8: Akaky steals the overcoat of "The Person of Consequence", takes his revenge and disappears.

Reading the contingency and semanticity transitions -symbolized with the letters S and M respectively above - lineally in a successive manner provides us with the progression template of the story. With a parallel reading, situation changes and the meaning changes depending on these will be analyzed.

3.2. Narrator

Narrator in "The Overcoat" narrates the events as if he witnessed the events himself and as if the readers are part of the story, yet, this is an illusion. This creates an impression like it is inner narrative. However, the narrator does not get involved as a character in the story.

3.3. Characters

Character distribution in 'The Overcoat' is as follows:

Table 1. Character distribution in 'The Overcoat'.

Name of the Character	Features of the Character	Type of the Character	Frequancy
Akaky Akakievich Bashmachkin	Unobstrusive, has a low awareness level, absent-minded, short, redheaded, has frontal baldness, a wrinkled and red face.	Protagonist	24
Petrovich the Tailor	Old serf, has blindness in one eye, has a pocky face and alcoholic.	A character who plays a smaller role	7
Wife of Petrovich	Not beautiful, wears a cap on her head instead of a cover.	Choir character	7
The Important Person	Status quoist, disciplined, strict to his inferiors, tenderhearted by his friends.	Second-degree protagonist	7
Employee with Advice	Cynic	Foil character	6
Landlady of Bashmachkin	There is no information.	A character who plays a smaller role	5
Akaky's Ghost	In disguise of a clerk	Protagonist	5
Top Ranks	Unfriendly and despot	Foil character	4
The chief clerk's assistant	Earnest and wealthy	Second-degree protagonist	4
Bearded Assailants	Gigantean persons with handlebar moustache and unclear faces.	Opposing characters	3
Civil Servants	Reckless	A character who plays a smaller role	3
Karalina Ivanova	Mistress of The Person of Consequence	A character who plays a smaller role	3
Chamberists	Reckless	Folyo karakter	2
District Police Chief	Honest, religionist, skeptical	A character who plays a smaller role	2
Friend of the Important Person	Nice to talk to	Foil character	2
Watchers	There is no information.	A character who plays a smaller role	2
Childiren of the Important Person	Young and beautiful children	A character who plays a smaller role	2
The Second Watcher	Frail and coward	A character who plays a smaller role	2
Magistrate	A resentful civil servant	Choir character	1
Mother of Bashmachkin	Akaky's mother. Wife of a civil servant, a good hearted woman.	A character who plays a smaller role	1
Ivan Ivanovich Yeroshkin	Akaky's godfather. A registrar in the senate and a very important person.	A character who plays a smaller role	1
Arina Semiyorovra Belobrushkova	Akaky's godmother. Wife of a police inspector and a woman with rare virtues.	A character who plays a smaller role	1
Chimney Cleaner	There is no information.	A character who plays a smaller role	1
Watcher	There is no information.	A character who plays a smaller role	1
Washerwoman	There is no information.	A character who plays a smaller role	1
Doorman	There is no information.	A character who plays a smaller role	1
Maid	There is no information.	A character who plays a smaller role	1
Guard	There is no information.	A character who plays a smaller role	1
Anna	The onetime cook of the landlady and the present cook of the chief inspector.	A character who plays a smaller role	1
Physician	Meticulous.	A character who plays a smaller role	1
Retired Musician	Onetime flutist	A character who plays a smaller role	1
Wife of the Important Person	A tender and naive lady	A character who plays a smaller role	1
The Second Ghost	Taller than Akaky with a moustache, answers to the description of a mugger.	A character who plays a smaller role	1

In the story, 33 characters take part. When the characters are categorised according to their type, a balanced distribution is observed. All characters display a flat character profile. In addition to this, it is possible to take Akaky's ghost as the continuation of the protagonist.When the characters are classified acoording to their types, an unbalanced distribution is observed. Characters' distribution is shown in figure 2.
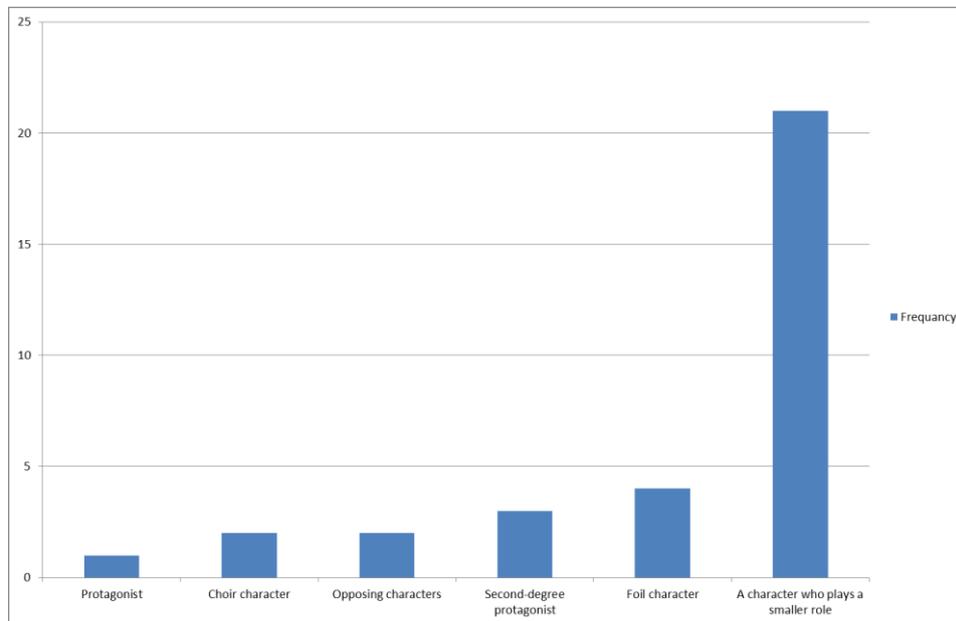

Figure 2. Role distribution in 'The Overcoat'.

As it can be seen clearly in figure 2, the most used character type in "The Overcoat" is a character who plays a smaller part. These characters make up a two thirds part of the whole narrative characters. Gogol has used foil characters in the second place and this is followed by second degree protagonist, opposing characters, choir character and the protagonist respectively. The reason why characters with smaller parts get involved in the story can be said that the author characterizes the characters as two dimensional types.

Gogol positions the narrative as a personal presentation. Humor element is in the foreground and what really matter is the discourse. When his work is examined afresh, it can be seen that he does not even give information about the characters. Most of the characters are in the role of extra in terms of narrative acting and used to color the narrative discourse. Besides, the duration the characters' roles take is rather low. The rates of the characters' roles in the narrative can be seen in figure 3:
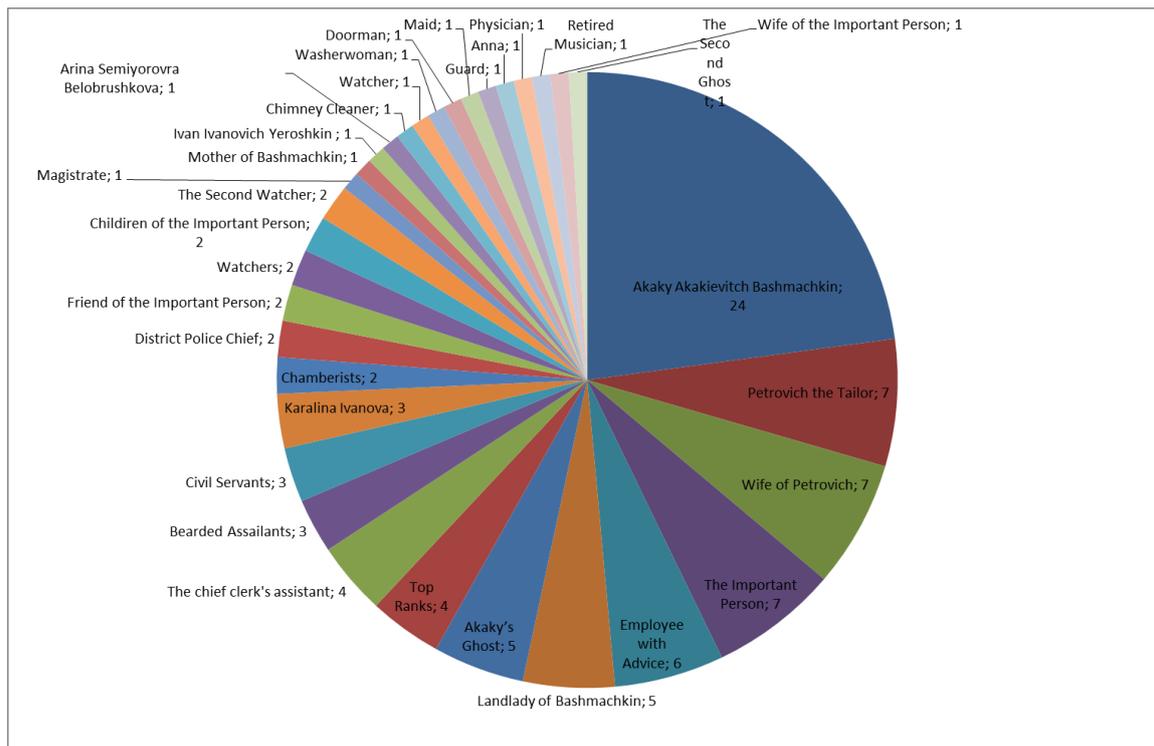
Figure 3. Character distribution in 'The Overcoat'.

When the figure 3 is examined, it can be seen clearly that although there is only one protagonist, he plays part mostly throughout the narrative. If Akaky's ghost is taken as the continuation of Akaky, we can see that the protagonist plays part for a twenty eight percent fraction of the narrative. Although the characters with smaller roles make up a two thirds part of the whole characters, they show up only in one third of the narrative.

When the role distribution is considered, it is seen that the characters are only included in the narrative relying on the circumstance of the events. For instance, foil characters like Akaky's co-workers show up in case of exposition that describes the protagonist and they cannot go beyond being part of the discourse in one or two places of the narrative. Second degree characters like tailor Petrovich also perform to complete the process in the story. There are hardly any tendencies to form a side story in "The Overcoat". Only the story of the second watcher is independent from the main story. The aforementioned story can be said to be added as a sub text in order to end the main story. Besides these, the characters in "The Overcoat" do not show up totally to move the protagonist to the center of the narrative. For example, friend of the person of consequence is used to describe the person of consequence, wife of Petrovich is used to support the actuality of Petrovich. As a result, the dominant thing is not the characters but the plot and the narrative discourse in "The Overcoat". The statistical results acquired, structurally, show that Gogol reflects his intentionality to his works.

3.4. Plot

It is shown in the fictionalization plainly.

3.5. Temporality

As it is presented above, as the plot in "The Overcoat" is reflected in discursive field largely, temporality is ambiguous to a great extent. The author avoids using time expressions within the narrative on purpose. While the time becomes such vague in discourse, it is usually revealed clearly within actuality extent. It is possible to form a path referring to to chapter where the time expressions are used firstly. In table 2, events and sequence periods are shown:

Table 2. Temporality in 'The Overcoat'.

Event Definitions	Number of Days
Reference Point	0
Second meeting with the tailor	7
Meeting Petrovich regularly	180
The sewing of the overcoat	14
The delivery	0,5
Meeting with the co workers	0,5
Joining the party	0,5
Leaving the party and get mugged	0,5
Going to the police chief	1
Meeting The Person of Consequence	1
Arrival of the doctor	1
Burial	1
Awareness of his co workers	4
Rising from the grave and mugging	2
Seizure of the ghost	1
Starting to mug again	1
Important Person's curious about Akaky's situation	1
Akaky's mugging of the Important Person	1
After the mugging	1

As it is shown in figure 2 clearly, the large part of the plot passes in the process of the sewing of "The Overcoat". The duration from the meeting with the tailor to the delivery is totally 201 days. The duration of the events left is totally 17 days. This ranking can be seen in figure 4 more transparently:
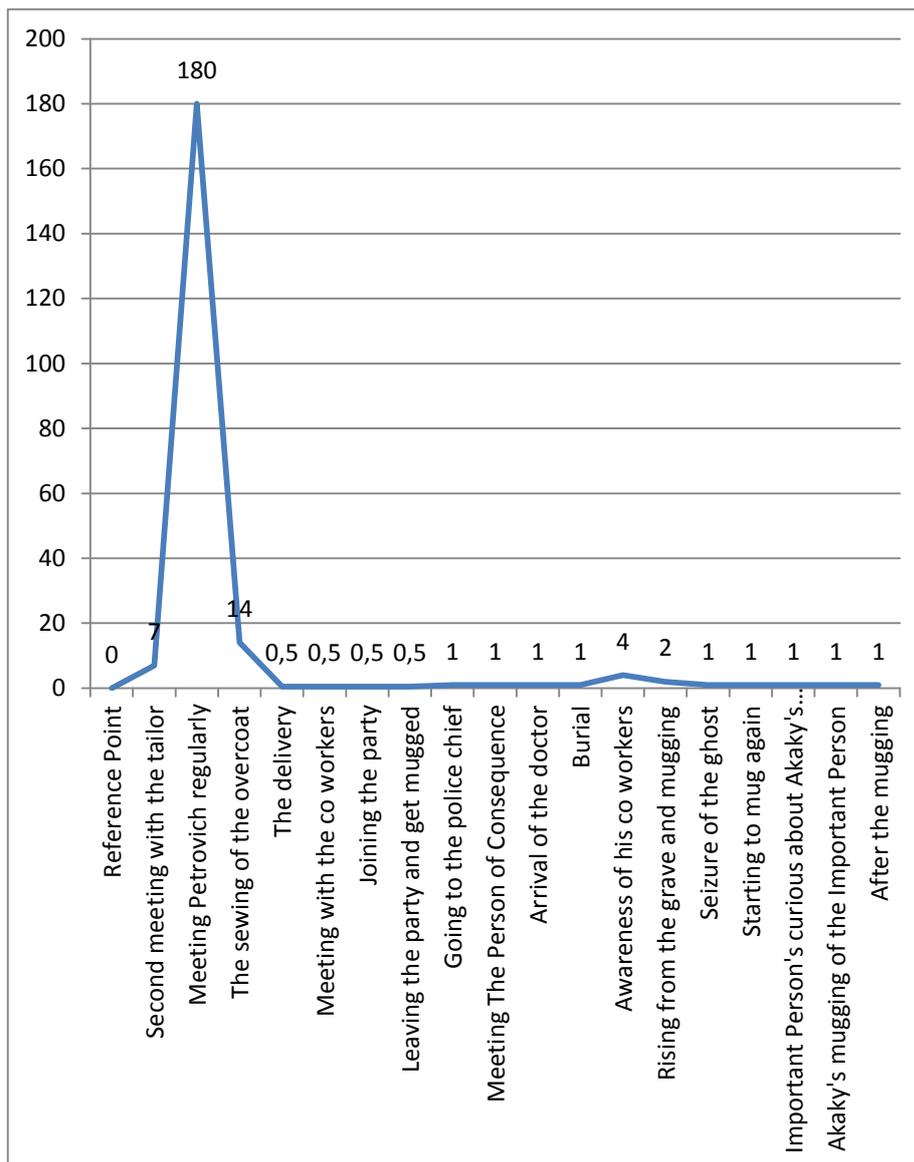
Figure 4. Character distribution in 'The Overcoat'.

As it is seen in figure 4, the sewing process of 'The Overcoat' takes an enormous space chronically. However, it cannot be said that it takes such a huge space within the narrative. For instance, the meeting with the tailor Petrovich period, which is seen as 180 days, lasts only one paragraph in the narrative. There is also no sign of time expression referring to the background of this period. "The period before meeting with the tailor" takes up the most of the space in the story although it seems as if it does not take any space. Yet, this period is left ambiguous in the discursive field. Once again, the deforcement process which occurs in one and half to two days makes up one of the main parts of the story and takes a larger space than the sewing process.

Story time in "The Overcoat" is in the second place behind the discourse time. In the work, time phenomenon is used functionally only in requisite places, mostly it is concealed with an ambiguous cover. No matter how certain the story time is, the obscuring effect of the discourse time takes the events out of a chronological perception dimension. For example, while the half yearly sewing process of "The Overcoat" is narrated in one paragraph, many events occurring in a few hours are narrated in a lot of pages. The narrator interrupts in most places in terms of discourse and these diegetic uses makes it difficult to follow the order of the events. In the story, while the occurrence time of the events are not stated, the chronotopes like carriage and building structures are presented to the reader as indicators of the occurence period.

3.6. Spatiality

In "The Overcoat", a government office, Streets of St. Petersburg, Akaky's house, Akaky's office, Tailor Petrovich's room in the attic, Drapers, Superior's house, Graveyard, Krayushkin Street and Obukhov Bridge are used as locations.

It can be said that the same strategy with the other alloseme is used for these locations, too. Gogol puts the discourse at the principal position in description process of the locations. For instance, at the beginning of the narrative, "In the department of..." expression/enunciation is used for the government office (Gogol, 1998, p. 394). In addition, the expressions below are used while superior's house is described:

The chief clerk's assistant lived in grand style: the stairway was lighted, the apartment was on the second floor. Entering the front hall, Akaky Akakievich saw whole rows of galoshes on the floor. Among them, in the middle of the room, a samovar stood hissing and letting out clouds of steam. On the walls hung overcoats and cloaks, some among them even with beaver collars or velvet lapels (Gogol, 1998, p. 411).

Descriptions about locations in "The Overcoat" are detailed to their functions in the story. As the functions get less important, descriptions in the discourse are slurred over and only the name of the location is given. In this context, as you can see at the analysing of the deep structure in conclusion part, descriptions on the class relations that make up the main theme of the story are brought into the forefront. The description of the journey of the protagonist to superior's house sets a good example for this:

Be that as it may, it is at least certain that the clerk lived in a better part of town-— meaning not very near to Akaky Akakievich. Akaky Akakievich had first to pass through some deserted, sparsely lit streets, but as he approached the clerk's home, the streets became livelier, more populous, and better lit. Pedestrians flashed by more frequently, ladies began to

appear, beautifully dressed, some of the men wore beaver collars, there were fewer cabbies with their wooden-grill sleds studded with gilded nails—on the contrary, coachmen kept passing in raspberry-colored velvet hats, with lacquered sleds and bearskin rugs, or carriages with decorated boxes flew down the street, their wheels shrieking over the snow (Gogol, 1998, p. 410).

The interclass variance is emphasized here and the life standards of the protagonist is tried to make clearer. Especially, the difference between the two places where two characters live is striking. The positive evolution of life standards and cultural differences are emphasized through people's visual rhetoric and the organization of the materials in lifeworld during Akaky's journey to his superior. Descriptions regarding locations presents clearly that St. Petersburg of the Czarist Russia went through a process of gentrification.

The description between the superior's and Tailor Petrovich's house serve for the same purpose. The expressions below take place in the story on the aforementioned place:

The door was open, because the mistress of the house, while cooking fish, had filled the kitchen with so much smoke that even the cockroaches themselves could no longer be seen. Akaky Akakievich passed through the kitchen, unnoticed even by the mistress herself, and finally went into the room, where he saw Petrovich sitting on a wide, unpainted wooden table, his legs tucked under him like a Turkish pasha's. His feet, after the custom of tailors sitting over their work, were bare (Gogol, 1998, p. 401).

The alternative between the atmosphere of the house described in the previous lines and the atmosphere of Petrovich's house is revealed with these lines. However, there is not a relevant significant description of location in the text except this dialectical relation. All descriptions presented have no details within the discourse. "Petersburg Streets" only take place as a name, specific names are given only in two places: Krayushkin Street and Obukhov Bridge. There are some small scale descriptions about Akaky's house, Akaky's office, Drapers and the graveyard.

3.7. Narrative Levels

In the text, a single presentation is put into practice. As there is no narrator, when the text is taken singularly, there cannot be mentioned a metalepsis at this level. However, as there is an interactive advertisement practice in general, by including the viewers as the ones who steer/lead/manipulate the story it can be said that there occurs a metalepsis.

4. Conclusion

When the deep structure and the meaning making strategy in "The Overcoat" are taken into consideration, two figures which are influential on the organization of the text are remarkable: "Boreal" and "The Overcoat".

In the novel, "Boreal" is defined as the most important enemy of the government clerks. There is one thing that protects them from this terrible enemy: their very thin overcoats. The connection between these couples triggers the transformations in the narrative. What would a clerk do against such a cruel enemy like Boreal unless he has an overcoat? The reason of the events Akaky go through is this deprival state. The contingency transitions in "The Overcoat" are stated as follows:

So flowed the peaceful life of this man who, with a salary of four hundred, was able to content himself with his lot, and so it might have flowed on into extreme old age, had it not been for the various calamities strewn along the path of life, not only of titular, but even of privy, actual, court, and other councilors, even of those who neither give counsel nor take any themselves (Gogol, 1998).

It can be said that the transition among factual equivalents of four principal concepts shape the plot in The Overcoat's narrative. The first of these is the deprival mentioned above. The others are "need/consumption", "despair" and "revenge".

In the narrative, deprival refers to the state of being a government clerk and class anxieties. Every clerk wants to buy an overcoat, yet he cannot even dream of it because of financial incapabilities; exactly like the protagonist. Ironically, what makes the narrative move is the overcoat itself as being another important figure of the story. Boreal is always there, but Akaky's overcoat is defeated by time from day to day. Moreover, Akaky's overcoat getting thin gradually is likened to a robe by his coworkers.

This kind of need/consumption state raises the awareness level of the protagonist. Akaky suddenly finds himself in a process of self-reflection. The idea of purchasing an overcoat starts to create certain changes in his personality. In his most daring dreams, he sometimes even imagines a collar with a marten fur. Also, he has started to glare at all the overcoats around him. For him, it is a dream to buy an overcoat with a marten fur. However, it becomes easier to distinguish the overcoats with marten fur for him from now on. His need leads him to his relation with tailor Petrovich and at last, he consumes. After a tough period that lasts months, he saves the money to buy an overcoat and purchases. The material purchasing of materials for the overcoat is depicted as follows:

They did not buy a marten, because it was indeed expensive; but instead they chose a cat, the best they could find in the shop, a cat which from afar could always be taken for a marten (Gogol, 1998, p. 407).

Here, the conspicuous thing about the need and the attempt to supply it is the abnormality of the process. Akaky has to live under a very limited budget in order to purchase an ordinary overcoat and the extreme he could reach is only "cat fur".

201 days process that is in the timetable is not all that normal. Therefore, it must be thought as a morpheme which affects the deep structure. The relation between "marten fur" and "cat fur" is another morpheme that must be taken into consideration. The meaning the protagonist ascribes to "marten fur" and his purchasing a cat fur in the end are significant indicators that show the hardships of life.

The deforcement of the overcoat which was obtained with a great effort drives Akaky to a complete despair. The protagonist, who tries to get the overcoat back with a heavenly effort, loses his resistance when he is scolded by the person of consequence whom he relied upon last and passes away.

Another point to be taken into consideration is that the person of consequence uses Akaky to reinforce his status. The key concept here is "sublation". It is a Hegelian term which handed down "Master-Slave Dialectic" to history of philosophy and it reveals the dimensions of the class relations which were structured within the narrative in parallel with "gentrification" determined in the examination of the spatiality. There is a huge gap between the positions of the person of consequence and Akaky just as there is a large spatial gap between the houses of the superior and Akaky. The scolding act which was directed to Akaky by the person of consequence as a sign of status near his friend ends up with Akaky's death.

The last concept which provides the move of the story is "revenge". The way the protagonist revenges are striking here. Revenge in "The Overcoat" is taken fantastically. Akaky takes part in the plot again as a ghost and spreads fear everywhere until he takes the coat of the person of consequence. The important thing here is that the reflex here is not improved in a normal way. Therefore, this surrealistic tendency which occurs in the narrative serves as a reinforcer for the gap between classes as meta-communication.

The resemblance of the ghost which appeared at the end of the story to one of the ruffians refers that Akaky did not only revenge on the person of consequence. Apparently, by transforming into a ghost, this weak, frail, low-status, ninth grade clerk fulfills the deeds which he couldn't fulfill in a real world where he lacked both physically and materially. Because, in the world described in the narrative, there is no way to kill a ruffian or take the

coat of the person of consequence for Akaky. It can be said that the basic discrepancy which expands the fiction of the story is shaped by the contrast between corporeity and annihilation. The social environment in which master/slave dialectic is shaped, people's tendency to violence based on "sublation", the meaning the character ascribes to the overcoat in the story, the status situation that is hold against people's faces by the freezing effect of the north wind are all parameters to support this situation lying at the center of the deep structure of the story. In one sense, a clerk who loses his life while he tries to exist in social structure is displayed. On the other hand, a corrupted structure is revealed. "The Overcoat" is a dual coded, multi-faceted text. Therefore, it offers an advisable structure for multi meaning making.

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