THE STYLE OF HEMINGWAY: 
A STYLISTIC STUDY OF LANGUAGE DEVICES 
USED BY ERNEST HEMINGWAY IN HIS MAJOR 
LITERARY WORKS

ABSTRACT
THESIS
SUBMITTED FOR THE AWARD OF THE DEGREE OF

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By
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The Style of Hemingway: A Stylistic Study of Language Devices Used by Ernest Hemingway in his Major Literary Works

In the present research, we have made an attempt to study stylistically the literary language of the American literary writer Ernest Hemingway. Here our focus is on finding out the literary stylistic devices that bestow idiosyncrasy on the writing of the concerned writer. His manipulation and careful choice of words make his language rich and his penchant for innovative expression and syntax makes his style unique. All the stylistic devices which are used by Hemingway in his literary works create cohesion and coherence i.e., they make a literary text sensible. He handles the literary stylistic devices in a way that makes his style deviant from the language norms and different from other writer’s style as well. This study is carried out at the different linguistic levels namely; phonology, syntax, semantics and discourse. It comprises nine chapters apart from appendix and bibliography:

CHAPTER ONE:

The first chapter deals with the acknowledged features of a literary language and shows how it is different from a non-literary language. Here we introduce the objectives and hypotheses of this study. The excellence of Hemingway as a novelist and his contribution as a poet are outlined. A brief introduction of each novel under study is also dealt with in this chapter.
CHAPTER TWO:

This chapter outlines the different literary theories and their relationship with the language of literature. They are traced chronologically starting from Russian Formalism and ending with Linguistic Stylistics.

CHAPTER THREE:

This chapter focuses on the main stylistic approaches to literary language. It presents the viewpoints of the linguists who put forward these approaches.

CHAPTER FOUR:

From this chapter onwards, we highlight the methodology of the study. In this chapter we deal with the stylistic devices at the phonological level. After the analysis of some poems of Hemingway, we have observed that many of the poems are deviants from the acknowledged system of poetry. They belong to what is called 'free verse' or 'liberal verse'. Poetic language in general has the features of being foregrounded. The use of alliteration, rhyme, meter and rhythm are the main attributes of verse. They play a vital role in making a poem phonologically and superficially cohesive. Free verse, as it has been noted in the poems under investigation, does not make use of any fixed metrical scheme. It represents a kind of deviation from the poetic norms. Hemingway also uses the enjambment which is another violation of the concordance between the unity of rhythm and syntax in the lines of verse. He throws a part of the syntagm over to the second line. That leads to a break in the rhythmico-syntactical unity of the poems’ lines.
CHAPTER FIVE:

The syntactic stylistic devices are discussed in this chapter. It ushers us to say that Hemingway’s style is different from other literary writers because he uses a different structural design of utterances. This appears in his use a special syntactical system which is a variant of the general syntactic model of English language. The changes, he makes in the syntactic pattern of the structures of the utterances in his literary works, show his extraordinary command over the English language. Moreover, we have come up with the idea that the way Hemingway uses stylistic devices to pattern sentences does not hinder the intelligibility of the utterances, and this is the major condition in the use of such kind of style in literature. It has also been found that some of the syntactic stylistic devices which are discussed in this chapter have concordance with the Chomskian theory of ‘Generative Grammar’ because these devices to some extent have the power to generate an unlimited number of sentences within the given pattern. It also appears to us that some syntactic stylistic devices such as parallel construction, repetition, enumeration stylistic inversion, polysendeton, etc are kinds of foregrounded elements in the writing of Ernest Hemingway.

CHAPTER SIX:

This chapter deals with the semantic stylistic devices which have the attribute of adding a stylistic meaning to the utterance besides the acknowledged grammatical and lexical meaning which the sentence already has. Such stylistic meaning goes alongside with primary one and it is superimposed on it. The basic aesthetic principle of communication that dominates literary writing in general is foregrounding. We have noted that
most of the semantic stylistic devices which have been tackled in this study are, to some extent, foregrounded. Metaphor is among the most prominent ones that show a semantic oddity, i.e., foregrounding. It has also been observed from the works of Hemingway that in foregrounding the linguistic form, with the help of stylistic devices, is given an additional meaning beyond its literal and normal interpretation.

CHAPTER SEVEN:

The discourse stylistic devices that have been investigated in this chapter are important aspects of the cohesion or connectedness of the literary texts. For example, Hemingway uses deictics as a device that helps to create the world of narrative by referring to objects, places and time that have occurred within the literary text as well as to extend the world of literary text to objects and events the readers have not yet seen or encountered. Hemingway in his three novels under analysis uses 'cataphoric references' at the very beginning of the first paragraphs of each one. This stylistic device conspicuously coheres the text. It equally creates a kind of friendly attachment with the readers as though the readers had known the characters of the novels before. In addition to that, it has been shown to us that Hemingway uses 'endophora' as a kind of cohesion. Endophora helps to define the structure of a text. Its reference is intra-linguistic situation. And he too makes use of 'exophora' which has no role to play in cohesion. Its reference is extra-linguistic situation. It similarly helps to connect the events of the text with the real world. The other important aspects that can be perceived from the concerned works of Hemingway is that he skillfully uses conjunctions which have a significant role to play in joining sentences. The connective ties grammatically link
the clauses and sentences together and coherently join the ideas in order to create a consistent sense to the readers. The connective ties which are used in the texts indicate that what follows in a sentence bears some relation to what has already been said.

**CHAPTER EIGHT:**

This chapter shows that the occurrences of foregrounding and de-automatization which are features of literary writing can be noted at the different linguistic levels. It also presents cohesion and coherence at different levels of linguistics as factors used by Hemingway to make the text sensible and understandable.

**CHAPTER NINE:**

In this chapter we summarize the present study. It also characterizes the findings and shows how the goals are met and the research hypotheses are answered.

Finally, the appendix and bibliography are introduced at the end of this dissertation. Parenthetically it may be noted that as far as appendix is concerned, in India Hemingway is commonly known as a novelist more than as a poet, so we faced difficulties in finding out his poems. After along time of searching, we got a collection of Ernest Hemingway’s poems (88 poems) from the American Library Centre, New Delhi. Because of the shortage of that collection, we include the 30 poems in the appendix for any clarification.
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2005
November 10, 2005

Certificate

Certified that the Ph.D. thesis entitled "The Style of Hemingway: A Stylistic Study of Language Devices Used by Ernest Hemingway in His Major Literary Works", submitted by Mr. Hassan Mohammad Saleh Jaashan, a research scholar of the Department of Linguistics, Aligarh Muslim University, Aligarh is his original research work and has been written under my direct supervision.

(Prof. Mirza Khalil A. Beg)
Supervisor
Epigraph

"Read!
In the name of thy lord and Cherisher,
Who created-
Created man out of
A Leech-like colt:
Read!
And thy Lord
Is the most Bountiful
He Who taught
(The use of) the pen-
Taught man that
Which he knew not."

(The Holy Quran,
Verses 1-5 of Sura Al-Alaq)
Dedicated to

My parents
in admiration to their warm affection
and never-ending encouragement

And to
My wife and kids
for their sacrifice
all the way through my research.
All praises and thanks are due to Almighty Allah, whose help guides me throughout the different stages of this work.

I would like to express my heartiest gratitude and feeling of respect to my supervisor Prof. Mirza Khalil A. Beg, the Chairman of the Department of Linguistics, Aligarh Muslim University, for his constant help and guidance. His encouragement and inspiration go a long way to improve my work. He left no stone unturned to support me with his invaluable suggestions since the very beginning of my research. Words are insufficient to record my thanks to him. In a word, without his guidance my work would have not reached its final stage.

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My sincere gratitude is extended to Prof. W iqar Husain and Prof. Masood ul Hasan from the English Department. They made me very welcome whenever I approached them with inquiry.
I am beholden to my dear friend Dr. Nabil Farae. He was unflaggingly patient to read the drafts and correct the spelling and grammatical mistakes. His shrewd comments and continual support were indispensable.

Additional acknowledgement is extended to the members in charge of the American Information Resource Centre, New Delhi, for providing me all the books I needed.

I would be failing in my duty if I do not pay my heartfelt thanks to Dr. Mohammed Ahmed Hasan Alward whose help and guidance were vital in the completion of my academic degrees in this esteemed university.

I am unable to find words to express my deep and faithful gratitude to my parents in Yemen. Their prayer was the light during the difficult moments. Special thanks are due to my brothers, sisters and all my family members who are the source of my inspiration all through.

My sincerest appreciation and remarks of admiration are extended to my beloved wife and to my children Sumaiyah, Sarah, Azzam and Moutaz who sacrificed the most. Their great support, care, understanding and being with me were very much needed during the various stages of my research. I do not think that I will be able to repay them. Only Allah can reward them for their patience and being excellent and caring family members.

All mistakes, errors and limitations of this work remain entirely mine and mine alone.

(Hasan Mohammad Saleh Jaashan)
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<tbody>
<tr>
<td>Adj</td>
<td>Adjective</td>
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<tr>
<td>Adv</td>
<td>Adverb</td>
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<td>Aux</td>
<td>Auxiliary Verb</td>
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<td>Exclam</td>
<td>Exclamation</td>
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<td>FTA</td>
<td><em>A Farewell to Arms</em></td>
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<td>FWBT</td>
<td><em>For Whom the Bell Tolls</em></td>
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<td>Gnd</td>
<td>Gerund</td>
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<td>N</td>
<td>Noun</td>
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<td>Nph</td>
<td>Noun Phrase</td>
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<td>O</td>
<td>Object</td>
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<td>OMS</td>
<td><em>The Old Man and the Sea</em></td>
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<td>P</td>
<td>Pronoun</td>
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<td>Pph</td>
<td>Prepositional Phrase</td>
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<td>Pr</td>
<td>Predicate</td>
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<td>Pv</td>
<td>Passive voice</td>
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<td>S</td>
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<td>SD</td>
<td>Stylistic Devices</td>
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<td>Vb</td>
<td>Verb to Be</td>
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<td>Vph</td>
<td>Verb phrase</td>
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Chapter 1
Introduction
1.1. Characteristics of literary language

The commonly acknowledged fact regarding literary language is that it differs from the daily use of language which is called 'common verbal exchange'. And it is as well distinct from 'non-literary language'. The non-literary language has greater communicative value. It is denotative in nature and has one-to-one relation between the word and its meaning. The language of literature does not necessarily serve the communicative purpose. It serves the aesthetic and expressive purposes which are the main features of literary language. These features are not applicable/employed in the everyday usage of language or non-literary language. Thus we may safely identify the characteristic features of the language of literature in the following:

1- Literary Language is non-utilitarian:

   Literary language is non-utilitarian and it does not serve the immediate purpose of conveying bare information like the everyday language. A single word or expression in the language of literature has different layers of meaning and can be interpreted from a number of different angles and points of view.

2- Literary language is symbolic:

---

1- Non literary language includes an essay on science, a lecture on philosophy or a commentary on sports, etc.
The symbolic use of language is found only in the literary language and does not exist in the daily communication which is straightforward and direct. By being symbolic, the literary language becomes indirect, implicit and imagistic.

3- Literary language has supra-literal meanings:

The linguistic items such as words, phrases, clauses and sentences have supra-literal meanings which are understood through the context in a literary work. They say more than they seem to say. The meaning of a word in literature cannot be taken literally as in the case of everyday language. However, it carries another meaning beyond the literal one.

4- Literary language is de-automatized:

Mukarovsky (1970) propounds a distinction between everyday language and literary language. The former is constructed spontaneously without thinking about the words, phrases and sentences. In other words, there is the automatic use of linguistic elements in daily usage of language. He calls it an automatized language. On the other hand, the latter is de-automatized. That means the poets and writers are conscious and aware of words, phrases and sentences they use. They try their best to put the right word in its right place. In fact the violation of the accepted norms of language is called de-automatization. The more an act is automatized, the less consciously it is executed, whereas the more it is foregrounded, the more completely conscious does it become. Objectively speaking, automatization schematizes an event and de-automatization means the violation of the scheme.

5- Literary language is connotative:
The language of science is denotative because there is a referential and literal use of language. For example, in science one plus one makes two, but in the literary use of language, one plus one may not make two because in literature there is no referential and literal sense of language. It is connotative and assumes a number of associative meanings other than their literal meanings.

6- Literary language has cultural loads:

Literary language is very rich in culture and associative meanings. That means it has cultural loads whereas the scientific language fully discards the cultural loads. Hence, it sometimes becomes very difficult to translate a piece of literature from one language into another.

7- The literary language is ambiguous:

Sometimes, the literary language is not precise, but ambiguous and vague. That is why there may be various interpretations of a single literary text. Any literary text is open ended semantically. That is, in the interpretation of a literary piece, one can use one's own personal experience, background and thought.

8- Literary language involves creativity:

The language of literature abounds in creativity. The literary author makes a creative use of language. He creates new words, expressions and some combinations of words in order to suit the meaning which he/she wants to convey. By doing so, the writer further extends the language boundary and contributes to the enrichment of the traditional means of expression. By doing that as Traugot & Pratt (1980) point out
that the writer is also able to produce and understand utterances which have never been heard before but are possible within the system of a language

9- Literary language is expressive and aesthetic:

A literary writer makes the language of literature aesthetic and expressive because of use different stylistic devices to create a beauty in the language. The aesthetic use of language makes the readers appreciate literature. The readers do not read literature for the sake of getting knowledge, but for the sake of appreciation. In literature, there is also the expressive use of language through which a writer expresses his feeling, emotion and sentiment. Expressive use of language gives an emotive value to literature.

10- Literary language is foregrounded:

Literary language usually does not follow the set standard or the existing pattern of a language. That means there is a deviation from the norms in literature. Deviation in a language takes place when the selectional restrictions are violated. When a writer deviates from the linguistic norms, he creates anomalous and non-linguistic expression in his language. Mukarovsky (1970) calls this kind of writing 'foregrounding' which is against background. It means bringing to attention or making something new. Every language has its linguistic background and the users of that language follow that background. But a literary writer uses a language against its background, as a result of which his language becomes foregrounded.
11- Literary language is figurative and ornamental:

The different use of SDs such as simile, metaphor, metonymy, hyperbole, assonance, consonance etc, makes the language of literature figurative and ornamental. This beauty of language which a literary writer uses attracts readers.

The above-mentioned merits make the language of literature different from the other usages of language. The reason beyond this lies in the use of different linguistic terms by which literary language becomes distinct. These terms are called stylistic devices, stylistic means, stylistic markers, tropes, figures of speech and so on. All these terms are used indiscriminately and are set against those means which are conventionally called neutral means. Neutral means commonly have some acknowledged grammatical and lexical meanings. Whereas SDs, with that the acknowledged meanings, contain stylistic meanings which overlay on the acknowledged ones and show the exclusiveness of a writer. In this regard Crystal & Davy (1983) mention that each writer has his/her own idiosyncratic style. This style can be recognized by specific combination of language media and SDs which in their interaction characterize the individual uniqueness and present another new system to the language. This new system, originally, is derived from the literary norms and the general principles of the given period. The talented writer makes some adaptation of the canon of the language by which he makes the readers feel the way he wants them to feel.

Thus, according to Galperin (1977) an SD can be defined as a deliberate and conscious intensification of some typical structures or semantic property of language unit (neutral
means) promoted to a generalized status and thus becoming generative model. This means SDs are abstract pattern or, let one say, a mould into which any content can be poured. SDs are language tools which are used by the literary writers to create style. They make the works of literature beautiful, attractive and the readers highly appreciate it.

1.2. Objectives and scope of the study

From what has been mentioned above, we desire to achieve some goals. The objectives of this study are formulated on the basis of close reading of some literary works of the American literary writer Ernest Hemingway: particularly his three novels *The Old Man and the Sea, A Farewell to Arms, For Whom the Bell Tolls* and some of his poems. Our attention is focused on finding out some of the SDs at the different linguistic levels that create individuality in his works and make his style different from other literary writes. The objectives of this study are:

1- To study the SDs used by Hemingway which make his literary writing foregrounded and impart additional information to the utterances.

2- To explore the differences between SDs and neutral devices.

3- To apply the Gestalt theory on a literary text especially on the writing of Hemingway and consider the stylistic devices as factors of Gestalt in literary writing.

4- To know whether there are possibilities of presenting language fact in stylistic use other than SDs or not?
5. To apply the stylistic approaches of H.G. Widdowson, Geoffrey Leech and P.J. Thorne on the writing of Hemingway.

6. To investigate the uniformity between the 'generative grammar' of Chomsky and SDs.

7. To explore the importance of SDs in the cohesion and coherence of a literary text.

1.3. Hypotheses

Keeping in view the objectives of this study, the following hypotheses are formulated for investigation and testing.

1. SDs are some of different linguistic features used in literary writing. Hemingway uses these tools for the purpose of making the literary utterances foregrounded, i.e., to make more conspicuous, more effective and therefore impart additional information to the sentences.

2. SDs are against neutral devices in the sense that the latter contain acknowledged grammatical and lexical meanings whereas the former besides the dictionary meanings, they contain another meaning called stylistic meaning. Hemingway employs some SDs to create stylistic meanings which go alongside primary meanings and are superimposed on them.

3. Since SDs function in a text as marked units and always carry some kinds of additional information, either emotive or logical, so the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspects of the utterances.
4- The aesthetically relevant features of a text serve to create features of the Gestalt of literary text. In this sense, the relevant linguistic features (SDs) may be said to operate as Gestalt factors. In other words, the nature of each SD lies in the wholeness of the artistic impression which the work of art as a self-contained thing produces on the readers. Each separate aesthetic fact and each poetical device finds its place in the system, the sound and the sense of words, the syntactical structure and the compositional purport. All in equal degree express the wholeness.

5- Through Hemingway’s writing, we want to know does each and every stylistic use of language fact come under the term SDs or there are other possibilities of presenting any language fact in what is called stylistic use?

6- The most striking SDs used in the work under study which characterize the uniqueness of Hemingway’s writings are enjambment, polysendeton, dialogue (question in narrative), repetition, verbal style, periphrasis, irony and cataphora.

7- From the literary works of Hemingway, we hypothesize that there is a similarity between Chomskian theory of ‘Generative Grammar’ and SDs in the sense that both have the power of generating many sentences within the given pattern.

1.4. Hemingway and his fictional excellence

Ernest Hemingway was born on July 21, 1899 in Oak Park, Illinois. In the nearly sixty-two years of his life, that followed, he forged a literary reputation unsurpassed in the twentieth century. In doing so, he also invented a mythological hero in
century. In doing so, he also invented a mythological hero in himself that captivated not only literary critics but the average men as well. In short, he was star.

Gerogiannis (1979) writes about the literary life of Hemingway. He pinpoints that Hemingway began his literary career as a poet. His work entitled *The Stories and Ten Poems* was well received. Hemingway wrote about eighty-eight poems. But poetry for him was not so much a craft as an emotional outlet. Experience, however, taught him that poetry was not his forte so that he exerted himself to be a writer of fiction. His way of writing was influenced by the style of Gertrude and Sherwood in the sense that all the three writers use the colloquial and simple style which is characterized by understatement, simple syntax, polysendeton and repetition² (Ardat1978). Hemingway, after the publication of his novel *The Torrents of Spring*, felt that he had come of age. He stopped imitating the style of his ideal writer (Sherwood) and struck out an independent line of his own.

Hemingway's literary style is, universally, recognized as one of the most important innovations of twentieth-century literature. It is characterized by simplicity of sentence structure. The words are short and common, and there is a severe economy and also a curious freshness in their use. The typical sentence is a simple declarative, or a couple of these joined by a conjunction. He condemned the obscure, complicated style and elaborated syntax. He is a great stylist. His short and concrete sentences, his lively dialogue and his desperate search for the exact word which will express an exact and limited truth, are landmarks in the twentieth-century fiction (Prescott 1963).

²- See SDs at the syntactic level page( 87 )
Hemingway has retained his reputation as one of the most American influential and significant writers. During his long literary career, he earned several accolades, including the Pulitzer Prize in 1953 for 'The Old Man and the Sea', the Noble Prize for literature in 1954 and the award of Merit from the American Academy of Arts and Letters in the same year. The most important works of Hemingway that built him as a giant twentieth-century American novelist are; (1) In Our Time. (2) The Torrents of Spring. (3) The Sun Also Rises. (4) A Farewell to Arms. (5) Death in the Afternoon. (6) Green Hills of Africa. (7) To Have and Have Not. (8) The Fifth Column. (9) For Whom the Bell Tolls. (10) Man of War: An Anthology. (11) Across the River and into the Trees. (12) The Old Man and the Sea (13) A Movable Feast. (14) Islands in the Stream and (15) The Short Stories.

1.5. Hemingway as a poet

As it has been mentioned earlier that Hemingway began his literary livelihood as a poet. In his poems he railed against literary critics, criticized the writing and behavior of his friends and he badly expressed, as nowhere else, his fear, his loneliness and his anger. The moment he was becoming an established fiction writer, he composed a certain amount of verse. He continued to experiment with poetry even after he had achieved his literary fame as a novelist. Frankly speaking, Hemingway's fame as a poet is not as glorious as a fiction writer. But he acknowledged the importance of poetry to the beginning of his career. He, in 1951, wrote to Charles A. Fenton:

The only work of mine that I endorse or sign as my true work is what I have published since Three stories & Ten Poems and the First In Our Time. These were thin volumes, a fact which he brooded over, but he was understandably
proud." I am glad to have it out," he wrote to Edmund Wilson a few months after Three stories & Ten poems appeared, "and once it is published it is back of you".

(Quoted from Gerogiannis 1979: xv)

Hemingway wrote most of his works in notebooks. If one goes through the pages of these notebooks, one will find that they contain attempts at writing true sentences, sketches, doodling, fiction, and odd verse. The rambling nature of some of these entries suggests that Hemingway wrote much of his poetry as warm-up exercises, early in the morning, when he was trying to get the juice flowing (op cit).

Hemingway has eighty-eight poems in which he offered insight into the man behind the Hemingway image and the artist's mask. These poems are divided into four groups: the first group is put under the caption 'Juvenilia (1912)'. It contains nine poems. He wrote them in Oak Park, Illinois, mostly for his school newspaper and literary magazine. The second one has the name 'Wanderings (1918-1925)'. Fifty-three poems were written during this time and Hemingway at that time was serving his literary apprenticeship. They talk about Hemingway's love for his first wife, his reaction to the war, and his satiric observations about writers and critics. The third group is 'A Valentine and other Offerings (1926-1935)'. He wrote thirteen poems during that time. And the last group which comprises thirteen poems is gathered under the title 'Farewells (1944-1956). They are intensely personal poems. They were written in Hemingway's middle and late years when loneliness and despair began to overcome him (Op cit).
1.6. Hemingway's works under study:

1.6.1. The Old Man and the Sea

This novel was published in 1952. It is a story of an old fisherman who has been unlucky in not being able to hunt a fish for eighty-four days. In the eighty-fifth day, he went out fishing by himself far out into the sea. He caught a very big marlin after a long combat with it lasted for two days continuously. When he wanted to set sail for the return journey, the smell of the blood of that marlin he hunted attracted sharks which attacked it. The old man waged a heroic battle against sharks and killed many of them, though he had not slept for two nights and practically survived on raw fish and on a bottle of water. But the sharks devoured all the meat of marlin and all that he was left with was the skeleton of the fish.

The story is extremely simple in plot and in its style of narration, but there was universal praise for this novel. It won him a Pulitzer Prize for fiction.

1.6.2. A Farewell to Arms

In 1929 Hemingway published his novel 'A Farewell to Arms', which is regarded as one of his best artistic achievements. It was, as well, his great commercial success to date with 80,000 sold copies within the first four months. This novel also established Hemingway as the literary master of a style that was characterized by brisk assertive staccato or crisp precise prose. It also gave rise to the infamous myth of Hemingway as the epitome of American machismo.

A Farewell to Arms is the story of a young American called Frederic Henry who volunteers for service with the Italian army
in World War One. He falls in love with his English nurse with
whom he deserts from the retreating Italian format. He and his
beloved escaped to Switzerland. They lived in harmony until the
tragic end of her pregnancy during which she and the child died.

Hemingway is known for his distinctive writing style and
straightforward prose in which he, characteristically, uses plain
words and few adjectives. Nevertheless, his taking care to choose
such simple language does not diminish his powers of
description. Take a look, for example, at the opening paragraph
of *A Farewell to Arms*:

"In the late summer of that year we lived in a
house in a village that looked across the river
and the plain to the mountains. In the bed of the
river there were pebbles and boulders, dry and
white in the sun, and the water was clear and
swiftly moving and blue in the channels. Troops
went by the house and down the road and the
dust they raised powdered the leaves of the
trees. The trunks of the trees too were dusty the
leaves fell early that year and we saw the troops
marching along the road and the dust rising and
leave, stirred by the breeze, falling and the
soldiers marching and after wards the road bare
and white except for the leaves."

(Hemingway 1929: 3)

This paragraph exemplifies the simplicity of Hemingway's
language and his tendency towards both vivid description and
repetition. He works hard to write in such a way to give his
readers highly descriptive passages without distracting them
and without using big words. And he hoped that his writing
would leave his readers with distinctive visual description,
without their being able to recall any thing unusual or
memorable about the language itself.
1.6.3. For Whom the Bell Tolls

*For Whom the Bell Tolls* is Hemingway's most ambitious novel. It narrates what happened in the life of an American volunteer, Robert Jordan who has been assigned the task of blowing up a bridge in the hills. When Robert Jordan arrives the cave where the guerrillas are staying, he feels that they are settled and do not like to fight the fascists and the idea of blowing up the bridge may threaten their security in the hills. However, Robert Jordan finds some important characters who support him, Pilar, Anselmo, the gypsy women and another girl called Maria with whom Robert Jordan fall in love.

Pablo is skeptical of Jordan's venture. He steals detonators from Robert Jordan's bag in order to make the act of blowing up the bridge almost impossible. He throws them in the stream. Even with these hurdles, Robert Jordan succeeds in blowing up the bridge and he is safe. When the fascists' reinforcements arrive, they shoot at the retreating guerrillas. Robert Jordan's falls of the horse and breaks his thighbone when his horse is hit. He decides not to go with the guerrillas and to stay to cover up the retreat of his companions. At the end, Robert Jordan is seen lying on a slope with his machine gun aimed at the leader of the Fascists Patrol.

In this novel, Hemingway broke away from his earlier bleak and bare prose which critics had admired and amateur writers tried to imitate. This book is uneven in quality. He tends to use long and complex sentences. Sanderson (1961) points out that 'For whom the Bell Tolls' is a new departure in Hemingway's approach to narrative construction. The experiment of the
preceding novels taught him how to enlarge a story without slackening his control of it.

1.7. The organization of the work

This work runs on nine chapters besides appendix and bibliography. In the first, we mention the features of literary language and how it is distinguished from non-literary language. Then the objectives and scope of this study are outlined. Hemingway's excellence as a novelist as well as a poet with summaries of the works under study is presented in this chapter. Second chapter deals with the different literary theories and their relationship with the language of literature. They are traced chronologically; namely, Russian Formalism, Prague School, New Criticism, Practical Criticism, Structuralism and Post Structuralism, Reader-Response Theory and Psychoanalytic Theory. The different stylistic approaches to the analysis of a literary text are characterized in the third chapter. The prominent scholars who put forward these approaches are H. G. Widdowson, M. A. K. Halliday, J. McH. Sinclair, Geoffrey Leech, Roman Jakobson, Samuel R. Levin and P.J. Thorne. Chapter four outlines the first methodology of the study. It displays the main SDs at the phonological level. We give a brief definition of each SD and the way they function in the texts. Then, some examples from the works under study (the three novels and 30 poems of Hemingway) are picked up to show the distinctive phonological features that are used by Hemingway in his major literary works. Similarly, the same method is followed in the fifth chapter which is concerned with finding out the SDs at the syntactic level. Chapter six has the same technique but it deals with the SDs at the semantic level. The SDs at the discourse level are taken into consideration in chapter seven. Chapter
eight shows how foregrounding and de-automatization, which are some of the main features of literary language, can be noted at the different linguistic levels. It also presents cohesion and coherence, at different linguistic levels, as factors of making the text sensible and understandable. The summary and conclusions of this research are outlined in chapter nine.
Chapter 2
Theories Relating to the Text Analysis and the Language of Literature
2.0. Theoretical Issues:

2.1. Russian Formalism

Russian Formalism is one of the movements of literary criticism and interpretation. It emerged in Russia during the second decade of the twentieth century and remained active until about 1930. The members of this school emphasize, first and foremost, on the autonomous nature of literature and consequently the proper study of literature was neither a reflection of the life of its author nor as a byproduct of the historical or cultural milieu in which it was created. In this respect, the proponents of a formalist approach to literature attempt not only to isolate and define the 'formal' properties of language (in both poetry and prose) but also to study the way in which certain aesthetically motivated devices (e.g., defamiliarization) determined the literariness or artfulness of an object. Simply, this movement of literary criticism is characterized by a concern both with the text itself and the literary aspects of the text. The Russian formalists were more interested with words and literary devices than actual meaning of words themselves (McCauley 1997).

The disciples and followers of this movement were called 'formalists'. Formalism was interpreted as a pejorative term which implies limitations. At first, the opponents of the movement of Russian Formalism applied the term 'Formalism'
derogatively because of its focusing on the formal pattern and technical devices of literature and the exclusion of its subject matter and social value (Cuddon 1998).

From its inception, the Russian formalist movement consisted of two distinct scholarly groups, the first is the 'Moscow Linguistic Circle' which was founded in 1915 by Roman Jakobson, Grigorii Vinokur and Petr Bogatyrev. The second group was called Petersburg Opayaz which came into existence a year later (1916) and was known for scholars such as Victor Shklovskii, Iurii Tynianov, Boris Eikhenbaum, Boris Tomashevskii and Victor Vinogradov. They sought to place the study of literature on a scientific basis and made it systematic. Their investigation concentrated on the language and the formal devices of literary work.

Rice & Waugh (2001) and Enkvist (1973) demonstrate that Russian Formalism is often considered similar to American New Criticism because of their identical emphasis on close reading, and their treatment of the literary text as a discrete entity whose meaning and interpretation need not be contaminated by authorial intention, historical conditions or ideological demands. However, the Russian formalists regard themselves as the developers of a science of criticism and were more interested in the discovery of a systematic method for the analysis of poetic texts. Russian Formalism emphasizes a differential definition of literature as opposed to the new critical isolation and objectification of the single text. They were also more emphatic on their rejection of mimetic/expressive account of the text. Indeed, Russian formalists rejected entirely the idea of the text as reflecting an essential unity, which is ultimately of moral or humanistic significance. The central focus of their analysis was
not so much on literature per se, but literariness, which makes a given text 'literary'. In this sense they sought to uncover the system of literary discourse and the systematic arrangement of language which makes literature possible. Their interest in literary texts was tended to center on the functioning of literary devices rather than on content. It focuses on the study of signification in a literary text and they regard Literariness as an effect of form.

Shklovsky's pioneer essay 'Art as Technique/Devices' (1965) is regarded one of the first contributions to the movement. In this essay, he develops the key concept of defamiliarization. Literary language makes strange or defamiliarizes habituated perception and ordinary language. Russian formalists were the romantics who viewed literary studies in the light of the differences between ordinary and literary language. The ordinary language has a referential context and the meanings it generates are denotative whereas the language of literary text is fictive and the meanings it conveys are connotative. They think that the main purpose of arts is to impart the sensation of things as they are perceived and not as they are known. The technique of arts is to make objects unfamiliar, to make forms difficult and to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

One of the most important implications of this view of the literary text is that it logically entails a view of literature as a rational system rather than an absolute or self-contained one and a system that is bound to change through history. Literary devices cannot remain strange for all time, they too become automatized, fail to retard and break up ordinary perception, so
that literature constantly has to produce new defamiliarizational devices to avoid perception. Such a view must see literary tradition as discontinuity where breaks and displacements in form and formal devices continually renew the system. This aspect of the view of the Russian formalists has proved to be very fertile ground for latter transformation in critical practice. Later, some other literary theories were influenced by the ideas of formalism. For example, Marxists adopted the method of formalists in their analysis of literature as a means of defamiliarizing ideologies. Similarly, Structuralism and Post-Structuralism follow the formalists' techniques in their exploration of inter-textuality. In the object of enquiry as that of 'literariness', formalists gave a systematic inflection to the study of literature, one that went beyond intrinsic study of the individual text. Russian Formalism had as well influences on some new American schools of criticism which later adopted some formalist assumptions. In this regard, McCauley (1997) mentions that Post Structuralism and Deconstruction in the 1970s and 1980s extended certain formalist assumptions. Scholars as Roland Barthes, Paul de Man, Julia Kristiva, and Fredric Jameson are all heavily indebted to the aims and strategies of Russian Formalism.

To conclude, it may be said that Russia is the place where Formalism originated and developed. Formalism was discarded by 1930 because of the Stalinist and Social Marxist pressure on the individuals involved. Some of its prominent figures migrated to Czechoslovakia and there they developed a very prominent school in linguistics that is called Prague School.
2.2. Prague School

Gravin (1964) shares the opinion that Moscow Linguistic Circle was formed in 1951 and Russian Formalism flourished during 1915-1930. In the initial stage, the members of the circle were preoccupied with problems concerning the language of literature and tried to build up a science of literature. As a result of the political changes in the Soviet Union, some of its members moved out and worked in several places in Europe. One such city was Prague which became the centre of the Prague School Theory of Linguistics. It represents the work of many scholars such as Roman Jakobson, Trubetzkoy and others. The time from 1929 to 1939 were known as the golden years of the Prague School.

Twentieth-century Semiotics and Structuralism emerged simultaneously from the same source. The first systematic formulation of Semiotic Structuralism came from scholars of the Prague Linguistic Circle (PLC) who are now known as the Prague School linguists. The PLC was founded in 1926 by Vilém Mathesius who used to be a director of the English seminar at Charles University and his colleagues such as Roman Jakobson, Bohuslav Havránek, Bohumil Trnka and Jan Mathesius. They forged to give the group an organized form and a clear theoretical direction. The PLC counted among its members such prominent scholars as Jan Mukarovsky, Nikolia Trubetzkoy, Sergej Karcevskij, Peter Bogatyrjov, and Dmitrij Cyzevskyj. Russian scholars, who used to be members of the formalist groups, represented a substantial contingent for the Prague School. For example, in the 1930s the younger scholars, such as. Rene Wellek, Felix Vodicka, Jirí Veltrusky, Jaroslav Prusek, and Josef Vachek joined it. Similarly, many visiting linguists as Edmund
Husserl, Rudolf Carnap, Boris Tomasevskij, Emile Benveniste, and others presented papers in the circle (Lubomir:1997). Vachek (1964) mentions that the Prague school gave birth to the theory of functional style that is regarded one of the greatest contributions of the Prague school. The opponents of this school unified Formalism and Saussarian Linguistics and came up with the hybrid concept of 'Structuralism'. Roman Jakobson pursued the study of aesthetic communicative function of artistic expression and the emphasis on foregrounding procedures even after he settled in the U.S.A and started working with Chomsky and Halle. Trubetzkoy's theory of oppositions as natural divisions of phonological oppositions pursued by Roman Jakobson and Halle led to the theory of 'distinctive features' which has become a part of generative phonology. Distinctive feature, as Crystal (1985) puts it, refers to a minimal contrastive unit recognized by some linguists as a means of explaining how the sound system of language is organized. Distinctive features may be seen as either a part of the definition of phoneme or as an alternative to the notion of the phoneme. The first of these views is found in the approach of the Prague School where the phoneme is seen as a bundle of phonetic distinctive features; the English phoneme /p/, for example, can be seen as the result of the contribution of the features of bilabialness, voicelessness, and plosiveness. Similarly, the phoneme /b/ has a bunch of distinctive features as being voiced, bilabial and plosive.

Notions like 'neutralization' and 'archiphoneme' are also the contributions of the Prague School. Neutralization according to Richard & et al (1992) is the process which takes place when two distinctive sounds (phonemes) in a language are no longer distinctive (i.e., in contrast). This usually occurs in particular
positions in a word. For example, in German /t/ and /d/ are neutralized at the end of a word. Rad "wheel" and Rat "advice" are both pronounced /raːt/. Archiphoneme refers to the way of handling the problem of neutralization. Nokolia Trubetskoy propounds this term to refer to the way of transcribing the neutralized phonemes with different symbols. A capital letter is sometimes used. For example, the two above mentioned neutralized German words are transcribed as /raT/ and /raD/. These are alternative ways of analyzing the problem of neutralization.

There is another theory that has been developed by many scholars in the later years of the Prague School. That is, the theory of 'markedness'. This theory was applied phonologically as marked and unmarked oppositions. Such as, /b/ is marked but /p/ is unmarked in terms of voicing. Certain linguistic elements that are basic, natural and frequent are unmarked whereas the others are marked. This view has been extended to the other levels too. For example in English, verbs ending in -ed are marked and other are unmarked. In lexis, for instance, the word 'bitch' is marked but 'dog' is unmarked. In all languages the unmarked ones have a wide range of occurrence. Thus the contribution of Prague School Theory is significant in many linguistic areas such as stylistics, sociolinguistics, and pragmatics.

2.3. New Criticism

From the 1930 to 1960 New Criticism was the most influential movement in the American Literary Criticism. Its sponsors, exponents and practitioners both English and American have made it a pervasive force in the 20th century. The
term 'New Criticism' became current after the publication of John Crowe Ransom's book 'The New Criticism' (1941). It has come to be applied to the wide spread tendency on recent American Criticism deriving in part from various elements in Richard's 'Principles of Literary Criticism' (1926) and from the 'selected essays' (1932) of T.S.Eliot. Notable critics in this mode are Cleanth Brook, Robert Penn Warren, R.P.Blackmur, AllenTate, J.C.Ransom and William K.Wimsatt. An important English critic who shares some critical tenets and practices with these American new critics is F. R. Leaves. It may be mentioned here that the Brook and Warren’s book ‘Understanding Fiction’ (1959) is the standard book of the 'New Criticism'. It did much to make the New Criticism as a standard method of teaching literature in American colleges and schools.

Eagleton (1983) points out that the advocates of this theory in that epoch were opposed to the prevailing interest of scholars, critics and teachers in the biographies of authors, the social context of literature and literary history. They insist that the proper and prime concern of literary criticism is not with the external circumstances or effect or historical position of a work, but with a detailed consideration of the work itself as an independent entity.

The scholars associate with the New Criticism or rather new critics addressed themselves to the work of art and close reading of the text. Their honest and sensitive criticism was directed to the poetry itself not to the poet. Their analysis of a literary text was not concerned with the historical or sociological aspects of the age in which the particular poetry was written. Abrams (2001) summaries the attitudes of the new critics regarding their theory as follows:
1- The new critics believe that a poem should be treated as such in Eliot's words "primarily poetry and not another thing". In analyzing and evaluating a particular work, they usually do not refer to the biography of the author, to the social conditions at the time of its production, or to its psychological and moral effects on the reader. They also tend to minimize recourse to the history of the literary genres and subject matter. Because of this critical focus on the literary work in isolation from its attendant circumstances and effects, New Criticism is often classified as a type of critical Formalism.

2- The distinction between literary genres, although casually recognized, is not essential in the New Criticism. The basic components of any work of literature whether lyric, narrative or dramatic are conceived to be words, images and symbols rather than character, thought and plot.

3- The New Criticism has the assumption that literature is conceived to be a special kind of language whose characteristics are recognized by the systematic opposition to the language of science and of logical discourse, and the key concepts of this criticism deal mainly with the meanings and interactions of words, figures of speech and symbols. Brooks (1947) emphasizes the organic unity not separation of structure and meaning.

4- The distinctive procedure of the new critic is explication, or close reading: the detailed and subtle analysis of the complex interrelations and ambiguities (multiple meanings) of the component elements within a work. They derive their explicative procedure from such books as I. A. Richards
'Practical Criticism' (1929) and William Empson's 'Seven types of Ambiguity' (1930).

2.4. Practical Criticism

Practical Criticism, which is also called applied criticism or even descriptive criticism, can be defined as an effort to analyze specific passages of a prose or a poem bringing out what is indicated in the choice and arrangement of words, images, and describing accurately what a reader feels about them. Abrams outlines the main concern of practical criticism as follows:

Practical Criticism concerns itself with the discussion of particular works and writers; in an applied critique, the theoretical principles controlling the mode of the analysis, interpretation, and evaluation are often left implicit, or brought in only as the occasions demands.

(Abrams2001: 50)

Practical Criticism is distinguished from a purely impressionistic criticism where the reader or the critic is interested only in being faithful to his own response. That means what impressions and sensations the poem or the passage under investigation calls upon him. In general, Criticism can be bound into four main kinds:

1- Mimetic Criticism:

It is derived from Plato and Aristotle. It gives primacy to the work of art as an imitation or representation of the external world and human life.

2- Pragmatic Criticism:

It views the work as something which is constructed in order to achieve certain effect on the audience such as aesthetic
pleasure, instruction or kinds of emotion. In other words, the emphasis is shifted to the reader: how far and how successfully certain desired effects are produced on the reader of a poem by the devices the poet employs.

3- Expressive Criticism:

This kind of criticism puts its emphasis on the writer. It defines poetry as an expression or overflow or utterance of feelings or as the product of the poet's imagination operating on his perception, thoughts and feelings. It tends to judge the work by its sincerity or its adequacy to the poet's individual vision or state of mind. This kind of criticism often seeks in the work evidences of the particular temperament and experience of the author who has, consciously or unconsciously, revealed himself in it.

4- Objective Criticism:

It cuts the poem off from its creator and the world that one knows. It looks upon a work of art as something autonomous, sufficient into itself and as an object that can be understood and interpreted in terms of its own laws of organization and its intrinsic qualities such as coherence and interrelationship of parts, etc (Ibid).

Practical Criticism appeared as a revolution against the impressionism and subjectivity of literary criticism. The poets and critics who revolted against it tried to turn the attention of the reader from the poet to the poem. Thus, there emerged what is called 'Practical Criticism'. T. S. Eliot, I. A. Richards and William Empson were the eminent figures of this approach.
I. A. Richards, as one of the pioneers of Practical Criticism, was interested in the psychology of reading and his approach to the literature was empirical and not theoretical. He made experiment by giving unsigned poems to undergraduate students and asked them to comment on the poems. The resulting judgments after analysis were highly variable. Their critical responses were, deeply, entwined with their broader prejudices and beliefs. Richards was, primarily, interested in Practical Criticism and he was also recording what happened to a reader while reading poetry. His experiment shaped Practical Criticism as a powerful weapon of analysis.

Richards (1929) divides meaning into four aspects which he calls sense, feeling, tone, and intention:

**Sense:** It is a conceptual meaning. The writer uses words to focus the readers' attention upon some state of affairs and to present on them some items for consideration.

**Feeling:** It is the emotional attitude of the speaker towards the subject presented by the sense.

**Tone:** It refers to the attitude of the speaker towards the listener.

**Intention:** It is the purpose, conscious or unconscious of the whole utterance and the effect that a writer intends to promote.

The pioneering work of Richards was continued by the British critic William Empson's books *Seven Types of Ambiguity* (1930) and *The Structure of Complex Words* (1951). Empson was interested in psychology and explored literary works for the complex state of mind. Hence, he gives the importance to the 'ambiguity' in poetry. He used this term to mean any verbal
nuance, however slight, which gives room for an alternative reaction to the same piece of language. The similarities between Richards' 'irony' and Empson's 'ambiguity' may be perceived when the latter says that ambiguity itself can mean an indecision as to what you mean, an intention to mean several things, a probability that one or other or both the things have been meant, and the fact that a statement has several meanings.

The idea that should be noted down here is that Linguistic/Stylistic Criticism can be regarded as a variety of Practical Criticism in so far as its aim is to make a thorough analysis of the phonogrammatical constituents of a literary work. The discipline of linguistics emphasizes the synchronic study of language, i.e., a study of language in its existing state, and hold that what determines meaning is not that a word refers to the world or ideas and things that exit outside of language. It is the differences between the linguistic signs themselves that create meaning. Such a stand shifted the focus further on the 'message' (of a poetic discourse) for its own sake and prepared the way for Structuralism and Post-Structuralism.

2.5. Structuralism and Post-Structuralism

Structuralism and Post-Structuralism are new terms in literary criticism developed in the early 20th century. Before the growth of Structuralism, the literary criticism was purely classical and was also known as 'traditional theory of literature'. The traditional theory of literature was based on an author. It was an author-centered theory. Literature was studied with reference to the author's life, personality and the age in which he lived. However, in Structuralism the importance has been fully given to the text and significance of the author has been reduced
to minimum. Structuralism is known as a text-centered theory. Saussure, Jakobson, Bloomfield, Chomsky and Derrida are the prominent scholars who contributed much to the development of structuralism.

2.5.1. Structuralism

In the beginning of 20th century (1916) the Swiss linguist, Ferdinand de-Saussure in his work 'Course in General Linguistics' which was published posthumously, introduced a new approach to language whereas earlier linguists had been concerned with the history and characteristics of particular language. The credit for bringing a revolution in the field of linguistics goes to him. He is the founder of modern linguistics, or rather the father of structural linguistics which came to be called also descriptive linguistics. Saussure was interested in the structures that underlie all languages. He coined the terms langue (the complete system of language) and parole (the individual utterance which are derived from it). Parole or speech is language in performance, and this is what earlier linguists had concentrated on. But Saussure was interested in the theoretical system that shapes all languages or langue and the result or principles that enables language to exist and function.

It was in the work of Saussure that the movement known as Structuralism has its origin. According to him, language is a system of signs each of which consists of signifier (sound image) and signified (the concept evoked by the signifier). The relationship between signifier and signified from the Saussurean point of view is arbitrary i.e., the link between sound image and concept is a conventional one (generally agreed but not intrinsic) (Harris 1983).
Saussure's ideas influenced literary and cultural criticism in several ways. They permitted structural critics to shift attention away from the relation between texts and world or between texts and meaning towards the study of systematization. They focus on how texts operate logically or systematically, what are the mechanisms that produce meaning, what are the structures that texts possess in themselves and in common with other texts and how they are made up of parts in relation to one another and the like. In this concern, Rice and Waugh mention that langue is more important than parole. They state:

Structuralism is not particularly interested in the meaning per se, but rather in attempting to describe and understand the conventions and modes of signification which make it possible to 'mean'; that is, it seeks to discover the conditions of meaning. So langue is more important than parole - system is more important than individual utterance.

(Rice & Waugh 2001:46).

Peck and Coyle have the same idea when they define Structuralism as "an analytical approach which is less concerned with the unique qualities of any individual example than with structure that underlies the individual examples" (Peck & Coyle 1993: 46).

The other main important point in the work of Saussure is that he makes clear distinction between 'diachronic' and 'synchronic'. Diachronic traces the historical development of the language and record the changes that have taken place in it between successive points in time. The synchronic on the other hand sees language as a living whole, existing as a state at one particular time. This state of language is an accumulation of all
the linguistic elements that a language community engages in during a specific period. Saussure gives priority in linguistics to the synchronic approach because it studies language as a present and living organism.

Saussure, as well, makes a noticeable difference between syntagmatic and paradigmatic relation. Syntagmatic refers to the relations between elements in a linear order. And it is by following this order, the structure of a word or sentence is built up. Paradigmatic means the relation in absentia, i.e. between elements which constitute a pattern or a paradigm of items usable in a certain context. This distinction corresponds to one traditional in associationist psychology and between ideas associated through their contiguity or through their similarity. Jakobson has generalized it in particular to many fields form rhetoric to language pathology.

However for the majority of its early theorists, Structuralism was an essentially formalist method which focused on literature's signifying structures rather than on its content. Just as Saussure emphasized that signs depend on their differential relationship with other elements in the system in order to produce meaning and not on actual entities. It, therefore, follows that a structuralist analysis of literature would not be concerned with the liberal humanist view that the text expresses a truth about the real world. The investigation centers on the literary system (equivalence to langue) as a whole of which the individual text (parole) is a constituent part and governed by the system organizational principles. The author of a text and authorial intention correspondingly decline in priority. The author's role is limited to only in selecting elements from the
pre-existing (already written) system and producing new texts which combine these elements in different ways.

2.5.2. Post-Structuralism

In the 1960s Structuralism, which had dominated French intellectual life since 1950s, began to be replaced by another movement that would be called first Post-Structuralism then Post-Modernism. As mentioned earlier that Structuralism emphasizes orders, structures and rules but Post-Structuralism argues that language is subject to contingency, indeterminacy and the generation of multiple meanings. "Post-Structuralism doubts the adequacy of Structuralism and, as far as literature is concerned, tends to reveal that the meaning of any text is, of its nature unstable. It reveals that signification is, of its nature, unstable" (Cuddon 1998:691). Peck & Coyle expound the central idea of Post-Structuralism in literature by saying that "language is an infinite chain of words which has no extra lingual origin or end" (Peck & Coyle 1993:194-195). To describe this chain Derrida introduces the concept of 'difference' which means that words are defined by their difference from other words. And any meaning is endlessly differed as each word leads us to another word in signifying system. Language only makes sense if the reader imposes a fixed meaning on the words. Readers search for that fixed meaning because they are committed to the idea that there should be referent to a word and that word should make sense in relation to presence outside the text. According to Derrida, however, the text should be seen as an endless stream of signifiers with words only pointing to other words without any final meaning.
The views of Post-Structuralism put aside some concepts such as common sense and reason. And they regard them as merely ordering strategies that the reader imposes on literature. The reader wants to pull the text into his own frame of reference. Writer also attempts to impose ordering strategies on language, but these always prove inadequacy. The form of Criticism that emerges from such thinking is referred to as *Deconstruction* which is regarded as one of the main facets of Post-Structuralism theory which is used in literary criticism. Deconstruction owes much to the theory of the French philosopher Jacqued Derrida whose essays ‘Structure, Sign and Play in the Discourse of Human Sciences’ (1970) which he was to follow with his book ‘*Of Grammatology*’ (1976), began a new critical movement. Deconstruction, so far, has been the most influential feature of Post-Structuralism because it defines a new kind of reading practice which is a key application of Post-Structuralism.

Derrida shows that a text (any text either to be a polemic, a philosophical treatise or a poem) can be read as saying as something can be quite different from what it appears to be saying. And it also may be read as carrying many different things which are fundamentally at variance with, contradictory to and subversive of what may be seen by critics as a single and a stable meaning. A deconstructive criticism of a text reveals that there is nothing except the text. Derrida in his book *Of Grammatology* makes the well known proposition that the text is a thing that one cannot evaluate, criticize or construct a meaning for it by reference to any thing external to it. Derrida carries his logic still further to suggest that the language of any
discourse, is at variance with itself and by so being, is capable of being read as yet another language (Derrida 1976).

One of the Derrida's clearest examples of a deconstructive reading concerns the relation between speeches and writing. Saussure as a phonocentric linguist favors speech as the proper object of linguistic investigation, and writing as a secondary representation or even disguise of speech. He is forced to acknowledge the dangerous usurping power of writing over speech (Harris 1983). Derrida approaches this problem first by confirming historically the priority of voice over letter. Speech is immediate self-present and authentic in that it is uttered by a speaker who hears and understands himself at the moment of speaking; by contrast, writing is the copy of speech and is therefore derivative, marginal and delayed. But having outlined a speech/writing hierarchy in this way, Derrida shows how Saussure's text inverts the hierarchy by giving priority of writing over speech. The inversion of the hierarchy constitutes one half of deconstruction.

Deconstruction, as a method of literary criticism firstly was identified largely with the work of certain critics at Yale University. Geoffrey h. Hartman, J. Hillis Miller and Paul de Man are the scholars who have responded to Derrida's view in markedly different ways. In the initial stages of deconstruction, from 1966 through the early 1980s, the Yale critics exerted the chief influence on the development of deconstructive criticism. Since then, however, deconstruction has not been confined to one school or group of critics, though many of today's leading deconstructors do trace their critical affiliation back to Yale school as former students or otherwise.
2.6. Reader-Response Theory

Obviously, there are some theories in literary criticism as mentioned before which give emphasis on the author and regarded him as the central or pivotal factor in literary meaning. Some other theories shift the attention to the text only without reference to the biography of the author or age in which he lived. Other theories, which are called modern critical theories, transfer the alertness to the reader and stress on the role of reader to understand literature. Such theory is called 'Reader-Response Theory'. Indeed some critics are interested in the way in which a reader receives, perceives and apprehends the literary work. They assume that the reader actively contributes something to the text meaning. The German critic Hand Robert Juss regards reader's responses as essential to determine the meaning of literary work. Iser (1978) has the opinion that the text largely determines the response, but suggests that the text is full of gaps which the reader fills in. Reader-Response Theory is concerned with the reader's contribution to a text and it challenges the text – oriented theories of Formalism and the New Criticism which have tended to ignore or underestimate the reader's role in analyzing the meaning.

Basically, any text has no existence until it is read. Reader completes its meaning by reading it. The reader is an active agent in the meaning creation. Though the text controls the reader's response, there are nevertheless gaps that the reader must fill in by a creative act.

In 1979, the Italian semiotician and novelist Umberto Eco published 'The Role of Reader', in which he proposes a distinction between what he calls 'open' and 'closed' text. An
open text requires the reader's close and active collaboration in the creation of meaning whereas a closed text more or less determines or predetermines a reader's response. In 'Semiotics of Poetry' (1978) Riffaterre postulates what he describes as the 'super reader', who analyses a text in search for meanings beyond and below surface meanings. Riffaterre believes that the stylistic function of a text can be analyzed objectively. He suggests that the task of stylistician is to reveal what is ungrammatical or in any other way unconventional or abnormal in the way a text is composed.

Fish (1970) discussed the concept of 'affective stylistics'. He concentrated on the psychological effects of a text on the reader: no text is self-contained; the meaning of any utterance is not on the page. Since every linguistic experience affects actively the reader's consciousness, the informed reader's responses (including his errors) comprise the total meaning of an utterance.

The stress on the text provides a certain stimulus and the reader completes the process. It is a form of give and take, a dialogue between the text and the reader. Such view is uncontroversial; they probably match common assumption about how much a text offers and how much a reader contributes.

2.7. Psychoanalytic Theory

Literary critics in the Romantic epoch exposed the relationship between the author's psychology and his work. They regarded literary work as an expression of the psychological state of its creator. This point of view ceased until it appeared again in the 19th century in the writing of Sigmund Freud. In
1896 Freud carried the term ‘Psychoanalysis’ to characterize the 'talking care' which is a therapeutic method of recovering repressed material from the unconscious. He made use of the terms *ego, super ego, id and Oedipus complex in* his attempt at psychoanalysis. Freud views the dream house as useful concepts for the analysis of literature. Literature and other arts like dreams and neurotic symptoms consist of imagined or fantasized fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. Freud's comments on the working of the artists' imagination in his work *Introduction to Psychology* set forth the theoretical framework of what is called 'classical psychological criticism' where the work is read as a symptom of the author who produces it or as an analogous to the relationship between the dreamer and his dream, as if the work is a symptomatic reproduction of the author's infantile and forbidden wishes. Freud theory of criticism had deemed a literary work as an author sublimation of unacceptable desires and a substitute gratification. The example of this criticism is *The life and Works of Edger Ellen Poe* (1949) for Marie Bonaparte which is conventionally referred to as 'Psychobiography' which was pioneered by Erik Erikson. It (Psychobiography) is concerned with the subject psychological event. It makes a search for and discovery of a writer's intentions and motives.

The psychoanalysts who followed Freud had different trends regarding this theory. Among these critics is Jacques Lacan who interpreted Freud's theory in the light of modern linguistic theory and argued that Freud and his followers had laid stress on the controlling ego (the conscious or thinking self) as separate from id (the repressed impulses of the unconscious).
Peck & Coyle (1993) state that Lacan saw the ego as a carrier of neurosis; there could be no such thing as a coherent, autonomous self. The 'I' can never separate itself from the 'other'. Its image is seen in the mirror through which it comes to know itself and by which enabling its identification and alienation in language and it creates a condition of desire in the split subject. Such thinking struck a chord in the seventies and eighties because it was consistent with the effort of Structuralism, Deconstruction, Marxism and Feminism in its stress on the extent to which the various varieties of Western thinking, such as a coherent or unified sense of the self, were simply historical linguistic and fictional constructs.

Conspicuously, the prominent phenomenon since the development of Structuralism and Post-Structuralism has been a strong revival of Freud, although in diverse reformulation of the classical Freudian scheme. Since the 1960s, psychoanalytic criticism has amalgamated with such other critical modes as Feminist Criticism, Reader-Response Theory, Structuralism, and Derridian commitment.

2.8. Linguistic Stylistics

Stylistics is sometimes called literary stylistics: literary because it tends to focus on literary text; linguistics because of taking its model from linguistics. Halliday propounds the term 'Linguistic Stylistics' as another new name for stylistics. He justifies that the 'Linguistic Stylistics' refers to a kind of stylistics whose focus of interest is not primarily literary text, but the refinement of a linguistic model which has potential stylistic analysis.
Cureton (1992) explains that stylistics or literary stylistics is concerned with aesthetic use of language both in text that are typically aesthetic such as canonical literature, oral narrative, jokes and in other text that have other predominant aims like conversation. As such, stylistics contributes to the study of literary discourse and similarly to the study of verbal texture in other discourse varieties. Stylistics mediates between two disciplines that are linguistics and literary criticism. It applies the methods and insights of linguistics to traditional problems in literary analysis and the methods of literary criticism to the analysis of language. That is why some scholars like Fowler (1986) prefer to call it 'linguistic criticism' and some other like Fabb et al. (1987) call it 'literary linguistics'.

The term stylistics as a kind of language study emerged between 1910 and 1930 with the contribution of Russian formalists including Roman Jakobson, Victor shklovskij; Roman philologists such as Charles Bally, Leo Spitzer; Czech structuralists like Bohuslav Harvranek and Jan Mukarovsky; British semiotists including I.A Richards and William Empson and American new critics like John Crowe Ranson, T.S. Eliot and Cleanth Brooks. These groups altogether affirmed the significance of linguistic form to literary response and the importance of the aesthetic use of language in non literary discourse. However, they differed considerably in subject and method. Many of the stylistic studies, which appeared in that period, are still unsurpassed like Richard’s tenor analysis of metaphor, Tomashevskij’s statistical treatment of stress and word boundaries in verse, and Empson’s theories of semantics in verse.
Since 1950s the term stylistics has been applied to critical procedures which tried to reinstate the impressionism and subjectivity of standard language with a scientific and objective analysis of literary text. The stylisticians absorbed the descriptive methods of several new linguistic theories such as European and American Structuralism, Transformational Grammar, Case Grammar, Functional Grammar, etc. The time from 1950s to 1970s stylistics became recognized as an academic discipline with its own specialized journals, reference guides, disciplinary histories and general overviews. Stylisticians in this period produced extensive treatment of topics like ‘Poetic Vocabulary’ (Miles 1964), ‘Visual Form in Poetry’ (Hollander 1975), ‘Sound Symbolism’ (Fonagy 1979), ‘Poetic Syntax’ and ‘Meter’ (Tarlinskaja 1976).

Style as a term in criticism has been widely used for a long time before, often in a rather impressionistic way. It attempts to draw attention to the characteristic or peculiar use of language in a specific text, author or period. Modern stylistics is a way to approach the question of style on stricter, and more methodical lines; it is not so much a discipline in itself as a cross over point between linguistics, for which literary text are only items of interest in the broad study of language and literary criticism. It starts from the proposition that any idea or concept may be expressed in one of a number of different ways, and that an author exercises a choice (conscious or unconscious; dictated by personal taste or the demands of the reader, genre or whatever) in determining the precise form of the words to be used. Such a proposition is incidentally anathema to new criticism which refuses to distinguish between the form and content of literature; what is written is written.
Linguistic Stylistics poses itself the assignment of classifying the range of linguistic choices that are available to authors. It also identifies the ways in which features of the linguistics may call attention to themselves. These features may deviate from the accepted norms in their manner of expression. These classifications may be applicable to a particular text or number of texts in such a way as to highlight their peculiar verbal characteristics.
Chapter 3
Approaches to Stylistic
Chapter 3

Approaches to Stylistics

3.0. Introduction

The main purpose of stylistic approaches which have been developed by some scholars is to find techniques that help to analyze and interpret the meaning of literary texts. Lyons (1970) mentions that stylistics is not only confined to a particular kind of linguistic analysis, but it is a word that is applied to various kinds of linguistic analysis. One reason for this variety of interpretation is that many scholars draw upon different theories of linguistic structure (to the extent that they have many definite theoretical commitments). The second main reason is that the word 'style' is often used to refer to a number of rather different aspects of language. Some prominent scholars in stylistics expound approaches concerning the stylistic analysis of a literary text. A survey of their contributions will be discussed in brief below:

3.1. H.G. Widdowson

Widdowson (1974) stresses on the value of reader centered approaches. He argues that the lack of situational context in literary texts facilitates the understanding of a text in a more concentrated and intense way because it compels readers to pay more attention to the language of the text.

Generally speaking, stylistic analysis aims at investigating how the performer effectively uses the resources of language code in order to produce actual message. It is concerned with the pattern of use in a given text.
Any user of language obtains two kinds of knowledge: knowledge of the rules of the code of a language which ensures the grammaticality of what has been said and the knowledge of the conventions which regulates the use of these rules in the production of messages and equally ensures the appropriateness of what has been said. Both kinds of knowledge are indispensable for the effective communication between interlocutors. Moreover, they together help in attributing unique features to the language. The users of language continually generate novel sentences which have never been spoken or heard before. These utterances are understood, however. The reason behind this is that although they are novel as manifestation of code, they are also familiar as messages. Thus, Widdowson writes:

The user of a language is creative because the novel linguistic forms he generates function as familiar units of communication: If they did not, he would only generate gibberish.

(Widdowson 1974:202)

The purpose of stylistics, in this concern, is to discover what linguistic units count as in communication and how the effects of different conventions reveal themselves in the way messages are organized in texts. Style then, as Chatman (1973) mentions is the product of a social situation of a common relationship between language users. And therefore stylistics may be considered as the study of social functions of language which may ultimately be treated as the branch of sociolinguistics.

Widdowson in his approach focuses the attention on literary text and the ways stylistics concerns itself with literary texts. He mentions two main reasons. The first is methodological and the second is pedagogical. To take the first reason, in
literature there are certain features as a mode of communication which are unique and, therefore, simplify the task of stylistics. In all forms of language except in literature, we have a sender of the message and a receiver of it, i.e. whenever we use language, we assume a receiver. But in literature the situation is different. The writer is separated from the reader and the reader from the addressee as well. And the message itself is a text-contained. It presupposes no wider context so that every thing that is important for its interpretation is found within the message itself. On the other hand, in the interpretation of all other uses of language, we shall take into consideration some of its social environments. This is the reason which makes the stylistic analysis of such texts difficult. But in literary texts the situation is some what different. There are no such problems because, according to Widdowson, in literary text the attention is given to the text itself. He accordingly distracts the social appendages in the analysis of a text in his approach. (Op cit)

The other reason, which is pedagogical, also supports the view that literary texts are of the main concern in stylistics. This is important because it gives justification for the inclusion of stylistics within applied linguistics and brings the findings of linguistics to bear on the practical problems of language teaching.

As it has been mentioned above that the literary message has no social matrix, presupposes no preceding events and anticipates no future action. In brief, they are complete in themselves. Literature also contains a good deal of language which acts against the norms of grammar and semantics, i.e.
deviant (I). Furthermore, poetry as a form of literature makes use of one phonological unit (metrical line) which does not occur in other forms of language. The point which Widdowson wants to emphasize is that the forms that literary messages take do not completely conform either to the code of a language or the conventions of use. But in spite of that unconformity between literary message and code, they convey meaning or message conspicuously. He accordingly, raises two questions: the first is how literary messages manage to convey meaning at all and the second is what kind of meaning it is? To answer the first question, Widdowson mentions:

Literary messages manage to convey meaning because they organize their deviation from the code into pattern which is discernible in the texts themselves. What happens is that the writer in breaking the rules of the code diminishes the meaning of language and then proceeds to make up for the deficiency by placing the deviant item in a pattern whereby it acquire meaning by relation with other items within the internal context of the message. Thus the relations set up within a text constitutes a secondary language system which combines, and so replaces, the separate functions of what would conventionally be distinguished as code and context.

(Widdowson 1974: 205)

In order to interpret any text, as Widdowson argues, one shall recognize two sets of relation. The first is extra-textual relation between language items and the code from which they are derived and the second is intra-textual relation between items within the context itself. In literary texts, these two sets of relation converge to create a unit of meaning which neither belongs to the code nor to the context. Literary writer makes his

---

1- See foregrounding page (55)
writing unique and distinct by creating a hybrid unit which though comes from both the code and the context and yet it is a unit of neither of them.

Widdowson also points out that there is no noticeable difference between connotative and denotative meaning. Literature characteristically removes the distinction between them. Commonly, Connotative meaning is considered as a matter of personal association. It is unsystematizable. But, sometime, contextual meaning of literary texts is a result of the setting of linguistic items in a system of intra-textual relation. Widdowson comments:

While one may regard it, therefore, as connotative with reference to the code, one must regard it as denotative with reference to the secondary language system established by the regularities of the context.

(Ibid: 207)

Widdowson analyses some lines of Alexander Pope's poem. He considers the occurrence of the word coffee in that poem. He comes to the conclusion that the meaning of the word coffee in Pope's line is both connotative and denotative in one sense; and in the other, of course neither. This means that, literature and in particular poetry tends to destroy the distinction between denotation and connotation for the purpose of creating a hybrid meaning. And this answers the first question of how literary messages give meaning?

The second question, what a kind of meaning does a literary message convey? This question has a social consideration. As one knows that a language is a social phenomenon. It serves a social purpose. It organizes some aspects of reality in order to make it under control. To put the
matter simply, it is regarded as a socially sanctioned representation of the external world. "Without such a representation, the external world is a chaos beyond human control" (Ibid: 208). The reality under control gives a common attitude towards it by sharing a common means of communication which takes place if there are conventionally accepted ways of looking at the world.

However, the members of a society as human beings have needs. And the conventions of their society by nature are incapable of satisfying them. Therefore, there should be a necessary outlet for individual attitudes whose expressions would otherwise disrupt the ordered pattern of reality. Therefore all kinds of arts and literature are outlet for individuals. And they open vast space for society members to express their feelings in the way they like. For example, the poet Wilfred Owen in his poem 'Futility' gives the 'sun' the attribute of animacy in the context, though it is an inanimate noun in the code. He displays 'sun' as human being touching other human being to wake him up and whispering in his ears. And one, equally, notices that the word 'sun' retains the quality of unanimacy which accompanies or is linked with it from the code. That is to say, the two meanings of the 'sun' as an inanimate and animate can be perceived simultaneously in the context. In the above example, the amalgamation of context and code units results in the production of a new and a hybrid unit. The 'sun' here is both inanimate and human, and yet, of course, at the same time, neither. This case is usually noticed in literature.

-- See metaphor page (156) It represents the hybrid unit that comes from the interaction between context and code.
This observation, which Widdowson comes out about the sun, has relation to the rest of the text. The recurrent theme in the text is the ability of the sun to awaken things, people, seeds, and the earth. This theme also is running throughout the poem. But as it has been said earlier that the 'sun', in the poem, has the characteristics of both inanimate and human, however, the question arises, when the sun performs the action of waking, is it in its human or in its inanimate capacity?

3.2. M. A. K. Halliday

In his essay "Descriptive Linguistics in Literary Studies", Halliday (1970) explains that the categories and methods of descriptive linguistics are as much applicable in the analysis of literary texts as in the analysis of any other kind of textual materials. In this approach, he focuses the attention on the revelation and precise description of language features which might remain undiscovered because of inexact linguistic investigation.

Halliday in his approach uses the term 'application' to refer to the study of literary texts by theories and methods of linguistics. He focuses on one branch of linguistics, that is, descriptive linguistics (the study of how language works). This contrasts with both historical linguistics (the study of how language persists in time), and with institutional linguistics (the study of the varieties and uses of language). Within descriptive linguistics, there is one kind of description that is textual and the aim of linguist is to describe a written or spoken text. This contradicts with exemplified description which presents the categories of the language and illustrates them or generates a set
of described sentences and derived others from them. McIntosh & Halliday write:

The linguistic study of literature is textual description, and it is no different from other textual description; it is not a new branch or a new level or a new kind of linguistics but the application of existing theories and methods. What the linguist does when faced with a literary text is the same as what he does when faced with any text that he is going to describe.

(Halliday 1970) investigates two kinds of texts; a Yeats' poem 'Leda and the Swan' and three passages of modern prose fiction. He proves that the linguistic theories are applicable to explain different characteristics in the language of texts. In the analysis of Yeats' poem, Halliday demonstrates the three different functions of deictic 'the'. He shows that the pattern in which 'the' occurs in the poem differs from those in which it occurs in ordinary language. There are three distinct relations into which 'the' as deictic enters, 'cataphoric,' 'anaphoric,' and 'homophoric' respectively.

The second example he considers is the distribution of verbal items in this poem. He argues "verbal items are considerably deverbalized" (ibid: 63). That is to say, the lexically more powerful verbs do not function grammatically as verbs but they are functionally altered to become other parts of speech. After the analysis of the poem by Yeats, Halliday tabulates the result as follows:
<table>
<thead>
<tr>
<th></th>
<th>Items in verbal group (i.e. functioning as ‘predicator’ in clause structure)</th>
<th>Items in nominal group (i.e. not functioning as predicator)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Independent</td>
<td>Dependent</td>
</tr>
<tr>
<td>b</td>
<td>Finite</td>
<td>Finite</td>
</tr>
<tr>
<td></td>
<td>Hold</td>
<td>Lie</td>
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<tr>
<td></td>
<td>push</td>
<td>let</td>
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<td></td>
<td>feel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>engender</td>
<td></td>
</tr>
<tr>
<td></td>
<td>put on</td>
<td></td>
</tr>
</tbody>
</table>

a Clause class  

b Group class


Diagram 1: shows the distribution of verbal items in Yeat’s poem

From the above diagram, Halliday makes some observations. Widdowson summarizes them as follows:

In 'Leda', the few verbal items... get lexically more powerful as they get grammatically less 'verbal': in finite verbal group in free clause we have “hold”, “push”, “put on”, “feel”; while at the other end of the scale, including some not operating in verbal group at all, are ‘stagger’, ‘loosen’, ‘caress’.

(Widdowson 1974: 220)

The third example Halliday (1970) shows is the comparison of one or two features in three short passages of prose, they are, "Room at the Top", "Adventure in Skin Trade", and "The Middle Sage of Mrs. Eliot", by John Braine, Dylon Thomas, and Angus Wilson, respectively. He concentrates on nominal group patterns, lexical sets, and cohesion.
3.3. J. McH. Sinclair

The approach, which Sinclair follows, is similar to that of Halliday. He applies Halliday's categories of descriptive linguistics in the analysis of the poem "First Sight" by Philip-Larkin. Then, he lists the results in a tabular form. Any other conclusions as to their relevance for interpretation are left to the reader to come out on his own.

Sinclair (1966) hypothesizes that the grammar and other patterns give meaning in a more complex and tightly packed way than the traditional ways and methods of describing language. In his approach, he stresses only on grammar for interpretation.

In the structure of a sentence, Sinclair recognizes two aspects of linguistic organization which plays a vital role in the setting up of intra-textual patterns in literary texts. The first one is called release clause/phrase and the second is named arrest clause/phrase. The former refers to the interposition of arresting adverbial to interrupt the sentence and delay its completion. For example, in the following three first lines of the poem mentioned above Sinclair explains the meaning of arrest:

\[
\begin{align*}
\text{Lambs that learn to walk in snow} \\
\text{When their bleating clouds the air} \\
\text{Meet a vast unwelcome} \\
\end{align*}
\]

Here, the syntactic pattern NP (Lambs that learn to walk in snow) and Vph (meet a vast unwelcome....) are interrupted by the inserting of adverbial clause (when their bleating clouds the air). Sinclair calls this adverbial clause arrest or bound clause because it delays the completion of the sentences.

Sinclair calls the second kind of linguistic organization of language free or release clause. It happens when a syntactic...
structure is added to the sentence after all grammatical predictions have been achieved, i.e. the insertion of linguistic units in a pattern which is already whole is called release. For example, in the same poem which Sinclair investigates, the following line represents release:

_They could not grasp it if they knew._

The conditional clause _if they knew_ is called a releasing element because the NP _they could not grasp it_ is grammatically complete. Widdowson remarks:

> It is clear that by a use of releasing and arresting elements, a writer can deny the reader a fulfillment of his predictions as derived from his knowledge of the code and replace them with predictions derived from the intra-textual pattern set up in the context of the poem itself.

Widdowson (1974:221)

Stressing on grammar, Sinclair pinpoints some lexical and contextual matter. He points out:

> Grammar deals with contrasts, multiple choices from a great many systems simultaneously, and the meaning of a grammatical statement can only be fully elicited with reference to the total grammatical description. Nevertheless, the exercise shows how some aspects of the meaning of the poem can be described quite independently of evaluation.

(Sinclair 1966: 81)

### 3.4. Geoffrey Leech

Geoffrey Leech in his approach tries to combine between linguistic description and critical interpretation in the analysis of a literary text. He says;
"Linguistic description and critical interpretation are, to my mind, distinct and complementary ways of "explaining" literary text"

Leech (1970: 120)

He also shows in his analysis how the critical interpretation can benefit from the linguistic description and how they are related. In this view, his approach differs from that of Halliday and Sinclair. He clarifies "a work of literature contains dimensions of meaning additional to those operating in other types of discourse. The device of linguistic description is an insensitive tool for literary analysis unless it is adapted to handle these extra complexities" (Op cit). He mentions three main features of literary expression representing different dimensions of meaning which are not included in the normal categories of linguistic description.

Leech (1970), in his analysis of the poem "This Bread I Break" by Dylon Thomas, emphasizes the lexical and grammatical cohesion which the poet takes from the standard language to unify the poem. The precise discussion of the cohesion in the poem leads him to explore how different cohesive patterns are related to foregrounded elements in the poem. He, finally, arrives at the conclusion that the elements that are foregrounded in cohesive pattern lead to the interpretation of the entire poem. The three main dimensions will be discussed in detail below:

**Cohesion:** "Cohesion refers to the ways in which syntactic, lexical and phonological features connect within and between sentences in a text" (Clark 1996: 55). According to Leech the intra-textual relation of lexical and grammatical kinds unifies the parts of a text together into a complete unit of discourse in
order to convey the message of the text as a whole. In the poem which Leech investigates, he finds a lexical cohesion which is more marked than grammatical cohesion. This cohesion appears in the repetition of some words in the poem such as, 'break' and 'oat'. In the whole poem, the word 'break' is repeated four times and the word 'oat' occurs three times. And there is also semantic cohesion of words or items which share common semantic features such as, bread-oat-crops, day-night-summer-sun, and wine-tree-fruit-grape-vine-drink.

The study of cohesion helps the reader to pick out the patterns of meaning running through the text and arrives at some kinds of linguistic account of what the text is about. It makes the readers easily follow the meaning which appears in the text. However, Leech comments on this kind of meaning. He elucidates that this kind of meaning is superficial. And it is yielded by an analysis of which could be equally applied to any text in English. He goes on to say “it is superficial, because we have only considered how selections are made from the range of possibilities generally available to users of language” (Leech 1970:120).

Leech additionally comes out to say that the language of poetry is not only confined to superficial meaning but it extends it to create novelty in language not used in the daily normal use of language. This view leads him to the second dimension of the analysis that is foregrounding.

**Foregrounding:** This dimension is the only literary feature which generally dominates the literary writing. It is claimed that foregrounding is a basic principle of aesthetic communication. It is defined as a conscious or deliberate deviation from the rules of
language code or from the accepted conventions of its use which stands out against a background of normal usage. Leech, in his analysis, says that Thomas uses one of the semantic SDs, that is, metaphor (semantic oddity) in which the linguistic form is given some thing than its normal or literal interpretation. Leech clarifies that Thomas uses expressions, such as "The oat was merry" in which a noun 'oat' which normally has the feature of inanimacy is given the characteristics of an animate or more exactly a human feature, thereby inventing a deviant expression which is foregrounded against the normal expression such as 'the man was merry'. Another expression, in this regard, can be noticed in the line 'broke the sun'. The verb 'broke' in normal usage is always accompanied with a thing which has a feature of fragility, like, cup, plate, etc. But in the poem, the poet uses the noun 'sun' which lacks the feature of being fragile. It is, therefore, a deviant choice which is foregrounded against the background of the normal choice of the sun. Thus, foregrounding occurs when there is correspondence between the semantic feature of an item in the code and those which are bestowed upon it by the contextual environment in which it appears.

Leech furthermore points out another manifestation of foregrounding. This occurs when the writer instead of exercising a wider choice that is permitted by code. He deliberately renounces his choice and produces uniformity where variety would normally be expected. Leech in the poem finds that Thomas uses the following parallel constructions 'Man in the day or wind at night,' My wine you drink my bread you snap' Thomas, by using this parallelism, sets up a syntactic

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1 - See the interaction between dictionary meaning and contextual meaning page (155).
equivalence between the two prepositional phrases in the first one and sets up a kind of intra-textual syntactic equivalence in the second. Syntactic equivalence is also as Leech puts it is a feature of foregrounding in which poets introduce a pattern of language not found in normal use.4

**Cohesion of foregrounding:** This is the third dimension which Leech describes in his approach in order to analyze literary texts. Foregrounded features, which are mentioned above, are related to each other on the one hand and to the text in its entirety on the other. As mentioned earlier that there are lexical cohesion appeared in the repetition of the same items of vocabulary in different places of the text, and the choice of items which have the semantic connection. According to Leech cohesion of foregrounding is the manner in which deviation in a text are related to each other to form intra-textual pattern. For example, the foregrounding expression "broke the sun" is a deviant against the normal usage but takes on the normality in the context of the poem as a whole because it is related to deviation of a similar kind in the poem like, "broke the grape's joy", "pulled the wind down". Similarly, intra-textual patterns are also shaped by the cohesion of the foregrounded expression 'the oats was merry', 'desolation in the vine', and 'sensual root'.

In a nutshell, Leech investigates what he considers to be the principal dimensions on which a linguistic analysis of any poem might proceed. His exposition of the features of each dimension assures that these features are in linguistic sense part of meaning of the poem and are matters of linguistic choice and can be described in terms of categories of the language.

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4 - See Parallelism page (89).
3.5. Roman Jakobson

Jakobson discusses the poetic function of language which he defines as the use of language which focuses on the actual form of the message itself. He gives important remarks about the relationship between poetics and linguistics in the following effect:

Poetics deals with problem of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics.

Jakobson (1960:350)

Some linguists proclaim that poetics in contrast with linguistics is concerned with evaluation. Jakobson argues that the basis on which the separation between linguistics and poetry depends is incorrect interpretation of the contrast between the structure of poetry and other types of verbal structure. Poetic language is non-casual and purposeful. But other types of verbal structure are casual by nature. Literary writing is also different from other forms of expression in the sense that it consciously draws attention to itself. Jeoffrey Leech, in his approach which has been discussed above, investigates foregrounding. He directs the reader to the actual form of the message being conveyed. Widdowson (1974) mentions the relationship between the views of Jakobson and Leech. He writes that Jakobson explains the view that it is what Leech refers to as the second kind of foregrounding which is the essential criterion of the poetic function, that is to say, the setting up of equivalence where equivalence would not normally occur.

Jakobson (1960) also states that literary studies in general and poetry in particular like linguistics. Both have two sets of
problems; synchronic and diachronic. The synchronic description, as we know, studies the literary production of any given time (stage). It also tackles that part of literary tradition which for the stage in question has remained vital or has been revived. Jakobson similarly observed that synchronic poetics, like synchronic linguistics is not to be confused with static; any stage discriminates between more conservative and more innovatory forms. The diachronic investigation, on the other hand, in both linguistics and poetics is concerned not with the changes that take place in literature but also with the factors of continuity, endurance and static.

Jakobson has the view that there is a relationship between linguistics and poetics. He mentions that there is no contrast between them. "... there seems to be no reason for trying to separate the literary from the overall linguistics" (Jakobson 1960: 377). The only way of keeping linguistics apart from poetics is warranted when the field of linguistics appears to be illicitly restricted. For instance, when some linguists deem sentence as the highest analyzable construction or when the field of linguistics is confined only to grammar or to non-semantic questions of external form or to the inventory of denotative devices with no reference to free variation.

In this approach, Jakobson mentions two main axes on which literary studies with poetics as their focal portion are organized; the paradigmatic axis or the axis of selection and the sentagmatic axis or the axis of combination. He says "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination"(ibid: 358). The selection is based on the similarity and dissimilarity, equivalence, synonymity and anonymity, while the combination is produced
on the base of contiguity. Equivalence is promoted to the constitutive device of the sequence. In poetry, one syllable is equalized with any other in the same sequence; word stress is assumed to equal word stress, similarly, unstressed is equal to unstressed; prosodic long is equivalent with long, and short with short; word boundary is equal with word boundary; syntactic *pause* is equivalent with syntactic *pause*, etc. *When the items* of the same class are arranged paradigmatically (on the axis of selection), they represent the alternative choices for any place in a structure and are in this sense equivalent. The following table displays a number of alternative choices for completing the given structure:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>A man who had been soaked</td>
<td>water</td>
<td></td>
<td></td>
</tr>
<tr>
<td>smothered</td>
<td>mud</td>
<td></td>
<td></td>
</tr>
<tr>
<td>lamed</td>
<td>stones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cut</td>
<td>flints</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stung</td>
<td>nettles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>torn</td>
<td>briars</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Diagram 2: shows a number of alternative choices to complete the structure

From the above diagram, we see items that are arranged vertically in column 2, 3, 4. Those items are equivalent because any one of them could be chosen to make up the complete structure. Jakobson's point of view in this regard projects the principle of equivalence from the axis of selection where it normally functions to the axis of combination where it does not
normally function. He, instead of selecting one of the items, combines all of the alternatives to acknowledge the poetic function of language. This method can be noticed in the following passage of Dickens:

"A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars..."

Jakobson deems this type of intra-textual equivalences which occur at the phonological, syntactic and semantic levels as the defining features of the poetic function of language. "Measure of sequences is a device which, outside of poetic function, finds no application in language" (Widdowson 1974: 224).

3.6. Samuel R. Levin

Levin (1962) in his approach uses the same notion of equivalence as that of Jakobson. He shows how equivalence operates at the phonological, syntactic and semantic levels to produce structural features which mainly distinguish poetry from the other types of discourse. As it has been mentioned above, Leech with his notions (cohesion, foregrounding and cohesion and foregrounding) and Sinclair with his terms (release and arrest) theorize descriptive categories other than descriptive linguistics in order to give account of the features of literary discourse. Levin postulates special types of linguistic patterning. He distinguishes two types of equivalence. He calls the first type 'positional equivalence' which is said to obtain between elements which have the same potentiality of happening in a given environment. Thus, all the items (adverbs) which happen in the
environment 'I saw him..................' belong to the type one of equivalence class (positional equivalence).

I saw him at night
------------------- seven.
------------------- your house.
------------------- the end of this semester.

Similarly, the prefixes di-, re-, per-, ad-, in-, sub-, are equivalent in their position because they each occur in front of the stem.

Levin calls the second kind of equivalence ‘natural equivalence’ which is said to obtain between elements share common semantic or phonological features. When some items are semantically connected by the systems of sense relation in the language, they would be regarded as belonging to the identical natural equivalence class whether the items has synonymic relation like 'happy' and 'gay', antonymic connection like 'happy' and 'sad' or hyponymy closeness such as 'emotion' and 'sadness'. Similarly, the group of words which belong to the same equivalence class; for instance, names of animals, names of birds, sets of abstract terms and all the items which semantically affiliated are naturally equivalent.

The natural equivalence phonologically, as Levin states, is existed between elements which have the same syllable structure. For example, the elements which share certain distinctive phonological features like, plosion, voice, nasality, etc, are naturally equivalent. The following line from Shakespeare shows the natural phonological equivalence:

"Full fathom five thy father lies"

The first, second, third and fifth words are naturally equivalent because they have the same initial fricative consonant
The fourth and sixth have medially natural equivalent vowel /a/. The words 'fathom' and 'father' have the same syllabic structure and they both consist of two syllables. The first and second syllables have the same initial segments.

Levin, moreover to his two types of equivalence; positional and natural, adds a third notion: that is coupling. This occurs when one type of equivalence (positional or natural) converges with another in order to produce the structure wherein naturally equivalent forms occur in equivalent position. For example, in Pope's line:

"A soul as full of worth as void of pride"

The tow phrases 'full of worth' and 'void of pride' are equivalent from the positional point of view because they modify the soul in the context and similarly equivalent from the natural point of view because they have the same rhythmic structure. Here we note that the positional equivalence converges with the natural phonological equivalence to form the third notion 'coupling'. The words 'full' and 'void' in the line are positionally equivalent in the sense that; they share the same environment and are naturally equivalent because they are semantically antonyms and phonologically monosyllables. The words 'worth' and 'pride' and their occurrence in the identical environment has the effect of producing the antonymic relation between 'void' and 'full'. This example is a type of intra-textual pattern of the context which bestows meaning on words above the meaning recorded in the code of the language. Widdowson elucidates the sense in which Levin's approach is similar to that of Halliday and Sinclair in the following sense:

Levin illustrates his notion of coupling by an analysis of Shakespeare's sonnet 'when to the
session of sweet silence thought'. Unlike, Leech, however, he does not apply his analysis to the interpretation of the poem: he is interested only in revealing how the language of poem is patterned: 'the analysis is therefore not at attempt at a full-scale interpretation; it is an attempt to reveal the role that couplings play in the total organization of the poem.' In this respect, Levin's approach to the stylistic analysis is similar to that of Halliday and Sinclair.

Widdowson (1974:225)

3.7. P. J. Thorne

Thorne in his paper 'stylistics and generative grammar' (1965) investigates the type of deviant sentences which commonly happen in poetic language in terms of modern transformational generative theory. He proposes that a grammar should be considered as a device which generates all and the only well-formed sentence of language. It (grammar) cannot assign analysis of deviant sentences unless the linguists extend the capacity of grammar, so that, it generates those deviant sentences which are attested in poetic text. It will also involve generating a large number of unwanted and not attested deviant sentences. Thus, the E.E.Coming's line "he danced his did", will make one accepts the idea of generating sentences like "we thump their hads". Another example from the poem of Dylon Thomas which is discussed above in Leech's approach: if we make some modification to the grammar of English to generate sentence like "the oats was merry", these rules will generate sentences like "potato was joyful", "the barely was disconsolate"; etc. But these two latter deviant sentences are unwanted and they have no significant units in the meaning of the context of a poem or other types of literary text. Thorne in his approach gives solution to this dilemma. He is against the idea of increasing the
complexity of grammar in order to characterize the ungrammatical sequence in poetry. He says that a poem should be considered as "a sample of a different language" Freeman (1970:182). Thorne adds that there should be a grammar for the language of specific poems and this grammar should also meet the requirements of logical consistency and generality demanded by the general theory of grammar. The task of stylisticians is to write a grammar which will describe the structure of unique language in poetry. Widdowson quotes Thorne as follows:

...the extra-textual relations which obtain between the language as represented on the context and that as represented in the code should be ignored, and attention directed exclusively to the intra-textual relation, which are regarded as representing a separate code altogether.

(Widdowson 1974: 226)

This approach, as Thorne declares, relies a great deal on the intuition that generates poetic sequences beyond the data because a single text does not provide enough data for the analysis. The significant attribute to the various syntactic features in the text depends on the analyst's intuitive sense of what the poem, as a whole, is about. Thorne declares "This approach sets a high premium on intuition" (Thorne 1970:190).

To read a poem is often like to learn a language. When we learn a language, we increase the capacity of our intuition about its structure. A grammar is a special kind of statement about this intuition. The discussion about the grammaticality in poetry must show how certain irregularities are regular in the context of the poem they appear. Poetic language like standard language makes infinite use of finite means.
Thorne applies his approach on the very famous deviant poem 'anyone lived in a pretty how town' by E. E. Commings. This poem showed the very high degree of deviance from the standard language. He as well claims that this approach can be applied to texts which reveal a high degree of grammaticalness. He for example, analyzed the poem "A nocturnal upon S. Lucies day' by Donn. He pinpoints that a grammar for this text would have to include rules quite contrary to those of standard English by which normally inanimate nouns are given the feature of animacy and the reverse. This grammar helps to generate sentences like 'yea plants, yea stones detest and love' and reject 'I love' or 'you love' as ungrammatical.

3.8. Concluding Remarks

In the present chapter, we have dealt with the different approaches set out by the scholar such as Widdowson, Halliday, Sinclair, Leech, Jakobson, Levin, Thorne, etc. The effort of these scholars culminated in the form of theories and helped in devising methods for studying and analyzing literary texts. They all have their own viewpoints and methods of interpretation. Widdowson discards the situational context to interpret a literary text. He concentrates on the language of the texts and mentions the vital role of the readers in the interpretation. Halliday uses the term 'application' as a code in his approach. He focuses on one branch of linguistics; that is 'descriptive linguistics'. He has the view that theories of linguistics can be used to analyze the literary texts. Sinclair follows the same technique of Halliday. He makes application of descriptive linguistics in the analysis of the poem' First Sight'. Leech's approach is different from Halliday and Sinclair. He finds differences between linguistic descriptive and critical interpretation. Roman Jakobson clarifies the
relationship between poetry and linguistics. He considers poetry as an integral part of linguistics. The approach of Levin shows how equivalence operates at the linguistic levels to produce structures that distinguish poetry from any other type of discourse. Thorne's approach explains that poetic language like standard language makes infinite use of finite means.
Chapter 4

Stylistic Devices at the Phonological Level
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Stylistic Devices at the Phonological Level

4.0. Introduction

Besides the main stylistic parameters to the utterance namely; structure and sense, there is another important thing that should be taken into consideration. That is the way a word, phrase or a sentence sounds. This thing in certain type of communication, viz literature, has a very crucial role to play. The sounds of most words acquire aesthetic effect, if they are in combination with other words otherwise, they have no desired phonetic effect if they are taken separately. The way a separate word sounds may produce a specific euphonic impression, but this is a matter of individual perception and feeling and therefore may be considered as subjective.

At the phonological level, each sound expresses a definite feeling or state of mind. Galperin (1977: 123) quotes Verier (a French scientist and a specialist in English versification) as follows: "We should try to pronounce the vowels [a:, i:, u:] in a strong articulated manner and with closed eyes, If we do so, we are sure to come to the conclusion that each of these sounds expresses a definite feeling or state of mind". Thus, he keeps up that the sound /i:/ is produced to indicate the feeling of joy and /u:/ sound expresses sorrow or seriousness and so on.

The literary writers especially poets make creative use of language by exploiting all phonological possibilities of a language. They also try to create a kind of relationship between sound and meaning. Traugott and Pratt (1980) in this regard are
of the view that although sounds in language are arbitrary and conventional, they are, in one way or the other, used to complement meaning. Fonagy, before that, assures the link between sound and content. He states:

The great semantic entropy\(^1\) of poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning. Nevertheless in the larger units of line and stanza, a certain relationship can be found between sounds and content.

Fonagy (1961:212)

Bloomfield (1961:27) also has contribution in this concern. He writes "...in human speech, different sounds have different meanings. To study the coordination of certain sounds with certain meaning is to study language."

Galperin (1977:124) elucidates that "The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perception and feeling, vague though they might be". Wellek (1960) is with other critics recognizes and emphasizes the role of sound symbolism in poetry. Hymes praises the work of those critics. He comments "their results show that it is rash to deny the existence of universal, or widespread, types of sound symbolism in poetry"(Hymes1960:112). Beg (1991) mentions that Wellek distinguishes three degrees of sound symbolism. The first degree is named onomatopoeia\(^2\). The second degree is the suggestion of natural sounds through speech sounds in a context. For example:

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\(^1\) Entropy is a term in the theory of communication and information developed by Shannon and Weaver(1949) denoting the measure of predictability in a message.

\(^2\) See onomatopoeia and its varieties page (70)
"And murmuring of innumerable bees"

(Tennyson)

where the word 'innumerable' strengthens the pattern in its context. The third degree is the relation between sound and sense.

The phonetic SDs to some extent are not a kind of deviation from the normal requirements of phonetic system but a way of actualizing the typical pattern in the given text. Chatman (1967) introduces the term phonostylistics. He defines it as a subject the purpose of which is "the study of the ways in which an author elects to constrain the phonology of language beyond the normal requirements of phonetic system" (Chatman 1967: 34).

The SDs under the phonological level, which will be discussed below, are systematically and frequently found more in verse than in prose. That is why in this chapter, most of the examples will be widely cited from the poems of the concerned writer.

4.1. Main types of stylistic devices

4.1.1. Onomatopoeia

Onomatopoeia is defined as a combination of speech sounds which aims at imitating sound produced in nature such as the sound of sea, wind, thunder, water, etc, the sound produced by people including sighing, laughter, pattern of feet, etc, and the sound produced by animals. Combination of speech sound of this type will inevitably be associated with the natural sound. Therefore, the relationship between onomatopoeia and
the phenomena it is supposed to represent is a kind of metonymic relation (Attridge: 1984).

Galperin (1977) divides onomatopoeia into two main kinds: direct onomatopoeia and indirect onomatopoeia (See the diagram below).

![Diagram 3: shows the two types of onomatopoeia]

4.1.1.1. Direct onomatopoeia

Direct onomatopoeia is contained in words that imitate natural sounds as ding-dong, buzz-bang-cuckoo, mew, ping pang, roar and the like. These words have different degrees of imitative quality. Some of them immediately bring to mind the object that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. The following are onomatopoeic instances from Hemingway's works:

1: "We saw steam from it and then later came the noise of the whistle. Then it came chu-chu-chu-chu-chu-chu steadily larger and larger..."

(FWBT: 29)
2-"Then he heard a noise come **sweeish crack boom**! The boom was a sharp crack that widened in the cracking and on the hillside he saw a small fountain of earth rise with a plume of gray smoke. **sweeish crack boom**!"

(FWBT: 459)

3-"**Wheeeeeeeish-ca-rack!** The flat trajectory of the shell came and he saw the gypsy jink like a running boar as the earth spouted the little black and gray geyser a head of him."

(FWBT: 459)

### 4.1.1.2. Indirect onomatopoeia

Galperin (1977:125) called the other kind of onomatopoeia as indirect which he defines as "a combination of sounds, the purpose of which is to make the sounds of utterance an echo of its sense, it is also called 'echo writing'". Shapiro and Beum (1965) study onomatopoeia with the view that sounds have a range of latent potential iconicity; that semantic content of words has to activate the focus of this imitative potential. If the semantic element does not do this, then the collections of sounds are in most cases merely neutral. For example,

> 'And the silken, sad, uncertain rustling of each purple curtain'

*(E. A. Poe)*.

Here the repeated sound /s/ produces the sound of rustling of the curtain. The following are onomatopoeic instances from the works of Hemingway:

1-"The old man love to see the turtles eat tem and he loved to walk on them on the beach"
after a storm and hear them **pop** when he stepped on them with the horny soles of his feet.”

(OMS: 36)

2-"Then it began to make slow **hissing** sound in the water and he still held it, bracing himself against the thwart and leaning back against the pull.”

(OMS: 44)

3-"He could not see the fish’s jump but only heard the breaking of the ocean and the heavy **splash** as he fell.”

(OMS: 82 & 83)

4-" He clubbed at heads and heard the jaws **chop** and the shaking of the skiff as they took hold below.”

(OMS: 118)

5-"I want it again," Catherine said. She held the rubber tight to her face and breathed fast. I heard her **moaning** a little. Then she pulled the mask away and smiled.”

(FTA: 338)

6-"As he said that, the women started to curse in a flood of obscene invective that rolled over and around him like the hot white water **splashing** down from the sudden eruption of a geyser.”

(FWBT: 149)

7-“They were close behind the tailboard of a truck now, the motorcycle **chugging**...”

(FWBT: 412)

8-"...the noise of the shot **clanging** in the steel girders. He passed the sentry where he lay and ran onto the bridge, the packs swinging.”

(FWBT: 435)
4.1.2. Alliteration

Alliteration as one of the phonetic SDs aims at imparting a melodic effect to the utterance. In Latin, alliteration had the meaning of "repeating and playing upon the same letter" (Cuddon 1998: 23). It is recognized by the repetition of the same sounds, particularly consonant sounds, in close succession at the beginning of successive words. For example,

"Doubting, dreaming dreams no mortal even dared to dream before"

(E. A. Poe)

It is agreed that most of the phonetic SDs do not bear any lexical or other meaning unless one agrees that a sound meaning exists. But sometimes we may not be able to specify exactly the character of that meaning. The term, in which that sounds occur, suggests that a certain amount of information is contained in the repetition of sounds.

Therefore, alliteration is deemed as a musical accompaniment of the author's idea, supporting it with vague emotional atmosphere which each reader interprets for himself. Thus, it heightens the aesthetic effect when it is used with sparingly and with some slight inner connection with the sense of utterance.

Alliteration is sometimes called initial rhyme because there are structural resemblance between them (by the repetition of the same sound) and functional similarity (by communicating a consolidating effect).
Alliteration is not only used in verse as a well-tested means but it is also used in emotive prose, in newspaper headlines, in the title of books such as:

"Pride and Prejudice" (Jane Austin),
"Sense and Sensibility" (Jane Austin)
"The School of Sandal" (Sheridan)

In proverbs and sayings alliteration is also used, for example,

"Tit for tat"
"Blind as a bat"
"Betwixt and between"

Since the examples of alliteration are available amply and systematically in the verse, we make an effort to pick them out particularly from the poems under investigation.

1-"Then in comes Chance and in comes Evers, Such hits are seldom seen ‘most never."
   (The Opening Game)

2-"Moved by motives philanthropic
Sought to furnish food for fishes,
Here we draw the curtain readers
Here we draw the baleful curtain."
We will tell not of his pukings
   (The ship Translated being La Paquebot)

3-love curdles in the city"
Love sours in the hot whispering from the pavements
Love grows old
Old with the oldness of sidewalks."
   (Flat Roof)

4-"Push tenderly oh green shoots of grass
Tickle not our Fitz’s nostrils
Pass
The gray moving unbenfinneyed sea
depths deeper than our debt to Eliot
Fling flang them flung his own his
tow finally his one
spherical, colloid, interstitial,
uprising lost to sight
in fright
natural
not artificial
no ripples make as sinking saking
sonking sunk"

[Line to Be Read at the Casting of Scott
FitzGerald's Ball into the Sea...]

5-"Pigeons meet and beg and breed
Where no sun lights the square"

[Lines to a Girl 5 Days After Her 21st
Birthday]

6-"Don't enlist in armies;
Nor marry many wives;
Never write for magazine;
Never scratch your hives.
Always put paper on the seat"

[Advice to a Son]

7-" Means many buttons more undone
The author wife or wives
Give me the hife or hives"

[And everything the author knows]

8-"Gland for the financier,
Flag for the Fusilier,
For English poets beer,
Strong beer for me."

[Robert Graves]

9-"Under the wide and starry sky,
Give me new glands and let me lie,
Oh how I try and try and try,
But I need much more than a will."

[Stevenson]

10-"Far down in the sweltering guts of the ship
The stoker swings his scoop
Where the jerking hands of the steam gauge drive
And muscles and tendons and sinews rive;
While it's hotter than hell to a man alive,
He toils in his sweltering coop."

(The Worker)

4.1.3. Rhyme

Rhyme refers to the repetition of identical or similar sounds in combination of words. Rhyming words are generally placed at a regular distance from each other. (Wales: 1989)

Galperin (1977), in terms of the relativity of identity of sound combination, divides rhyme into four main kinds: full rhyme, incomplete rhyme, eye rhyme and internal rhyme. The incomplete rhyme is divided into two sub-groups: vowel rhyme and consonant rhyme (See the diagram below).

These different types of rhyme, with examples, will be discussed below:

4.1.3.1. Full rhyme

The full rhyme presupposes the identity of the vowel sounds in a stressed syllable, as in might- right, needless- heedless.
When there is identity of the stressed syllable, including the initial consonant of the second syllables (in polysyllabic words), we have an identical rhyme. Look at the examples below;

1- "The Center Fielder nabs the **ball**;
   It seems as if 't' would make him **fall**.
   But stop of this rank **stuff,**
   Just one inning is **enough.**"
   (The Opening Game)

2- "A platoon of **Albanians**
   Supported by **Ukrainians**
   And also some **Roumanians**
   The dull ones and the brainy ones,
   At the battle of Copenhagen."
   (The Battle of Copenhagen)

3- "Eighteen hundred **Scots,**
   Their plaidies tied in **knots**
   And dangling pewter **pots**
   (The dirty, low-down **sots!**)
   At the battle of Copenhagen."
   (The Battle of Copenhagen)

4- " Thinking and hating were **finished**
    Thinking and fighting were **finished**
    Retreating and hoping were **finished.**"
   (Captives)

5- "We leave them all quite **easily**
    When dislike overcomes our **love.**
    Though nothing is done **easily**
    When there's been **love.**
    We leave and go and go to **where?**
    What treasures are entrusted **there?**
    Who knows when treasures treasures are
    Who's only seen them from **afar?**
    Who, knowing treasure, does not **fear**
    When he has seen it close and **near?**
    Fear not, hie not, close up my **lad**
    That all of gladness may be **sad.**"
   (Black-Ass Poem After Talking to Palmela Churchill)
4.1.3.2. Incomplete rhyme

The incomplete rhyme has two varieties: vowel rhyme and consonant rhyme.

4.1.3.2.1. Incomplete vowel rhyme (assonance)

In vowel rhymes, the vowel of the syllables in corresponding words is identical but the consonant may be different, as in flesh-fresh-press. Other examples are:

1- "Then up comes Schulte to the **bat**,  
   On the plate his bat does **rap**;
   (The Opening Games)

2- "It is **cool** at night on the **roofs** of the city."
   (Flat Roof)

3- "Night **comes** with **soft** and drowsy plumes  
   To darken out the day  
   To stroke away the flinty glint"  
   (Night comes with soft and drowsy plumes...)

4- "For **God** is love and love is **sod**".  
   (Kipling)

5- "Keep yourself both **clean** and **neat**"  
   ... So lead a **clean** and wholesome life  
   and join them in the sky.  
   (Advice to a Son)

6- **Back** to the **palace**  
   And **home** to a **stone**  
   She travels the fastest  
   Who travels alone  
   **Back** to the pasture  
   And **home** to a **bone**"  
   (Line to a Girl 5 days After Her 21st Birthday)
7-"For one another or their brother
Another author loves his mother"
(And everything the author knows...)

8-"Lives of football men remind us,
We can dive and kick and slug,
And departing leave behind us,
Hoof prints on another’s mug."
(Dedicated to F.W.)

9-"A half a million Jews
Ran back to tell the news
Of the Battle of Copenhagen."
(The Battle of Copenhagen)

10-"For God is love and love is sod
Let all unite to worship God.
And let the Maker’s trembling hand..."
(I think that I have never trod...)

4.1.3.2.2. Incomplete consonant rhyme (consonance)

The consonant rhyme on the opposite of vowel rhyme shows concordance in consonants and disparity in vowels, for example, worth- forth, tool-tale, treble- trouble, flung- long. Such as:

1-"When gin is gone and all is over
Then horses, bees and alsyke clover
Receive our sorrows and our joys:"
(Country Poem with Little Country)

2-"The negro rich are nigger rich
Upon the road to Avallon__
Wild natural mink is on their backs
Their shoulders, sleeves, and on their flanks
Once it has grown there is no thanks"
(The Road to Avallon)
3-"Always put your paper on the seat,
Don't believe in wars,"
(Advice to a Son)

4-"A work begun
Means many buttons more undone.
(And everything the author knows...)

5- Sing a song of critics
pockets full of lye
four and twenty critics
hope that you will die..."
(Valentine)

4.1.3.3. Eye rhyme

Wales (1989) writes that eye rhyme takes situation when
the letters, not the sounds of the two words, are identical as in
love- prove, flood -brood, have -grave where every two words
end with the same letters, however, they are pronounced
differently. This kind of rhyme can only be perceived in the
written form of literature. For instance:

1-"Night comes with soft and drowsy plumes."
(Night comes with soft and drowsy plumes...)

2-"Come uncle, let's go home."
(The Soul of Spain
with McAlmon...)

3-"The noises horses make are good
On turf on sandy road and wood
The bee recedes and enters fast
He knows the role for which he's cast"
(Country Poem with
Little Country)
4.1.3.4. Internal rhyme

The internal rhyme in the rhyming words are not placed at the end of lines, as it is commonly acknowledged, but within the line of a poem, as in;

"I bring fresh showers for the thirsty flowers".

(Shelly)

The distinctive function of rhyme is particularly felt when it occurs unexpectedly in ordinary speech or prose. The listener's attention is caught by the rhyme and he may loose the thread of discourse. Some examples of internal rhyme are:

1-"We will tell not of his pukings
   Of his retchings and his gobbings
   Nay we will not gentle reader."
   (The Ship Translated
   Being La Paquebot)

2-"To the fighting and the biting
   And the smashing and the crashing
   And the lashing and the slashing
   And the gnashing and gashing,
   To the yellishness and smellishness
   And the international hellishness
   Of the Battle of Copenhagen."
   (The Battle of Copenhagen)

3-" Thinking and hating were finished
    Thinking and fighting were finished
    Retreating and hoping were finished."
   (Captives)

4-"The dancers dance in long white pants"
   (The soul of Spain
   with McAlmon...)

5-"There is no art in a fart"
   (The soul of Spain
   with McAlmon...)

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6- "Mackerel skies at night are the sailor's delight"
(The rail ends
do not meet)

4.1.4. Enjambment

Wales (1989) writes that enjambment refers to the striding over of a sentence from one line of poetry to the next. Enjammed lines stand opposed to end-stopped lines or line juncture. It also means the grammatical overflow from one line to the next. With enjambment, a tension is created between the boundaries of syntax and phonology. While having large syntactic units such as sentence, clause or phrase, a pause comes up at the middle of the line. A pause in the middle of a line gives the sentence a strange rhythm and is called caesura. Besides, enjambment is a major step in construction of prose rhythm in poetry, it has also done away with the concept of stanza by providing units of unequal lengths called 'verse paragraph'. A verse paragraph is the division of long poems especially in blank verse, (i.e., syllable in the line are traditional but without rhyme at the end of the line)

Galperin (1977) pointed out that enjambment is a kind of transfer from the norms of classic verse. It denotes the transfer of a part of a syntagm from one line to the following one. That means its essence is to violate the requirements of the classical verse according to which the line must be a more or less complete unit in itself.

Hemingway in his poems makes violation of the principle of phonological patterning as they have, mostly, done away with the phonological rhythmic equivalent patterns across the lines. See below the following enjambed examples.

---
3 - Caesura means a pause near the middle of a line of poetry.
1- "Two sleepy **birds**
   **Preen** in their wicker cages
   And I
   **Am** dancing with a woman of the town."
   (Lines to a Young Lady on her having nearly won a Vogel)

2- "As white hairs in a silver fox's **skin**
   **The birches** lie against the dark pine hill
   They're talking German in the **compartment**
   Now we're winding **up**
   **Through tunnels**
   **Puffing**
   **Dark** valleys, **noisy rivered**
   **Rock** filled, barred with white.
   Heavy browed **houses**
   **Green** fields,
   Forested with hop **poles**
   **A flock** of geese along the road.
   I know a gypsy once who **said**
   **He** hoped to die here."
   (Schwarzwald)

3- "Go Mary I would say to thee
   Go everywhere so you might **see**
   **Economics** and history."
   (Travel Poem)

4- "The gray moving unbewinneyed sea
depths deeper than our debt to Eliot
Fling flang them flung his own **his**
two finally his **one**
**Spherical**, colloid, interstitial,
uprising lost to sight
in fright
natural
not artificial
no ripples make as sinking **sinking**
**sonking** sunk"

5- "Whence from these **gray**
**Heights** unjokstrapped wholly stewed **he**
Flung
**Himself?**"

4, 5 are from (Lines to Be Read)
at the Casting of Scott...)

6-"Some authors think the things they write are of importance little knowing. But ever flowing"

(And everything the author knows)

7-"The age demanded that we sing and cut away our tongue. The age demanded that we flow and hammered in the bung. The age demanded that we dance and jammed us into iron pants. And in the end the age was handed the sort of shit that it demanded."

(The age Demanded)

8-"All of the turks are gentlemen and Ismet Pasha is a little deaf. But the Armenians. How about the Armenians? Well the Armenians. Lord Curzon likes young boys. So does Chicherin. So does Mustapha Kemal. He is good looking too. His eyes are too close together but he makes war. That is the way he is. Lord Curzon does not love Chicherin. Not at all. His beard trickles and his hands are cold. He thinks all the time. Lord Curzon thinks too. But he is much taller and goes to St. Mortiz."

(They All Made Peace. What is peace?)

9-"From out the Boreal Regions Came a handful of Norwegians To oppose these countless legions in the Battle of Copenhagen A half a million Jews Ran back to tell the news Of the Battle of Copenhagen."

(The Battle of Copenhagen)

10-"Some authors write of happy things And make much money to drink themselves to death with and forget
their troubles by inhaling gaseous champagne bubbles. Some authors think the things they write are of importance little knowing. But ever flowing.' (And everything the author knows...)

4.2. Concluding remarks

The literary language, especially, verse is arranged on the basis of the phonetic arrangements of the sentences. These arrangements compel a poet to use SDs in order to make the language of his poems exclusive and unique.

Poetic language has a specific system which is characterized by its foregrounding and deviation from the norms. The use of different phonetic SDs such as: alliteration, rhyme, metre and rhythm are the main attributes of verse. They are very important to make a poem phonologically and superficially cohesive. They are not deviants from the normal requirements of the phonetic system, but they are a way of actualizing the typical patter in the given context.

Most of the selected poems for the analysis are deviants from the standard system of poetry writing. These poems show a kind of deviation from the poetic norms. Hemingway, as a poet, does not use the exact metrical scheme which is followed in writing verse. For example, enjambment is a kind violation of the concordance between the unity of rhythm and the syntax in lines of verse. He throws a part of the syntagm over to the second line which leads to the break in the rhythmico-syntactical unity of the lines.
Chapter 5

Stylistic Devices at the Syntactic Level
Stylistic Devices at the Syntactic Level

5.0. Introduction

Within language as a system, there are certain types of relations between words, word combinations, sentences and also between larger spans of utterances. The branch of language science which studies the type of relation between these units is called syntax.

The study of the sentence and its types and specifically the study of relations between different parts of the sentence have had a long history. Rhetoric, in the past, was mainly engaged in the observation of the juxtaposition of the members of the sentence and in finding ways and means of building larger and more elaborate span of utterances, as for example, the period or periodic sentence. But modern grammar has greatly extended the scope of structural analysis and has taken under observation the peculiarities or strange features of the relation between the items of the sentence, which somehow have overshadowed problems, connected with structural and semantic patterns of larger syntactical sentence.

Stylistics takes as the object of its analysis the SDs of the language which are based on some significant structural points in an utterance whether it consists of one sentence or a string of sentences. In grammar certain type of utterances have already been patterned, for example, there are all kinds of simple, compound or complex sentences that may be regarded as
neutral or non-stylistic patterns. At the same time, the peculiarity of the structural design of some utterances which bear some particular emotional coloring, that is, which are stylistic and therefore non-neutral, may also be patterned and presented as variant of the general syntactical models of language and more obviously if presented not as isolated elements but as groups easily observable and lending themselves to generalization.

In the domain of syntax, Chomsky (1957) propounds his theory 'generative grammar' concerning the inner relation between context and form. He maintains that grammar must not only describe the laws which regulate the functioning of linguistic units but must also be capable of generating new sentences. Lyons (1970) in this respect states:

"...a grammar of this kind is 'predictive' in that it establishes as grammatical, not only 'actual' sentences, but also 'potential' sentences".

(Lyons1970: 155-156)

This attracts one's attention to the problems of stylistic syntax. The syntactical SDs, as will be seen later, are capable of generating an unlimited number of sentences within the given pattern.

Another view that the generative grammar theory provides is that there are two kinds of structures: a deep structure and a surface structure. The latter is deemed to be the actual sentence produced by the former which is not presented in language units and therefore unobservable.

The Chomskian theory helps modern stylistics to build up a grammar which would generate deviant construction and broaden the limits of the well-formed sentences which are
regarded as the only ones that are grammatical. Transformation as one of the methods employed in generative grammar is used in stylistics when it is necessary to find the stylistic meaning of a sentence. Generative grammar also aims at reconstructing the process connected with the formation of sentences. This has direct bearing on the interpretation of syntactical SDs and particularly on their linguistic nature. Thorne (1970) points out the relation between generative grammar and stylistics by saying:

Generative grammar is important to stylistics because in addition to these 'surface structure' facts, it is concerned with the so-called 'deep structure' aspects of language, that is, those facts about linguistic structure which cannot be directly related to what can be observed. Most stylistic judgments relate to deep structure.

(Thorne 19770: 189)

It follows that Bolinger (1965) and Lyons (1970) had the view that the so-called generative grammar is not strikingly new and there is nothing unheard of in that theory.

In this chapter the focus of attention will be on some main syntactical SDs in the major works of Hemingway under investigation. These will be discussed in details as follows:

5.1. Main types of stylistic devices

5.1.1. Parallelism

Jakobson (1960) and Wales (1989) state that parallelism or parallel construction is a syntactical feature (SD) which refers to parallel linguistic constructions. When a syntactic structure in two or more sentences or in part of a sentence is similar or identical, it is called parallelism. This means that the necessary condition in parallelism is the uniformity or similarity of the
syntactical structure in two or more sentences or parts of a sentence in a close sequence.

A parallel construction, in the style of literary works, carries an emotive function. Leech (1969) defines it as a kind of foregrounded regularity. It is sometimes used as a technical means in building up other SDs. The following examples from the works under study show how parallelism backs up other SDs.

1-"Then he put his knife down and gutted him with his right hand, **scooping him clean** and **pulling the gills clear**."

[OMS: 78]

2-"Go on Democracy.
*Democracy is the shit.*
*Relativity is the shit.*
*Dictators are the shit.*
*Menken is the shit.*
*Wlado Frank is the shit.*
*The Broom is the shit.*
*Dada is the shit.*
*Dempsey is the shit.*
This is not a complete list.
They say Ezra is the shit.
But Ezra is nice.

(Poem: *The soul of Spain* with McAlmon...)

Within the parallel construction, in the utterances above, the phonological SDs alliteration (**clean, clear**) and the rhyme (**scooping and pulling**), (**shit**) are used to add a melodic effect to the utterance and make the utterances parallel. Galperin (1977) mentions the way parallelism is constructed. He states:
"Parallel constructions are often backed by repetition of words (lexical repetition) and conjunction and prepositions (polysyndeton)". (Glperin (1977:208)

He also identifies two kinds of parallel construction: complete parallel construction and partial parallel construction. (See the diagram below).

![Diagram 5: shows Parallelism and its category](image)

5.1.1.1. Complete parallel construction

A complete parallel construction, which is also known as 'balance', maintains the principle of identical structure within the corresponding sentences. The following are examples of the complete parallel construction. The abbreviations of each parallelism are written under each example.

1- "**Pull, hands, he thought. Hold up, legs. Last for me, head. Last for me. You never went. This time I'll pull him over**"

(OMS: 91)  
(V+N).

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1- See polysyndeton page (110)
2-"I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up."

     (OMS: 47)
     {S(P)+V+O+Pph}

3- "You were born to be a fisherman as the fish was born to be a fish."

     (OMS: 105)
     {Pv+ Inf + N}

4-"Now the fighting was in the next mountains beyond and was not a mile away. The town was very nice and our house was very fine."

     (FTA: 5)
     { N+Vb+Adj}

5-"I want to go to Australia with our war. I want to go to the black forest. I want to go to the Hartz Mountains."

     (FTA: 39)
     {S(P)+V+Inf+Pph}

6- "POOh," said Gage. "I'll swear you've never taken a drink. Everybody will swear you've never taken a drink."

     (FTA: 155)
     {S(P)+V+N+V+N(O)}

7-"I tell you you would be very comfortable here in Locarno. You would find the climate healthy, you would find the environs attractive. You would like it very much."

     (FTA: 301& 302)
     {S(P)+V+O+Adj}
8- "Down below, under the light, the doctor
was sewing up the great long, forceps-
spread, thick-edged, wound. Another doctor
in a mask gave the anaesthetic. Two
nurses in masks handed things."

(FTA: 347)
{S(N)+ Pph+ V+ N(O)}

9- "Look, do you have any girl in the other
side of the lines"?

"No, there is no time for girls."

"I do not agree. The more irregular the
service, the more irregular the life. You
have very irregular service. Also you need a
haircut."

(FWBT: 7, 8)
{Nph (Adj+N) +N}

10- "That is unjust," said Pablo. "I expose
the horses all the time for the cause."

"Very little," said Anselmo scornfully.
"Very little in my judgment. To steal, yes.
To eat well, yes. To murder, yes. To fight,
no."

(FWBT: 15)
{Inf+Exclam}

11- "He resented them for what they could
do to him and for what they could do to
this old man."

(FWBT: 43)
{Pph+N+V+Pph}

12- "Shut up," the women of Pablo said to
him and suddenly remembering what she
had seen in the hand in the afternoon she
was wildly, unreasoningly angry. "Shut up,
coward. Shut up, bad luck bird. Shut up,
murderer."

(FWBT: 58)
{V+N}
13- "I wound him much with the story. **Kill him, yes. Curse him, yes. But wound him, no.**"

(FWBT: 89)
{V+O(P)+ Excalm}

14-" That is thy country. Here it is better to eat after."

"**Eat with him,**" Pablo said, looking up from the table. "**Eat with him. Drink with him. Sleep with him. Die with him.** Follow the customs of his country."

(FWBT: 205)
{V+ Pph}

Parallelism as an SD always generates rhythm inasmuch as similar syntactical structures appear in close succession. Here it is natural that parallel construction should be very frequently used in poetical structure. The following are examples of parallelism from the poems of Hemingway:

1.-"**To the fighting and the biting**  
**And the smashing and the crashing**  
**And the lashing and the slashing**  
**And the gnashing and gashing,**  
**To the yellishness and smellishness**  
**And the international hellishness**

*Of the Battle of Copenhagen."
(The Battle of Copenhagen)

2.-" **Thinking and hating were finished**  
**Thinking and fighting were finished**  
**Retreating and hoping were finished.**"

(Captives)
{N(Gnd)+Pv}
5.1.1.2. Partial parallel construction

A partial parallel construction, as the name implies, is slightly different from the complete one which has been discussed above. It refers to the repetition of some parts of successive sentences or clauses. For examples,

1-- There are two more hours before the sun sets and may be he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sun rise.

(OMA: 46)

2-- "What an excellent fish dolphin is to eat cooked," he said. 'And what a miserable fish raw. I will never go in a boat again without salt or limes."

(OMS: 80)

4--"The priest was good but dull. The officers were not good but dull. The king was good but dull. The wine was bad but not dull."

(FTA: 41)

5--"No one to come in at night from adventures. No one to make fun of. No one to lend me money."

(FTA: 70)

6-- "When you love you wish to do things for. You wish to sacrifice for. You wish to serve."

(FTA: 77)

7--"She went out. God knows I had not wanted to fall in love with her. I had not wanted to fall in love with any one."

(FTA: 100)
8- "He catches rabbits," Anselmo said. "He is a gypsy. So if he catches rabbits he says it is foxes. If he catches a fox he would say it was an elephant."

(FWBT: 19)

9- "The gypsies believe the bear to be a brother to man because he has the same body beneath his hide, because he drinks beer, because he enjoys music and because he likes to dance."

(FWBT: 40)

10- "He resented them for what they could do to him and for what they could do to his old man."

(FWBT: 43)

11- "Enemies of the people. That was the phrase he might omit. That was a catch phrase he would skip."

(FWBT: 164)

12- "Tomorrow can be a day of much valid action. Tomorrow can be a day of concrete acts. Tomorrow can be a day which is worth something. That tomorrow should come and that I should be there."

(FWBT: 366)

13- "Anselmo is my oldest friend. I know him better than I know Charles, than I know Chub, than I know Guy, than I know Mike, and I know them all. Agustin, with his vile mouth, is my brother, and I never had a brother. Maria is my true love and my wife. I never had a true love. I never had a wife. She is also my sister, and I never had a sister, and my daughter, and I never will have a daughter."

(FWBT: 381)

14- "Think about them being away, he said. Think about them going through the timber. Think about them crossing a
creek. Think about them riding through the heather. Think about them going up the slope. Think about them O. K. tonight. Think about them traveling, all night. Think about them hiding up tomorrow. Think about them. God damn it, think about them."

(FWBT: 470)

5.1.2. Chiasmus

Chiasmus, as one of the SDs under the syntactical level, is based on the repetition of a syntactical pattern. It, however, has a cross order of words and phrases. In Greek, it was called 'a placing crosswise'. Cuddon (1998:128) defines it as "...the reversal of grammatical structure in the successive phrases or clauses". Galperin too describes chiasmus “as reversed parallel construction, the word-order of one of the sentences being inverted as compared with that of the other"(Galperin1977: 209). To put it in a simple way, chiasmus refers to a situation when two corresponding pairs arranged not in parallels (a-b-a-b) but in inverted order (a-b-b-a).

When a literary writer uses this device, he puts the stress on the second part of the utterance which is just opposite in structure in comparison to the first part. This is due to the sudden change in the structure which by its very expectedness linguistically requires a slight pause before it. Hemingway has made use of this device in a variety of ways, for instance:

1- "At the start of the winter came the permanent rain and with the rain came the cholera."

(FTA: 8)

2- "It is not cowardly to know what is foolish."

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"Neither is it foolish to know what is cowardly,"

(FTA: 106)

3- "life is very curious," she said, and blow smoke from her nostrils. "I would have made a good man, but I am all woman and all ugly. Yet many men have loved me and I have loved many men. It is curious."

(FWBT: 97)

A sudden change from passive to active and vice versa is also considered as a kind of chiasmus. For examples:

1- 'The register of this burial was signed by the Clergyman, the clerk, the undertaker and the chief mourner. Scrooge signed it.'

(FTA)

2- "And you call me Catherine?"

"Catherine. We walked in a way and were stopped under a tree."

(FTA: 31)

The writer sometimes uses chiasmus in order to break the monotony of parallel constructions. But whatever be the purpose, it will always bring in some new shade of meaning or additional emphasis on some portion of the second part.

5.1.3. Repetition

Repetition is one of the syntactic SDs which is used to show the state of the mind of the speaker when he is under the stress of strong emotion. It tends to give a logical emphasis which is necessary to fix the attention of the reader on the key word of the utterance. Such as:

1-"Come to the bed again."

"All right. I'll come"
"Oh, darling, darling, darling," I said.

"You see," she said. "I did anything you want."

"You're so lovely."

(FTA: 113)

2- He bit his arm and moaned, "Oh mama mia, mama Mia," then, "Dio te salve, Maria. Dio te salve, Maria. Oh Jesus shoot me mama mia mama Mia oh purest lovely Mary shoot me. Stop it. Stop it. Stop it. Oh Jesus lovely Mary stop it. Oh oh oh oh," then choking, Mama mama mia." Then he was quite, biting his arm, the stump of his leg twitching.

(FTA: 58 & 59)

3- "Oh, you're sweet. And I'm not crazy now. I'm just very, very, very happy."

"Go on to sleep," I said.

(FTA: 321)

4- "But he must have looked through his fingers, because when they came to the edge of the cliff with him, he knelt again, throwing himself down and clutching the ground and holding to the grass, saying, No. No. No. Please. No. Please. Please. No. No."

(FWBT: 114)

5- "Get rid of that. There is much, much, much to be done today."

(FWBT: 452)

Galperin (1977) classifies repetition according to compositional pattern. He subcategorizes repetition into four main types namely; anaphora, epiphora, framing and anadiplosis (see the diagram under). These will be discussed in details as follows:
5.1.3.1. **Anaphora (epanaphora)**

Chapman (1973) said that Anaphora is generally known as a kind of verbal repetition. It is also found in verse and prose. If the repeated word or phrase comes at the beginning of two or more consecutive sentences, clauses or phrases, it is called anaphora. It can be effectively deployed to underline descriptive and emotional effects. For example:

1. **Make him pray for the line,** he thought. 
   *Make him pray for it.*
   
   *(OMS: 82)*

2. **"I hope I do not have to fight again,** he thought. *I hope so much I do not have to fight again."
   
   *(OMS: 117)*

3. **"They beat me, Manolin," he said. "They truly beat me."**
   
   *(OMS: 124)*

4. **"They've got to give me something," Catherine said." They have got to give me**
something. Oh please, doctor, give me enough to do some good!"

"I'll get a tank," the gypsy told him. "I will get a tank. And you can say it is what you please."

"That which must pass," the women of Pablo said. "That which must pass, will pass."

"He has no beard," Pablo said. "Look at him. He has no beard."

"Help me, O lord, tomorrow to comport myself as a man should in his last hours. Help me, O Lord, to understand clearly the needs of the day. Help me, O lord to dominate the movement of the leg that I should not run when the bad moment comes. Help me, O Lord, to comport my self as a man tomorrow in the day of battle."

"Think about them being away, he said. Think about them going through the timber. Think about them crossing a creek. Think about them riding through the heather. Think about them going up the slope. Think about them O. K. tonight. Think about them traveling, all night. Think about them hiding up tomorrow. Think about them. God damn it, think about them."
Some of anaphoric repetitions from the poems of the concerned writer are:

1- "One lady poet was a nymphomaniac and wrote for Vanity fair. One lady poet's husband was killed in the war. One lady poet wanted her lover, but was afraid of having a baby. When she finally got married, she found she couldn't have a baby. One lady poet slept with bill reedy got fatter and fatter and made half a million dollars writing bum plays. One lady poet never had enough to eat. One lady poet was big and fat and no fool."
   (The Lady Poets With Foot Notes)

2- "Do it in the morning when your mind is cold. Do it in the evening when everything is sold. Do it in the springtime when springtime isn't there. Do it in the winter. We know winter well. Do it in very hot days."
   (Line to Girls 5 days After Her 21st Birthday)

3- "Drunk on whisky. Drunk on wine. Drunk many times. Always happy. Drunk in Milan at Camparisi's. Drunk in Cologne at Werzel's. Drunk in the mountains. And in the evening before the meal was ready, drinking Irish whiskey and water. Drunk in Pamplona on absinthe in the white wicker chairs outside the Suizo."
   (Some day when you are picked up...)

4- "Never trust a white man. Never skill a Jew. Never sign a contract,
Never rent a pew.
Don’t enlist in armies;
Nor marry many wives;
Never write for magazines;
Never scratch your hives.
Always put paper on the seat,
Don’t believe in wars,
Keep yourself both clean and neat,
Never marry whorse.
Never pay blackmailer,
Never go to law,
Never trust a publisher,
Or you will sleep on straw.
All your friend will leave you
All your friends will die
So lead a clean and wholesome life
And join them in the sky.

(Advice to a Son)

5- ”The age demanded that we sing
and cut away our tongue.
The age demanded that we flow
and hammered in the bung.
The age demanded that we dance
and jammed us into iron pants.
And in the end the age was handed
the sort of shit that it demanded.”

(The age Demanded)

6- ”The sea otter dived;
The sea is oil under the moon.
The sea otter dived;
It was cold and the swells were long.”

(Grass smooth on the prairies...)

5.1.3.2. Epiphora (Epistrophe)

Wales (1989) elucidates that epiphora is just the opposite of anaphora. It occurs when the repeated unit is placed at the end of running sentences, clauses or phrases. For instance,

1- ”Why should you not have as good food as could be organized when you came back from something like this? And the talk that
he had thought of as cynicism when he had first heard it had turned out to be much too true. This will be something to tell at Gaylord's, he thought, when this is over. Yes, when this is over."

(FWBT: 228)

2- "All of the turks are gentlemen and Ismet Pasha is a little deaf. But the Armenians. How about the Armanians? Well the Armanians..."

3- "We all drink cocktails. Is it too early to have a cocktail? How about a drink George? Come on and we'll have a cocktail."

(2,3 are from They All Made Peace...
What is Peace?)

5.1.3.3. Framing

Framing takes place when the initial part of a syntactical unit in a paragraph is repeated at the end of it, as in:

1- "Eat them, fish. Eat them. Please eat them. How fresh they are and you down there six hundred feet in that cold water in the dark. Make another turn in the dark, and come back and eat them."

(OMS: 41, 42)

5.1.3.4. Anadiplosis

Anadiplosis is another kind of repetition known as 'linking or reduplication'. Its structure is identified when the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together. Such as:

1- "He must have his mouth shut tight on the wire. I wish I could see him. I wish I could see him only once to know what I have against me."

(OMS: 46)
2- "Then he jumped again and again and the boat was going fast although the line was still racing out and the old man was raising the strain to breaking point and raising it to breaking point again and again."

(OMS: 82)

3- "Do not think about sin, he thought. There are enough problems now without sin. Also I have no understanding of it. I have no understanding of it and I am not sure that I believe in it."

(OMS: 105)

4- "No, no," said Rinaldi. "You can't do it. You can't do it I say you can't do it. You're dry and you're empty and there's nothing else. There's nothing else I tell you."

(FTA: 185)

5- "Six years ago. And every time I saw that paw, like the hand of a man, but with those long claws, dried and nailed through the palm to the door of the church, I received a pleasure,"

"Of pride?"

"Of pride of remembrance of the encounter with the bear on that hillside in the early spring."

(FWBT: 40)

6- "Nothing," the woman of Pablo said. "And do not try to frighten me, coward."

"Coward," Pablo said bitterly. "You treat a man as a coward because he has a tactical sense."

(FWBT: 54)
7-"...Then you would come back to the Florida and there Maria would be. Sure, she would be there after this was over. After this was over. Yes, after this was over. If he did this well he would rate a meal at Gaylord’s"

(FWBT: 229)

8-"A tank had been promised and it had not come up and Montero was sitting with his head in his hand saying, "The tank has not come. The tank has not come."

(FWBT: 240)

9-" And what is more he smelt of death. He smelt of death," Robert Jordan jeered. "Of fear maybe. There is a smell to fear."

(FWBT: 251)

Generally speaking, any repetition of a unit of language will inevitably cause some slight modification of meaning; a modification suggested by a noticeable change in the intonation with which the repeated word is pronounced.

5.1.4. Enumeration

Galperin elucidates the nature of enumeration in which different things are mentioned one by one. These things are in the same syntactic position and show a kind of semantic homogeneity. He states,

Enumeration is a SD by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position (homogeneous parts of speech) are forced to display some kind of semantic homogeneity, remote though it may seem.

(Galperin 1977: 216)
On the whole, most of our notions are associated with other notions because there are some kinds of relation between them: dependence, cause and result, similarity, dissimilarity, sequence, experience, proximity, etc. Enumeration as an SD is known conventionally as a sporadic semantic field because its cases have no continuous existence as a semantic field does. That means enumeration occurs only to meet some peculiar intention of the writers. For examples,

1- "The shake was made of the tough bud-shields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal."

(OMS: 15)

2- "The room I shared with the lieutenant Rinaldi looked out on the courtyard. The window was open, my bed was made up with blankets and things hung on the wall, the gas mask in an oblong tin can, the steel helmet on the same peg. At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk. My Austrian sniper's rifle with its blued octagon barrel and the lovely dark walnut, cheek-fitted, schutzen stock, hung over the two beds."

(FTA: 10& 11)

3- "Since you are gone we have nothing but frostbites, chilblains, jaundice gonorrhea, self-infected wounds, pneumonia and hard and soft chancres."

(FTA: 12)
4-"There were three other patients in the hospital now, a thin boy in the Red Cross from Georgia with malaria, a nice boy, also thin, from New York, with malaria and jaundice and a fine boy who had tried to unscrew the fuse-cap from a combination shrapnel and high explosive shell for a souvenir."

(FTA: 114)

5-"It is foggy outside." He said. The room was furnished in red plush. There were many mirrors, two chairs and a large bed with a satin coverlet. A door led to bathroom."

(FTA: 162)

6- The wounded were coming into the post, some were carried on stretchers, some walking and some were brought on the backs of men that came across the field.

(FTA: 198)

7-"In the night many peasants had joined the column from the roads of the country and in the column there were carts loaded with household goods; there were mirrors projecting up between the mattresses, and chickens and ducks tied to carts. There was a sewing-machine on the cart a head of us in the rain. They had saved the most valuable things. On some carts the women sat huddled from the rain and other walked beside the carts keeping as close to them as they could. There were dogs now in the column, keeping under the wagon as they moved along."

(FTA: 211&212)

8-"There was a woman at the desk who wrote down Catherine's name, age,
address, relative and religion in a book."

(FTA: 334)

9-"Down below under the light, the doctor was sewing up the great long, forceps-spread, thick-edged, wound. Another doctor in a mask gave the anaesthetic. Two nurses in masks handed things."

(FTA: 347)

10- "Robert Gardan looked at the man's heavy, beard-stubbled face. It was almost round and his head was round and set close on his shoulders. His eyes were small and set too wide apart and his ears were small and set to close his head. He was a heavy man about five feet ten inches tall and his hands and feet were large. His nose had been broken and his mouth was cut at one corner and the line of the scar across the upper lip and lower jaw showed through the growth of the beard over his face."

(FWBT: 9)

11-"That's my town," Jauquin said. "What a fine town but how the buena gente, the good people of that town, have suffered in this war." Then, his face grave, "There they shot my father. My mother. My brother-in-law and my sister."

(FWBT: 134)

12-"She stroked the girl's head without looking down at her and ran a blunt finger across the girl's forehead and then around the line of
her ear and down the line where the hair grew on her neck."

(FWBT: 154)

13-"They were walking through the heather of the mountain meadow and Robert Jordan felt the brushing of the heather against his leg, felt the weight of his pistol in its hostler against his thigh, felt the sun on his head, felt the breeze from the snow of the mountain peaks cool on his back and, in his hand, he felt the girl's hand firm and strong, the finger locked in his."

(FWBT: 158)

14-"...At that, from what he had seen of Campesino, with his black beard, his thick Negroid lips, and his feverish, staring eyes, he thought he might give almost as much trouble as a real peasant leader."

(FWBT: 230)

15-"Give me the wineskin and I will rinse the mouth," Robert Jordan said, his mouth full of meat, cheese, onion, and chewed bread."

(FWBT: 288)

5.1.5. Polysendeton

Polysendeton is the opposite of asyndeton². Short (1986) points out that polysendeton refers to the repetition of the connectives (mostly conjunctions and prepositions) between sentences, phrases or words. Polysendeton has a disintegrating function because it makes each member of a string of facts stand

²-Asyndeton refers to the omitting of conjunctions or connectives between phrases or clauses.
out conspicuously. It generally combines homogeneous elements of thought into one whole resembling enumeration, but unlike enumeration, which integrates both homogeneous and heterogeneous elements into one whole. It differs from enumeration in the sense that, polysendeton shows things isolated whereas enumeration shows them united.

The most frequently used conjunction in English is 'and'. Hemingway, for instance, was particularly addicted to use this device specifically in the use of 'and'. Such as:

1- "When they reached the old man's shack the boy took the rolls of line in the basket and the harpoon and gaff and the old man carried the mast with the furled sail on his shoulders."

(OMS: 26)

2- "...Aren't they lovely? Eat them good now and then there is the tuna. Hard and cold and lovely. Don't be shy, fish. Eat them."

(OMS: 42)

3- "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife."

(OMS: 25)

4- "I do not understand these things, he thought. But it is good that we do not have to try to kill the sun or the moon or the stars. It is enough to live in the sea and kill our true brothers."

(OMS: 75)

5- "I am as clear as the stars that are my brothers. Still I must sleep. They sleep and"
the moon and the sun sleep and even the ocean sleeps sometimes on certain days where there is no current and a flat calm."

(OMS: 77)

6-"Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motortractors. There was much traffic at night and many mules on the road with boxes of ammunition on each side of their pack-saddles and gray motor-trucks that carried men, and other trucks with loads covered with canvas that moved slower in the traffic. There were big guns too that passed in the day drawn by tractors, the long barrels of the guns covered with green branches and green leafy branches and vines laid over the tractors."

(FTA: 3)

7-"It was a hot day and the sky was very bright and blue and the road was white and dusty."

(FTA: 35)

8-"We would be lying together and I would touch her cheeks and her forehead and under her eyes and her chin and throat with the tips of my finger ..."

(FTA: 121)

9- "She turned toward them and said, "I am for the bridge." Her face was lit by the fire and it was flushed and it shone warm and dark and handsome now in the firelight as it was meant to be."

(FWBT: 53)

10-"Look, turn thy head," and then their mouths were tight together and she lay close pressed against him and her mouth opened a little gradually and then, suddenly, holding
her against him, he was happier that he had ever been, lightly, lovingly, exultingly, innerly happy and unthinking and untired and unworried and only feeling a great delight and he said, "My little rabbit. My darling. My sweet. My long lovely."

(FWBT: 72)

11- "The sky was empty now and high and blue and clear."

"It seems as though they were a dream that you wake from," Maria said to Robert Jordan"

(FWBT: 87 & 88)

12- "As I say, that night we ate and it was very curious. It was after a storm or a flood or a battle and every one was tired and no one spoke much. I, my self, felt hollow and not well and I was full of shame and a sense of wrongdoing and I had a great feeling of oppression and of bad to come, as this morning after the planes. And certainly, bad came within three days."

(FWBT: 127)

13-"Not time, not happiness, not fun, not children, not a house, not a bathroom, not a clean pairs of pyjamas, not the morning papers, not to wake up together, not to wake and know she's there and that you're not alone. No. None of that. But why, when this is all you are going to get in life of what you want; when you have found it; why not just one night in a bed with sheets?"

(FWBT: 168)

14-"Go and suspect and exhort and intervene and denounce and butcher some other place and leave my staff alone."

(FWBT: 423)
5.1.6. Stylistic inversion

Crystal defines inversion as "a term used in grammatical analysis to refer to the process of or result of syntactic change in which a specific sequence of constituents is seen as the reverse of another" (Crystal1985: 64).

Word order is a crucial syntactic feature in many languages. In English, it has peculiarities or unusual features that have been caused by the concrete and specific way the language has developed. Jesperson who writes the following effect has confirmed this:

"....the English language has developed a tolerably fixed word order which in the great majority of cases shows, without fail, what is the subject of the sentence"

(Jesperson1943:99).

Jesperson means by 'tolerably fixed word order' the S+V+O. He further mentions a statistical investigation of word order made on the basis of a series of representative 19th century writers. It was found that the word order (S-V-O) was used in from 82% to 97% of all sentences containing all three members. The dominance of S-Pr-O word order makes any change conspicuous in the structure of the sentence and inevitably calls forth a modification in the intonation design.

As far as one knows, the most noticeable places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word order has developed a definite intonation design. Through frequency of repetition, this design has imposed itself on any sentence even though there are
changes introduced in the sequence of the component parts. For example, "Talent Mr. Micawber has; capital Mr. Micawber has not." In this sentence, by Dickens, the first and the last positions being prominent, the verb \textit{has} and the negative \textit{not} get a fuller volume of stress than they would in ordinary (uninverted) word order. In the traditional word order the predicate \textit{has} and \textit{has not} are closely attached to their objects \textit{talent} and \textit{capital}. English predicate + object groups (V+O) are so bound together. When we tear the object away from its predicate, the latter remains dangling in the sentence and in this position it sometimes calls forth a change in meaning of the predicate word. In the inverted word order not only the objects talent and capital become conspicuous but also the predicate \textit{has} and \textit{has not}. In this example also, two other SDs back up the effect of the inverted word order: antithesis and parallel construction. Unlike grammatical inversion, stylistic inversion does not change the structural meaning of the sentence. That is, the change in the juxtaposition of the members of the sentence does not indicate structural meaning but has some super-structural function. Stylistic inversion aims at attaching logical stress or additional emotional coloring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

Galperin (1977) mentions some patterns of stylistic inversion which are most frequently met in both English prose and poetry, and they comprise the most common and recognized models of inversion.

\textbf{1-} The object is placed at the beginning of the sentence (O+ S+ Pr). Like,
A. "The strange light the sun made in the water..."

(OMS: 35)

The violation of word order is noticed in the sentence above where the object phrase ‘The strange light’ comes before the subject and the verb of the sentence. According to the rule of English language, that sentence should have been written as, The sun made a strange light in the water. Some other examples are:

B. "How did I let the fish cut me with that one quick pull he made? I must be getting very stupid. Or perhaps I was looking at the small bird and thinking of him."

(OMS: 56)

C. "I may lose so much line that I will lose him, if he makes his effort and the drag made by the oars in the place and the boat loses all her lightness. Her lightness prolongs both our suffering but it is my safety since he has great speed that he never yet employed."

(OMS: 76)

D. "On each calm placid turn the fish made he was gaining line and he was sure that in two turns more he would have a chance to get the harpoon in."

(OMS: 90)

E. 'Troops went by the house and down the road and the dust they raised powdered the leaves of the trees."

(FTA: 3)

F. "The offensive was going to start again I heard."

(FTA: 17)
G-"...You can picture him at the front and you know he's useful but he's so much the type of boy I don't care for."

(FTA: 133)

H-"Enemies of the people. That was a phrase he might omit. That was a catch phrase he would skip."

(FWBT: 164)

2- The predicate is placed before the subject. (Pr + S), as in:

A- "And the best fisherman is you."

(OMS: 23)

B- He knew what a huge fish this was...

(OMS: 43)

C-...Then he added, "Blessed Virgin pray for the death of this fish. Wonderful though he is."

(OMS: 65)

E-"I will go when the snow melts," Anselmo said. "And the snow is melting fast."

"What think you of their chance catching Pablo? Robert Jordan asked Agustin."

(FWBT: 284)

3- The adverbial modifier is placed at the beginning of sentence, such as:

A-"Once in the afternoon the line started to rise again."

(OMS: 67)
B- "Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than that he had ever heard of."

(OMS: 98)

C- "The night before I left the field hospital Rinaldi came in to see me with the major from our mess."

(FTA: 80)

D- "Down below on the street a motor car honked."

(FTA: 165)

E- "Outside in the hall I rang for elevator."

(FTA: 333)

F- "Inside the cave, Robert Jordan sat on one of the rawhide stools in a corner by the fire listening to the woman."

(FWBT: 65)

G- "With the wind in this direction there will be a great storm and much snow."

(FWBT: 181)

H- "In my life have I never dreamed of such hares."

(FWBT: 275)

4- Both modifier and predicate stand before the subject, for instance:
A- "Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother."

(OMS: 92)

B- "Never have I had such a strong fish nor one who acted so strangely."

(OMS: 103)

C- "At the start of the winter came the permanent rain and with the rain came the cholera."

(FTA: 8)

D- "There are not many at Segovia?"

"Never has there been, we have seen three usually. Sometimes six of the chasers. Perhaps three Junkers, the big ones with the three motors, with the chasers with them. Never have we seen planes like this."

(FWBT: 76)

E- "Never have I heard thee talk so much," Pilar said. "Is it this?" She held up the glass."

(FWBT: 152)

5- The subject comes before the linking verb in a question form. However, the tonic sign of question is attached with the utterance. Such as;

A- "I saw nothing else," she said bitterly. "The bridge is very difficult you said?"
"No I said it is very important." "But it can be difficult?"
"Yes, and now I go down to look at it."

(FWBT: 33)
B- "There are not many at Segovia?"
"Never has there been, we have seen three usually. Sometimes six of the chasers. Perhaps three Junkers, the big ones with three motors, with the chasers with them. Never have we seen planes like this."

(FWBT: 76)

C- "Good," El Sordo said. "Whiskey?"
"You have whiskey?"
El Sordo nodded. "Ingles?" he said. "Not Ruso?"

(FWBT: 141)

D- "And you, he thought, you have never been corrupted by it? You never had it in the Sierra? Nor at Usera? Nor through all the time in Estremadura? Nor at any time?"

(FWBT: 287)

What can be inferred from the above mentioned examples is that an inverted word order or an inversion is one of the forms of what are known as emphatic construction. What is generally called traditional word order is nothing more than unemphatic construction. Emphatic constructions have so far been regarded as non-typical structure and therefore are considered as violation of the regular word order in the sentence. But in practice, these structures are as common as the fixed or traditional word order structures. Therefore, inversion must be regarded as an expressive means of language having typical structural models.
5.1.7. Colloquial construction

As one knows that there are some constructions which bear emotional feelings in the very arrangement of words whether they are stylistically colored or neutral. These constructions are used in lively colloquial intercourse. The emotional elements are supported by emphatic intonation which is an indispensable component of emotional utterance in the spoken form of communication. Similarly, the emotional feelings can be expressed clearly in novels and stories although they are deprived of the intonation. The men of letters make the emotional state of mind prominent not by the intonation pattern but by the syntactical pattern.

Galperin 1977 classifies some of the most typical structures of colloquial constructions as follows:

1- Question form with an exclamatory meaning expressing amazement, enjoyment, indignation, excitement, etc. For examples,

1- No the boy said". But I will see something that he cannot see such as a bird working and get him to come out after a dolphin.

Are his eyes that bad"?

(OMS: 14)

2-" What kind of a hand is that," he said. "Cramp then if you want. Make yourself into a claw. It will do you no good."

(OMS: 58)

3- "What a fish it was," the proprietor said. "There has never been such a fish."

(OMS: 123)
4. "Do you want a drink of any kind?" the proprietor asked.
"No," the boy said. "Tell them not to bother Santiago. I'll be back.
"Tell him how sorry I am."
"Thanks", the boy said.

(OMS: 123)

5. "Oh, you fine baby, what will I do while you are gone?"

(FTA: 82)

6. "But what's the idea of a hospital without a doctor?"
"He's coming. They telephoned for him to Lake Como."
"What does he do there? Swim?"

(FTA: 93)

7. "Two mules to carry the shells and a mule with a mortar on each side of the pack saddle. What an army we would be then!"

(FWBT: 326)

8. "What barbarians these fascists are! We must do away with all such barbarians in Spain."

(FWBT: 328)

9. "Pilar grunted. Then she said violently and raging, "What passes with that Ingles? What is he obscenifying off under that bridge, Vaya madanga! Is he building a bridge or blowing one?"

(FWBT: 444)

2- A noun or pronoun subject followed by the verb to have (N + O) or to be (N + Pr) ending with the same component in
an inverted order. This pattern is very common in colloquial English. For example,

A- "He hasn't much faith."
"No," the old man said. "But we have. Haven't we?"
"Yes", the boy said.

(OMS: 11)

B- "How do you do?" Miss Barkley said.
"You're not an Italian, are you?"

(FTA: 18)

C- "He'll say I did it on purpose."
"They can't do anything," I said. "It's not a wound. You've had it before, haven't you?"

(FTA: 36)

D- "We'll have to be awfully careful. You'll have to be careful in front of other people."
"I will."
"You'll have to be. You're sweet. You do love me, don't you?"

(FTA: 100)

As it has been pointed out above, the oral variety has as one of its distinctive features, an emotional character revealed mostly in the use of special emotive words, intensifiers and additional semanticizing factors used by intonation and voice qualities. The written variety is more intellectual and non emotional. So when such constructions have traveled from their homeland–dialogue – into the domain of the author's monologue, they assume the quality of SD. Some other main colloquial constructions will be investigated in a nutshell below:
5.1.7.1. Break in the narrative

Aposiopesis is the synonymous of break in the narrative which means "a stopping short for rhetorical effect" Galperin (1977:233). In the spoken variety of language, a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that what remains to be said can be understood by the implication embodied in what has been said; or by uncertainty to what should be said.

In the written form of language, a break in the narrative as an 'SD' is used for some stylistic effect. It is difficult, however, to draw a hard and fast distinction between break in narrative as a typical feature of lively colloquial language and as a specific SD. The only criterion which may serve as a guide is that in conversation the implication can be conveyed by an adequate gesture. In writing, it is the context which suggests the adequate intonation. For example;

'You just come home or I will....'

This sentence has the implication of threatening which is only understood through the context. An upset father to his son said these words over the telephone. Without the context, the implication will be vague.

A break in the narrative is also used to convey to the reader a very strong upsurge of emotion. Its idea is that the speaker cannot go on to finish his utterance. His feelings make him unable to express himself in terms of language.

Sometimes, break in the narrative is brought about due to some euphemistic considerations. The writer does not want to
name a thing on the ground of its being offensive to ears. Some examples are given below:

1. "Poor baby. Is she good to you?"
   "Of course."
   "I mean is she good to you practically speaking?"
   "Shut up."
   "I will. You will see I am a man of extreme delicacy. Does she____?
   "Rinin," I said. "Please shut up. If you want to be my friend, shut up."

   (FTA: 179,180)

2. "Tomorrow we'll sleep in the king's bed,"
   "Bonello said. He was feeling very good.

   "To-morrow maybe we'll sleep in____,"
   Piani said.

   "I'll sleep with the queen," Bonello said. He looked to see how I took the joke.

   "You'll sleep with____," Piani said sleepily.

   (FTA: 20485 205)

3. "He turned to the girl. "Don't worry," he said "No danger of____," using the vulgar word. "No place for____." I could see she understood the word and that was all. Her eyes looked at him very scared. She pulled the shawl tight. "Car all full," Aymon said.

   "No danger of____. No place for____." Every time he said the word the girl stiffened a little."

   (FTA: 209)

4. "I know there is no thing to say. I cannot tell you____"
   "No," I said. "There is nothing to say."
   "Good-night," he said. "I cannot take you to your hotel?"
   "No thank you."
"It was the only thing to do," he said. "The operation proved"
"I do not want talk about it," I said."

(FTA: 355)

5- "Thee would have done it, I believe," the woman said. "Nay, it is not necessary. I was watching thee. But thy judgment was good."

"But if it is needful"
"No, "the woman said. "I'll tell you it is not needful. The mind of the gypsy is corrupt."

(FWBT: 68)

6- "But, how then" Primitivo asked and paused without completing the sentence.

"Estoy Listo," Robert Jordan said. "I am ready to do it. Since you are all decided that it should be done it is a service that I can do."

(FWBT: 220)

7- "I thought that you did not believe in political assassination."

"It is practiced very extensively," Karkov said. "Very, very, very extensively."

"But"

"We do not believe in acts of terrorism by individuals," Kakov had smiled."

(FHBT: 244)

8 - "Primitivo turned around and looked after her. "If she did not have her hair cut so short she would be a pretty girl," he said.
"Yes," Rober Jordan said. He was thinking of something else.
"How is she in the bed?" Primivo asked. 
"What?"
"In the bed."
"Watch thy mouth."
"**One should not be offended when**"
"Leave it," Robert Jordan said. He was looking at the position." (FWBT: 270)

9-"**Turn thy self at the crossroads and put thyself I position to pull this wreck forward,**" he said to the driver.

"**My orders are**"

"**Obscenity thy orders. Do as I say.**" (FWBT: 414)

### 5.1.7.2. Question in the narrative

Questions are, both structurally and semantically, types of sentences. They are asked by one person and expected to be answered by another. That is the most significant feature of question. Basically, question is a form of spoken language. It presupposes the presence of an interlocutor, that is, they are commonly encountered in a dialogue. The asker is supposed not to know the answer.

A question in the narrative changes the real nature of a question and makes it an SD. A question in the narrative is asked and similarly answered by one and the same person usually the author.

A question in the narrative is similar to a parenthetical statement with strong emotional implication. For example,

1-"**What I will do if he decides to go down,** I don't know. **What I'll do if he sounds and dies** I don't know. But I'll do
something. There are plenty of things I can do."

(OMS: 45)

2-" But who replaces that fish if I hook some fish and it cuts him off? I don't know what that fish was that took the bait just now. It could have been a marlin or a broad bill or a shark. I never felt him. I had to get rid of him too fast."

(OMS: 51)

3-"How many people will he feed, he thought. But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behavior and his great dignity."

(OMS: 75)

4-"what can I think of now? he thought. Nothing. I must think of nothing and wait for the next ones. I wish it had really a dream, he thought. But who knows? It might have turned out well."

(OMS: 111)

5-" What will you do now if they come in the night? What can you do?"

"Fight them," he said. "I'll fight them until I die."

(OMS: 117)

6- "But what if she should die? She can't die. Yes, but what if should die? She can't, I tell you. Don't be a fool. It's just a bad time. It is just nature giving her all. It's only the first labor, which is almost always protracted. Yes, but what if she should die?
She can't die. Why would she die? What reason is there for her to die? There just a child that has to be born."

(FTA: 342)

7-

"That must be the odor of nostalgia, the smell of the smoke from the piles of raked leaves burning in the streets in the fall in Missoulia. Which would you rather smell? Sweet grass the Indian used in their baskets? Smoked leather? The odor of the ground in the spring after rain? The smell of the sea as you walk through the gorse on a headland in Galicia? Or the wind from the land as you come in toward Cuba in the dark? That was the odor of the cactus flowers, mimosa and the sea grape shrubs. Or would you rather smell frying bacon in the morning when you are hungry? Or coffee in the morning? Or a Jonathan apple as you bit into it? Or a cider mill in the grinding, or bread fresh in the oven? You must be hungry, he thought and lay on his side and watched the entrance of the cave in the light that the stars reflect from the snow."

(FWBT: 260)

8-

"Think about Montana. I can't. Think about Madrid. I can't. Think about a cool drink of water. All right. That's what it will be like. Like a cool drink of water. You are a liar. It will just be nothing. That's all it will be. Just nothing. Then do it. Do it. Do it now. No, you have to wait. What for? You know all right. Then wait."

(FWBT: 291)

Sometimes, a question in the narrative may also remain unanswered, such as:
1- “Now it is over, he thought. They will probably hit me again. **But what can a man do against them in the dark without a weapon?**”

(OMS: 117)

2- **Can it be anger, or the greater speed he makes that brings me out?**

(OMS: 72)

3- “War is not won by victory. **What if we take San Gabriele?** **What if we take the Carso and Monfalcone and Trieste? Where are we then? Did you see all the far mountains to-day? Do you think we could take all them too?**”

(FTA: 54)

4- “There he is, gone over with the priest,” Rinaldi said. **Where are all good priest baiters? Where is Cavalcanta? Where is Brundi? Where is Cesare? Do I have to bait priest alone without support?**”

(FTA: 184)

5- “**Why isn’t there somebody here to stop them?**” I said. **Why haven’t they blown the bridge up? Why aren’t there machine-guns along this embankment?**”

(FTA: 225)

6- “**Why?**” Gloz said angrily. **How many attacks have you seen and you ask me why? What is to guarantee that my orders are not changed? What is to guarantee that the attack is not annulled? What is to guarantee that the attack is not postponed? What is to guarantee that it starts within six hours of when it should start? Has any attack ever been as it should?**”

(FHBT: 5)
7-“How many times had he heard this? How Many times had he watched people say it with difficulty? How many times had he seen their eyes fill and their throat harden with the difficulty of saying my father, or my brother, or my mother, or my sister?”

(FWBT: 134)

8-"Not time, not happiness, not fun, not children, not a house, not a bathroom, not a clean pairs of pyjamas, not the morning papers, not to wake up together, not to wake and know she's there and that you're not alone. No. None of that. But why, when this is all you are going to get in life of what you want; when you have found it; why not just one night in a bed with sheets?"

(FWBT: 168)

5.1.7.3. Ellipsis

Richard (1992:121) writes "ellipsis refers to the leaving out of words or phrases from sentences where they are unnecessary because they have already been referred to or mentioned". The reader is supposed to understand the omitted part of an utterance or a grammatical structure from the context because such information is already given or understood from the context. For example, when the subject of the verb in two co-ordinate clauses is the same, it may be omitted in the second clause to avoid repetition.

In this work the focus will particularly be given to two types of ellipsis; one is noun ellipsis and the other is verb ellipsis (see diagram below). The following dialogue between the old man (Santiago) and the boy contains the two types of ellipsis.

1- "What did you catch?"
"One the first day. One the second and two the third."

(OMS: 124)
In the above sentence, there are noun ellipsis and verb ellipsis; the pronoun 'I' which is the subject of the sentence and 'caught' which is the verb of it are crossed out. The second ellipsis that one perceives is the omission of the noun 'fish' that would have been come after the numbers; that is,

*I caught one fish the first day. One fish the second day and two fishes the third day.*

The writer also mentions the noun *day* in the first sentence and omits it from two places in the second part of it. Below is another example of noun and verb ellipsis:

2-- "Did they search for me?"
"Of course. With coast guard and with planes."

(OMS: 124)

In this sentence the subject, the verb and the object are crossed out. The bold adverbial phrase is only used to answer the question. The omitted items are left for the readers to perceive from the context. The complete sentence to answer that question is:

*Of course. They searched for you with coast guard and they searched for you with planes.*

Diagram 7: shows the two categories of ellipsis
5.1.7.3.1. Noun ellipsis

Noun ellipsis refers to the crossing out of a name (noun or pronoun) either it stands as a subject or an object of a sentence. The writer presupposes that what is left out can be apprehended by the reader from the context. For instance,

1- "Shifting the weight of the line to his left shoulder and kneeling carefully he washed his hand in the ocean and held it there, submerged, for more than a minute watching the blood trail away and the steady movement of the water against his hand as the boat moved."

(OMS: 56)

Hemingway, in the example above, crossed out the subject and the past tense of the sentence. He starts the paragraph by using the gerund form of the verb shift and the same he does with the verb kneel in the second part of the sentence in order to achieve compact expression.

2- "If you were my boy I'd take you out and gamble,"

"But you are your father's and your mother's and you are in a lucky boat."

(OMS: 13)

The omitted noun in the sentence above is 'son' that should come after father's and mother's.

3- "And the best fisherman is you."

"No I know others better."

(OMS: 23)
4- That day I visited the posts in the mountains and was back in town late in the afternoon.

(FTA: 16)

Here there are two clauses which have the same subject. The doer is mentioned in the first clause and crossed out in the second in order to avoid repetition.

5- "Why were you rude with Miss Van Campen?" she asked after she had done something for me very skillfully.

"I didn't mean to be. But she was snooty."

(FTA: 93)

6- "I said good-by at the hospital at about five o'clock and went out."

(FTA: 156)

7- The girl who looked at me said something in a dialect I could not understand a word of.

(FTA: 208)

In the example number '7', the object pronoun 'it' is crossed out because it is noted down in the first clause of the utterance.

8- "How many men are here?" He pointed at the mill.

"Perhaps four and a corporal."

"And below?"

"More. I will find out."

"And the bridge?"

"Always two. One at each end."

(FWBT: 2)
9- "Do not be afraid. That is the pistol." He lifted it and slipped it behind him.
"I am ashamed, she said, her face away from him.

"**No you must not be. Here now.**" (FWBT: 70)

10- "We are going to enter and finish with them inside,' a man shouted.'we are going in.'
"**Why wait all day in the sun?**' another yelled.'Come on. Let us go."

(FWBT: 121)

11- "It's very good whiskey."
"**Am contended,**" Sordo grinned. "**Was bringing tonight with information.**"
"What information?"
"**Much troops movement.**"

(FWBT: 143)

12-" Earlier in the evening he had taken the **ax and gone** outside of the cave and walked through the new snow to the edge of the clearing and cut down a small spruce tree"

(FWBT: 258)

**5.1.7.3.2. Verb ellipsis**

Verb ellipsis means the striking off the verb from the utterance because either it is mentioned before or the reader can infer it from the context. The examples below are samples of verbal ellipsis.

1-"**That's very kind of you,**" the old man said.
"Should we eat?
"**I've been asking you to,**" the boy told him gently." (OMS: 20)

In the example above, the bright clause has no verb after the infinitive marker 'to'. The verb 'eat' that should come after
'to'. The verb 'eat' that should come after 'to' is deleted because it is mentioned in the sentence before and the reader can easily understand it. The same situation can be observed in the examples 2, 3 below:

2-" You are killing me, fish, the old man thought. But you have a right to."

(OMS: 92)

3-" He poured two glasses and we touched them, first fingers extended. The grappa was very strong.

"Another?"

"All right,"

(FTA: 17)

Hemingway, in the example above, omits the interrogative form of the offering. He uses only the word 'another'. The special tone of offering is attached with this word in order to make amendments for the crossing out of offering clause which is...

'would you like another?'

4-" And why didn't you marry?"

"I don't know," she said. "I was fool not to. I could have given him that way. But I thought it would be bad for him."

(FTA: 19)

5-" But I do love you."

"Please let's not lie when we don't have to."

(FTA: 32)

6--" Did you tell him he could do it?" She asked.

"Yes."

"Isn't that grand. Now it will be all over in an hour. I'm almost done, darling. I'm going all to pieces. Please give me that. It doesn't work. Oh, it doesn't work!"

"Breathe deeply."
"I am. Oh, it doesn't work any more. It doesn't work!"

(FTA: 344)

7- "You never think only about girls. I never think at all. Why should I? I am General Sovietique. I never think. Do not try to trap me into thinking."

(FWBT: 8)

8- "The people had no manners and I could not understand them. All they did was shout at one another."
"Could they understand thee?" Maria asked.
"They pretended not to," Fernando said"

(FWBT: 84)

9-"Stop making literature about the Berbers and the old Iberians and admit that you have liked to kill as all who are soldiers by choice have enjoyed it at sometime whether they lie about it or not. Anselmo does not like to because he is a hunter, not a soldier."

(FWBT: 287)

10--"A pesar de eso, asta loco," the corporal of the guard said. "All the same he's crazy. What do you behind the fascist lines?"

(FWBT: 418)

Ellipsis helps the reader to focus on the new and important information. It is often used when economy is needed especially in note taking and personal newspaper adverts.

5.1.8. Rhetorical question

As one knows that the transference of lexical meaning means that some words are used other than in their primary logical sense. Similarly, syntactical structures may also be used in meaning other than their primary ones. It is also
acknowledged that every syntactical structure has its own particular function which is sometimes called its structural meaning. But, when a structure is used in some other function, it may be said to suppose a new meaning which is similar to lexical transferred meaning. Galperin 1977 mentions two main SDs in which this transference of structural meaning can be seen. They are rhetorical questions and litotes.

A rhetorical question is a syntactical SD, which is based on the reshaping of the grammatical meaning of the interrogative sentence, i.e., the question is no longer a question but an utterance expressed in the form of interrogative sentence. Therefore, there is interplay of two structural meanings; the first is the question and the second is the statement. Both the meanings are materialized and understood simultaneously. For examples:

1- "I wonder if he has any plans or if he is just as desperate as me?"

(OMS: 49)

2- "Fish," the old man said. "Fish, you are going to have to die anyway. Do you have to kill me too?"

(OMS: 92)

3- "What is a bone spur? He asked himself. Un espuela de hueso. We do not have them. Can it be as painful as the spur of fighting cock in one's heel?"

(OMS: 68)

4- "Why am I so thoughtless? I must get him another shirt and a jacket for the winter

1- See interjection page (172)
and some sort of shoes and another blanket."

(OMS: 21)

5- "Why I was not born with two good hands? He thought. Perhaps it was my fault in not training that one properly. But God knows he has had enough chances to learn. He did not do so badly in the night, though, and he has only cramped once. If he cramps again let the line cut him off."

(OMS: 85)

6- "How did I let the fish cut me with that one quick pull he made? I must be getting very stupid. Or perhaps I was looking at the small bird and thinking of him."  

(OMS: 56)

7- "Then watch thy mouth. You talk too much about things you do not understand. Don't you see that this is serious?" he said almost pitifully. "I am the only one who sees the seriousness of this?"

(FWBT: 54)

The Russian linguist Prof. Popov has contribution in this concern. He states:

"...rhetorical question is equal to a categorical pronouncement plus an exclamation".

(Quoted by Galperin 1977: 244)

Of course, if one makes comparison between pronouncements expressed as a statement with the same pronouncement expressed as a rhetorical question by means of transformational analysis, one will find himself compelled to assert that the interrogative form makes the pronouncement more categorical.
In that it excludes any interpretation beyond that contained in the rhetorical question. In the other example below, the rhetorical question is structurally embodied in complex sentences with the subordinate clause containing the pronouncement. Other examples are:

"....shall the sons of chimary
Who never forgive the fault of a friend
Bid an enemy live...?"
(Byron)

If one looks at this example, one can decide that without the attributive clause, the rhetoric question would lose its function and may be regarded as an ordinary question. Thus, the subordinate clause signalizes the rhetorical question.

There is another structural pattern of rhetorical question, which is based on negation. This kind of pattern adds an additional meaning implied in them: sometimes assertion and sometimes suggestion. For example:

1- "One side must stop fighting. Why don't we stop fighting?"
(FTA: 54)

2- "Jesus Christ, ain't this a goddam war?"
(FTA: 37)

3- "Don't you know when the other nurses are coming?"
"Why? Don't we take good care of you?"
(FTA: 92)

4- "Wouldn't you like a drink? We could have one out here and see the horses."
"I'll get them," I said.
"The boy will bring them," Catherine said.
She put her hand up and the boy came out
from the Pagoda bar beside the stables. We sat down at a round iron table.
"Don't you like it better when we're alone?"
"Yes" I said."

(FTA: 141)

5.- "Why do not you read EL Debate then? That is your paper." Gomez said to him naming the leading Catholic-Conservative organ published in Madrid before the movement."

(FWBT: 193)

5.1.9. Litotes

Leech (1983) and Wales (1989) describe Litotes as another kind of structural meaning transference. It consists of a peculiar use of a negative construction. The purpose of the negation plus noun or adjective is to establish a positive attribute in a person or a thing. Litotes as an SD, Galperin argues

"...this positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature"

(Galperin 1977: 246)

In the two examples below, the negative constructions have a stronger impact on the reader than the affirmative ones because the former have additional connotation whereas the latter does not have.

"It is not a bad thing, it is a good thing.
"He is no coward, he is brave.

That is why such a construction is deemed as an SD. Litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but one that includes affirmation. Therefore, it materializes two meanings
simultaneously; the direct (negative) and transferred (affirmative).

In the analysis of the examples below representing litotes, the sentences show that the negation does not only indicate the absence of the quality mentioned but also suggests the presence of the opposite quality. Charles Bailey is of the opinion that negative sentences are used with the purpose of "refusing to affirm" (Ibid: 247)

Another variant of litotes is a construction with two negations, as in not unlike, not unpromising, not displeased, and the like. Here are few examples from Hemingway:

1- "He picked up a piece and put it in his mouth and chewed it slowly. It was not unpleasant."

(OMS: 58)

2- "Now, he said. "I am still an old man. But I am not unarmed."

(OMS: 104)

3- "Thank you," he old man said. He is too simple to wonder when he had attained humility. But he knew he had attained it and new it was not disgraceful and it carried no less of true pride."

(OMS: 13, 14)

4- "It would have been impolite not to have known something of them when I had listened to such a splendid explanation of their causes which were, after all, it seemed misunderstandings."

(FTA: 40)
5- "Driving in convoy is not unpleasant if you are the first car and I settled back in the seat and watched the country."

(FTA: 47)

6- "There will be no unpleasantness with the police," the first official assured me. "You will find all the inhabitants extremely courteous and friendly."

(FTA: 303)

7- "Through the meal he had never unbuttoned his sheepskin coat and he had been carefully polite, careful to turn his head to hear and had returned to speaking his broken Spanish, asking Robert Jordan about conditions in the Republic politely; but it was obvious he wanted to be rid of them."

(FWBT: 153)

8- "She was with him thus five years and never was unfaithful to him, that is almost never, and then after the funeral, she took up with Pablo who led picador horses in the ring and was like all the bulls that Finito had spent his life killing."

(FWBT: 190)

9- "But Blanquet was serious and very quiet and completely incapable of telling an untruth."

(FWBT: 253)

11- "He had heard these people talk many times and he thought what they said was often beautiful and fine to hear but he did not like them. It is not liberty not to bury the mess one makes, he thought. No animal has more liberty than the cat; but it buries the mess it makes. The cat is the best anarchist."

(FWBT: 377)
5.1.10. Nominal and verbal style

Wells (1970: 231) in his paper 'Nominal and verbal style' mentions that "Pronouncements about style are of two sorts, evaluative and descriptive. Description is logically prior to the evaluation, in that a reasoned description is possible without evaluation whereas a reasoned evaluation is not possible without description". Wells in this regard focuses on the descriptive one, which divides the style into two main kinds, namely; nominal style and verbal style.

A nominal style or rather nominalization refers to the tendency to use nouns in preference to use verbs. But verbal style or verbalization means the author's preference to use verbs rather than nouns. In English language, the nominal sentences are longer in letters, syllables and words than verbal sentences. That is why some writers prefer using verbal style. Wells too counsels writers not to use noun where they could use verb. In the following two examples, one can notify the differences between verbal style and nominal style.

*He began to study it thoroughly.*   (Verbal style)

*He began a thorough study of it.*   (Nominal style)

If one compares the two examples above, one will find that the second one which is nominal has more letters, syllables and words than the first one which is a verbal style.

However, the preference of verbal style does not mean the ignorance of the nominal one. Some writers judge a nominal style good and others judge it bad. Those who judge it bad have the following justifications:
1- Longer sentence, in the nominal style, is less vivid and less comprehensible than shorter one.

2- Nominal style permits only basic patterns that make the text monotonous, whereas verbal style allows more diversity, and a good style will exploit the genius of its language.

The others, who judge the nominal style good, raise the following arguments:

1- Nominal style is easy to write.

2- Nominal style helps impersonality because it does not indicate the personality of a writer or the doer of the action. Fowler (1977) and Ohmann (1964) have the view that a nominal is that kind of style which is preferred in the scientific writing. Thus, using passive voice is a kind of impersonality (nominal style). The following are some examples of using passive voice as nominal style.

1- "He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer."

(OMS: 119)

2- "A shot was fired at us from the side-road. The bullet went into the mud of the embankment."

(FTA: 227)

3- "I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine."

(FTA: 249)
5- "Pablo cut the telephone wires before the assault on the barracks. They are not repaired."

(FWBT: 106)

6- "In this town a Negro was hanged to a lamp post and later burned. It was an arc light. A light which lowered from the post to the pavement. And he was hoisted first by the mechanism which was used to hoist the arc light but this broke"

(FWBT: 116)

7- "What away to do things," Robert Jordan said. "It was just given to you without instruction?"

"Yes as a gift might be given."

(FWBT: 271)

8- "Comrade general," Andres started. Andres Marty did not correct him in the mistake in rank."I was given that packet on the other side of the lines."

(FWBT: 420)

Another way to show the impersonality is to avoid finite verb altogether, by nominalizing it i.e., using gerund. For instance:

1- "I can remember the tail slapping and banging and the throat breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell over me."

(OMS: 12)

2-" If the other heard me talking out loudly they would think that I am crazy, "he said aloud."

(OMS: 39)
3-"He woke with the jerk of his right fist coming up against his face and the line burning out through his right hand."

(OMS: 82)

4-"Riding in the ambulance on a stretcher I could not tell what part of town we were passing through but when they unloaded the stretcher I saw a marketplace and an open wine shop with a girl sweeping out."

(FTA: 87)

5-"I slept heavily except once I wake sweating and scared and then went back to sleep trying to stay outside of my dream."

(FTA: 95)

6-"I woke Piani and we started, moving a few yards, then stopping, then going on again."

(FTA: 207)

7-"I tried holding with one arm and kicking and swimming the timber toward the bank with other, but I did not bring it any closer."

(FTA: 242)

8-"In the morning I awake about three o'clock hearing Catherine stirring in the bed."

(FTA: 333)

9-"You understand that is your right and how it should be done," Gloz went on, looking at him and nodding his head."

(FHBT: 5)

10-"He started up the hill, moving carefully and taking advantage of the cover until they were out of sight."

(FWBT: 38)
11- "There was not even the last almost unheard hum that comes like a finger faintly touching and leaving and touching again after the sound is gone almost past hearing."

(FWBT: 88)

12-" And in that moment, looking through the bars, I saw the hall full of men flailing away with clubs and striking with flails, and poking and striking and pushing and heaving against people with the whit wooden pitchforks that now were red with their tines broken, and this was going on all over the room while Pablo sat in the big chair with his shotguns on his knees, watching, and they were shouting and clubbing and stabbing and men were screaming as horses scream in a fire."

(FWBT: 125)

13- "Remembering to bring the whiskey was one of the reasons you loved these people. Don't go romanticizing them, he thought. There are as many sorts of Spanish as there are Americans. But still, bringing the whiskey was very handsome."

(FWBT: 205)

14-"Now as he worked, placing, bracing, wedging, lashing tight with wire, thinking only of demolition, working fast and skillfully as a surgeon works, he heard a rattle of firing from below on the road. Then there was the noise of a gerande. Then another, booming through the rushing noise the water made. Then it was quiet from that direction."

(FWBT: 436)

Hemingway, like other English writers, prefers using verbal style but he sometimes uses nominal styles in order to avoid
monotony in his writing. The following are examples of verbal style.

1- *Then, while the old man was clearing the lines and preparing the harpoon,* the mail fish jumped high into the air beside the boat to see where the female was and then went down deep...

(OMS: 4986 50)

2-"*The shark closed fast astern and when he hit the fish* the old man saw his mouth open and his strange eyes and the clicking chop of the teeth as he drove forward in the meat just above the tail."

(OMS: 101)

3-*Catherine bought the thing* she needed for the baby, up in the town. I went to a gymnasium in the arcade to box for exercise."

(FTA: 331)

4-*She took me down to the end of the hall. The door of the room was partly open. I could see Catherine lying on a table, covered by a sheet. The nurse was on one side and the doctor stood on the other side of the table beside some cylinder. The doctor held a rubber mask attached to a tube in one hand. "I will give you a gown and you can go in," the nurse said."

(FTA: 337)

5-*Que va,* Robert Jordan said and reaching over, *he ran his hands over the top of her head.* He had been wanting to do that all day and now he did it, he could feel his throat swelling. *She moved her head under his hand* and smiled up at him and *he felt the thick but silky roughness of the cropped head* rippling between his fingers. Then his head was on her neck and then he dropped it."

(FWBT: 67)
Robert Jordan saw them there on the slope, close to him now, and below he saw the road and the bridge and the long lines of vehicles below it."

5.1.11. Code-switching

When one speaker uses one language and the other answers in a different language or when a person begins speaking one language and in the middle of his speech or in the middle of the sentence shifts to another language, this process is called code-switching. This device takes place in conversation especially among bilinguals. Code-switching is of two types; situational switching which refers to the differential use of language controlled by the situation and the other is conversational switching that means the change of a language within conversational episodes. The writer uses this device to show that there are variables that exert considerable pressure on the speaker for the use of this code (Gibbons 1992).

Gumperz (1971) suggested the term 'situational switching'. He said that the speakers sometimes switch from one language to another in order to convey some of the social and cultural associations of the other code. He called this as 'metaphorical switching'. Gumpers and others have pointed out that code switching can be used as a rhetorical device.

The notion of language as a special code is practiced in the analysis of the functions of language units. Stankievicz (1964) sees a kind of code-switching when SDs are employed. He acknowledges the two-fold application of the language code. He states:
"...when the neutral basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic system". 
(Stankievicz 1964:246)

In the novel FWBT there are some characters who are bilingual. Accordingly, the code-switching appears when they do shift from one language to another during their communication. The following are examples of that:

1- "Anslemo came out from the cave mouth and they walked a little way from the entrance and stood beside a pine tree. "Que tal?" Robert Jordan asked him. "How goes it?"
"All right."
(FWBT: 77)

2- "I have no confidence in Pablo."
"In this, yes."
"No. you do not know how far he is ruined."
"Pero es muy vivo. He is very smart. And if we do not do this smartly we are obscenitied."
(FWBT: 95)

3- "Listen Ingles, this is interesting. Look at me, as ugly as I am. Look closely, Ingles."
"Thou art not ugly."
"Que no? Don't lie to me. Or, "she laughed the deep laugh."
(FWBT: 97)

4- "Club yourself, "I said and hit him hard where it would hurt him and it hurt him and he drooped his hands from my head and grappled himself and said. 'No hay derecho, mujer.' This, woman, you have no right to do."
(FWBT: 125)

5- "What are you doing, shameless?"
"Nada, mujer, nada" he said. Let me alone."
(FWBT: 126)

"La cueva de los huevos perdidos," Robert Jordan capped the other happily. "The cave of the lost eggs."

(FWBT: 199)

7- "But, how then__" Primitivo asked and paused without completing the sentence. "Estoy Listo," Robert Jordan said. "I am ready to do it. Since you are all decided that it should be done it is a service that I can do."

(FWBT: 220)

8- "De La muerte," Pilar said. "Listen. When Banquet, who was the greatest peon de brega who ever lived..."

(FWBT: 251)

9- "She pulled her fist out of his pocket and out both arms tight around his neck and kissed him. "I go," she said. "Me voy. I go."

(FWBT: 270)

10- "No te apures," he whispered to Agustin. "Do not worry. They will pass as the others."

(FWBT: 282)

11- "He fired and said, "Me cago en tal; I missed him again."

(FWBT: 311)

12 - "A pesar de eso, asta loco," the corporal of the guard said. "All the same he's crazy. What do you behind the fascist lines?"

(FWBT: 418)

13- "The old man came running toward him, holding his carbine in one hand. "Sin
novedad," he shouted. "There is nothing wrong. Tuve que rematarlo. I had to finish."

( FWBT: 435)

14-"Es muy concienzudo! "Anselmo shouted. "It is a scientific labor."
"I obscenity in the milk of science," Pilar raged to the gypsy."

( FWBT: 444)

5.2. Concluding remarks

The syntactic SDs, which have been discussed above, lead us to conclude that Hemingway's style is unique and different from others because he uses a peculiar structural design of utterances which is a variant of the acknowledged syntactical model of English language. The way he patterns sentences does not hamper the intelligibility of the utterances, but enhances the understanding of the sentences within the text, and that is the main and the most prerequisite in using such kind of style in writing.

It has been proved to us that the syntactic SDs have the power to generate a good number of sentences within the existed pattern. This shows that it has a relation to the Chomeskian theory of 'Generative Grammar', because stylisticians made attempts to build up a grammar which would generate deviant constructions and thus, broaden the limits of grammaticized sentences.
Chapter 6

Stylistic Devices at the Semantic Level
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Stylistic Devices at the Semantic Level

6.0. Introduction

Semantics, as a branch of linguistics, aims to study the meaning in language. As one knows that a language exhibits a meaningful message because of the semantic interaction with the different linguistic levels phonology, lexicon and syntax. However, the field of semantics, too, contributes towards stylization. That means any discussion of the semantic features of literary style implies a discussion of the nature of the semantics in literary texts.

Leech (1974) identifies seven types of meanings namely; logical or conceptual, connotative, stylistics, affective, reflected collocative and thematic. He made a significant distinction between two meanings: one is conceptual meaning which is known as denotative and is tied down to the grammatical structures of a sentence and the second one is stylistics, i.e., connotative meaning which while depending on denotative meaning, gives readers additional information about the utterance. This indicates that denotative or linguistic meaning is direct whereas stylistic meaning is implicit and is dependent on the literary context of usage (Gargesh: 1990).

6.1. Interaction of different types of lexical meaning

In context, there are words which may acquire certain additional lexical meaning other than those listed in the dictionary. This type of meaning is referred to as contextual meaning. The contextual meaning may sometimes differ from the dictionary
meaning to such an extent that the new meaning even becomes the opposite of the primary one. This is the case when we deal with transferred meaning. In linguistics, transferred meaning particularly represents the interrelationship between two types of lexical meanings; dictionary meaning and contextual meaning. The contextual meaning always depends on the dictionary meaning to a greater or lesser extent. Galperin (1977:139) comments "when the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meaning, we register a SD". Thus, the transferred meaning refers exactly to the development of the semantic structure of the word, and later may be fixed in dictionaries as a result of long and frequent use of the word with that transferred one rather than its primary meaning. In this case, we do not perceive two meanings of the word. However, Galperin also points out "...when the reader identifies two meanings of the word simultaneously, he is confronted with an SD in which the two meanings interact" (Optic).

Some of the interactions of different types of lexical meanings will be discussed in detail below:

6.1.1. The interaction of dictionary meaning and contextual imposed-meaning:

The interaction between dictionary meaning and contextual meaning may, simply, maintain three main and different lines. One line is, when the author identifies two objects which have nothing in common and they are no way similar but in which he subjectively sees a function or a property or a feature that makes the readers perceive these two objects as similar. This SD which is
based on the principle of identification of two objects is called a metaphor. Another line is known as metonymy, when the author finds it possible to substitute one object for another on the ground that there is some kind of relation between two corresponding objects. In other words, metonymy as an SD is based on the principle of substitution of one object for another. The third line, which is irony, is based on the contrary concept principle, when a certain property or quality of an object is used in an opposite sense. The three SDs will be discussed in detail below:

6.1.1.1. Metaphor

This term, according to the etymology of the word, starts from the time of ancient Greek and Roman rhetoric. It means the transference of some quality from one object to another. (Ching & et al: 1980)

Ullmann (1973) elucidates that a metaphor occurs in literary work when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which is by nature deprived from these properties. Galperin (1977) deems this kind of metaphor as an SD. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which appears to his eye to have something in common.

The point should be taken into consideration is that we must not get confused in considering metaphor as simile. "The idea that metaphor is based on similarity or affinity of two corresponding objects or notions is erroneous" (Ibid: 140). Davidson (1978) has
pointed out that simile is different from metaphor in the sense that all similes are (trivially) true; but most metaphors are (patently) false. In metaphor, the two objects are identified but they are no way similar, for example, animals and human beings move, breathe, eat ... etc. But if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity. Identification should not be equated to resemblance. Thus, in the following metaphor:

1. "You are my alarm clock," the boy said.  
"Age is my alarm clock." The old man said."

(OMS: 24)

In the above example, the notion **alarm clock** arouses in the mind the action of wakening up, whereas the notion **you** and **age** do not. There is no true similarity, but there is a kind of identification. Therefore, it is better to define metaphor as "the power of realizing two lexical meanings simultaneously" (Op cit). Due to this power, metaphor is one of the most potent means of creating images. An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete. Thus, Hemingway in the example given above, brings the concepts **alarm o'clock** and **age, you** together. He displays the image of an alarm o'clock materialized in but not likened to the image of **age** and **you**

Metaphor is often defined as compressed simile. But Galperin (1977) says this definition lacks precision. Moreover, it is
misleading in as much as the metaphor aims at identifying the objects, while the simile aims at finding some points of resemblance by keeping the objects apart. That is why these two SDs are viewed as belonging to two different groups of SDs\textsuperscript{1}. They are different in their linguistic nature. Some of the metaphoric examples from the works of Hemingway are as follows:

1-"Thank you. You make me happy. I hope no fish will come along so great that he will prove us wrong."

(OMS: 23)

Hemingway, in the above example, uses the pronoun 'he' instead of 'it' to refer to the fish. He, throughout the novel (OMS), uses the animate pronouns for his fishing tools in order to show the intimate relation the old man has with them. Some other instances are:

2-"The boy was back now with the sardines and the two baits wrapped in a newspaper and they went down the trail to the skiff, feeling the pebbled sand under their feet, and lifted the skiff and slid her into the water."

(OMS: 27)

Similarly, the animate pronoun 'her' in the sentence above refers to the skiff which is inanimate.

3-"Just then he saw a man-of-war bird with his long black wings circling in the sky ahead of him. He made a quick drop,

\textsuperscript{1} Metaphor comes under the interaction of dictionary meaning and contextual meaning, whereas simile (see page 184) is classified under the intensification of certain feature of a thing or a phenomenon
slanting down on his back-swept wings, and then circling again."

(OMS: 33)

Although, the bird can move and breathe alike as human beings do but they are no way similar. In the utterance above, the writer creates a kind of identification by using the animate pronoun he and his with the man-of-war bird. Equally, Hemingway does with the following example,

4- "Albacore," he said aloud. He'll make beautiful bait. He'll weight ten pounds."

(OMS: 39)

5- "Come on," the old Man said aloud. Make another turn. Just smell them. Aren't they lovely? Eat them good now and then there is the tuna. Hard and cold and lovely. Don't be shy, fish. Eat them."

(OMS: 42)

In this example, the addressee is the fish, though it is not human but the old man communicates with it as if it were his interlocutor. Some other instances are:

6- "How old are you?" the old man asked the bird. "Is this your first trip?"...
..."Take a good rest, small bird," he said. "Then go in and take your chance like any man or bird or fish."

(OMS: 54, 55)

7- "How do you feel, hand?" he asked the cramped hand that was almost as stiff as rigor mortis. "I'll eat some more for you."

(OMS: 58&59)

8- "I must think nonsense, he thought. Luck is a thing that comes in many forms and who can recognize her?"
10-"He only noticed how lightly and how well the skiff sailed now there was no great weight beside her. She's good, he thought. She is sound and not harmed in any way except for tiller. That is easily replaced."

11-"I went along the narrow road down toward the river, left the car at the dressing station under the hill, crossed the pontoon bridge, which was protected by a shoulder of the mountain."

12-"I did not know what we had against Austria but it seemed logical that they should declare war on her if they did on Germany."

13-"Let's go to Rome to-night and never come back. Rome is a beautiful city, said the major. The mother and father of nation, I said."

14-"Outside, in front of the chalet a road went up the mountains. The wheel ruts and ridges were iron hard with the forest, and the road climbed steadily through the forest and up and round the mountain to where there were meadows, and barns and cabins in the meadow at the edge of the woods looking across the valley."

15-"He was a beautiful horse that looked as though he had come out of painting by Velasquez."
"They are all good," said Pablo. "You know horses."
"Yes."

(FWBT: 13)

16- "Yes. Well over by now. Two hundred and fifty miles an hour for those one-elevens anyway. Five minutes would carry them there."

(FWBT: 76)

17- "We could take thy happiness in a plane," he said absently. "And go over and over in the sky like the little pursuit planes shining in the sun," she said. "Rolling it in loops and in dives. Que bueno!" she laughed. "My happiness would not even notice it. Thy happiness has a good stomach," he said half hearing what she said."

(FWBT: 161)

18- "Maria put her hand on Robert Jordan’s shoulder and let it rest there and he thought suddenly, let us finish all this nonsense and take advantage of what time we have. But it is too early yet. We have to kill this part of the evening."

(FWBT: 253)

19- "That is the second observation plane today."
"And those of yesterday?" Agustin asked.
"They are like a bad dream now," Robert Jordan said.
"They must be at Segovia. The bad dream waits there to become a reality."

(FWBT: 279)

20- "Then I will go alone," the captain said.
"The smell of the cowardice is too strong here."

(FWBT: 318)
"It was all calm now and the sun beat down on his neck and on his shoulders as he crouched and as he looked up he saw the high, cloudless sky and the slope of the mountain rising beyond the river and he was not happy but he was neither lonely nor afraid."

(FWBT: 443)

6.1.1.2. Metonymy

Metonymy is based on a different type of relation between the dictionary meaning and contextual meaning. A relation based not on identification (as in the case of metaphor) but on some kind of association, connecting the concepts which these meanings represent. Thus, the word 'Crown' may stand for king or queen', 'cup or glass' for the drink it contains. Here also the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously. Only then we can state that an SD is used. Otherwise we must turn our mind to lexicological problem, i.e. to the ways and means by which new words and meanings are coined. The examples of metonymy (crown is a symbol for king and cup for containing drink) are traditional. In fact, they are derivative logical meaning and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is only a label fig (figurative use). This shows that the new meaning has not replaced the primary one, but as it were, co-exists with it. Still the new meaning has become so common, that is easily predictable and therefore, does not bear any additional information which is an indispensable condition for an SD.
Lodge (1977) and Galperin (1977) have the view that metonymy and metaphor differ in the way they are deciphered. In the process of disclosing the meaning implied in a metaphor, one image excludes the other that is the metaphor. In the sentence "The sky lamp of the night", lamp means the moon and though there is a definite interplay of meanings, we perceive only one object, the moon. This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other.

Galperin (1977) has attempted to pinpoint the types of relation metonymy is based on. Among them the following are most common:

**A- A concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion. For instance,**

1- "tell me is Miss Barkley here at the hospital now?"
"Miss Barkley?"
"The English lady nurse."
"His girl," the wife said. She patted my arm and smiled.
"No." the porter said. "She is away."
**My heart went down.** "You are sure? I mean the tall blonde English young lady."

(FTA: 256)

The bold utterance is a concrete thing but it represents the notion of being disappointed because of not finding his beloved in the expected place.
2-"He could smell food now in the cave, the smell of oil and of onion and of meat frying and his stomach moved with hunger inside of him"

(FWBT: 19)

3- "Airplanes making a noise to curdle the milk in your mother's breast as they pass over darkening the sky and roaring like lions and you ask me to take things seriously. I took them so seriously already."

(FWBT: 79)

The bold utterance above carries the meaning of being extremely frightened.

4-"Put thy hand on my head," she said, "and let me see if I can kiss thee."
"Was it well?" she asked
"Yes," he said. "Take off thy wedding shirt."
"You think I should?"
"Yes, if you wilt not be cold."
"Que va, cold: I am on fire."

(FWBT: 262)

4-"Golz was a good general and a fine soldier but they always kept him in a subordinate position and never give him a free hand."

(FWBT: 259)

5-"There is another that applies to here," Joaquin said, bringing them out as though they were talismans, "Pasionaria says it is better to die on your feet than to live on you knees."

(FWBT: 309)
B-The container instead of the thing contained, as in:

1- "Sometimes someone would speak in a boat. **But most of the boats were silent** except for the dip of the oars."

(OMS: 28)

2- "He couldn't see the fish's jump **but only heard the breaking of the ocean and the heavy splash as he fell.**"

(OMS: 82&83)

In the two following metonymic examples, the writer uses the sun itself in a place of its light.

3- "The battery in the next garden woke me in the morning and I saw the sun coming through the window and got out of the bed."

(FTA: 15)

4- "**The sun was going down and looking up along the bank** as we drove I saw the Austrian observation balloon above the hills on the other side dark against the sunset."

(FTA: 49)

5- "some American ambulance units were to be sent down and this hospital would look after them and any other American on service in Italy."

(FTA: 80)

6- "The valley was deep and there was a stream at the bottom that flowed down into the lake and when the wind blew across the valley you could hear the stream in the rocks."

(FTA: 309)
7- "The sun was in Robert Jordan's eyes and the bridge showed only in outline. The sun lessened and was gone and looking up through the trees at the brown, rounded height that it had gone behind."

(FWBT: 35)

8- "As he stood breathing deep and then listening to the night, he heard first, firing far away, and then he heard an owl cry in the timber below, where the horse corral was slung. Then inside the cave he could hear the gypsy starting to sing and the soft chording of a guitar."

(FWBT: 59)

9- "Could they see them?"
"Probably not," Robert Jordan said. "Unless the sun were on the trees."
"It is on them very early," Pablo said miserably

(FWBT: 77)

C-The relation of proximity, as in:

1- "The water was white where his tail beat it and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped."

(OMS: 102)

2- "The old man saw the brown fins coming along the wide trail the fish must make in the water. They were not even quartering on the scent. They were headed straight for the skiff swimming side by side."

(OMS: 112)

3- "There were many people passing in the fog. There were shops and all the windows were lighted."

(FTA: 158)
4-"His face was down against the pebbles as the bridge settled where it had risen and the familiar yellow smell of it rolled over him in acrid smoke and then it commenced to rain pieces of steel."
(FWBT: 445)

D- The instrument which the doer uses in performing the action instead of the action or the doer himself, as in:

1-"In the meantime I can see how he acts and if he shows any change. The oars are a good trick; but it has reached the time to play for safety."
(OMS: 76)

2-"The peasant all called you "Don" and when you meet them they took off their hats."
(FTA: 78)

3- "Any news. What’s happened in the town?"
"It is time of war," he said. "The enemy's ears are everywhere."
(FTA: 97)

4- "I know another verse," the gypsy said and the guitar commenced. "Save it," the woman told him. The guitar stopped."
"I am not good in voice tonight. So there is no loss," the gypsy said and pushing the blanket aside he came out into the dark."
(FWBT: 60)

5-"Robert Jordan had walked to the opening of the cave and Pablo followed him with his eyes. Agustín, tall and sunken checked,
stood up and came over to him. He moved reluctantly and contemptuously.

(FWBT: 221)

6." Robert Jordan rode thirty yards farther up the road; beyond that the bank was too steep. The gun was firing now with the rocket whish and the cracking, dirt-spouting boom"

(FWBT: 460)

6.1.1.3. Irony

Irony as an SD is based, like the two mentioned above, on the simultaneous realization of two logical meanings; dictionary and contextual. But this very SD differs from others in the sense that, the two meanings stand in opposition to each other. Searl (1979: 122) defines irony in the following effect: "Utterance meaning is arrived at by going through sentence meaning and then doubling back to the opposite of sentence meaning". For examples,

1-"At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army."

(FTA: 4)

The word 'only' in the clause above acquires a meaning quite the opposite to its primary dictionary that is 'much', 'great number of dead'. Irony although has very much common with humour but they are, in particular sense, different. Humour always causes laughter whereas irony expresses the feeling of irritation, displeasure, pity or regret. The strongly marked intonation is a prerequisite in the word containing the irony.
The striking disparity in irony as an SD is achieved through the intentional interplay of two meanings which are in opposition to each other. Another important observation, as Muecke (1982) indicates, must be borne in mind when analyzing the linguistic nature of irony is that irony is generally used to convey a negative meaning. Therefore, only positive concepts can be used in their logical (dictionary) meaning.

In the example given above, irony is embodied in the word ‘only’. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning. The use of irony is one of the most striking features of Hemingway's fiction. It is a literary SD which is singularly suited to the view of life which Hemingway consistently tried to convey through his novels. The following are some instances from the novels under investigation:

1- "I am a tired old man. But I have killed this fish which is my brother and I must do the slave work."

(OMS: 95)

2- "It's a funny room. But it's nice. "Vice is a wonderful thing," Catherine said. "The people who go in for it seem to have good taste about it. The red plush is really fine. It's just the thing and the mirrors are very attractive."
"You are a lovely girl."
"I don't know how a room like this would be for waking up in the morning. But it's really splendid room. "I poured another glass of St.Estephe.
"I wish we could do something really sinful," Catherine said. "Everything we do seems so innocent and simple. I can't believe we do anything wrong."

(FTA: 164)
4-"I sat at the table and he came back with the bottle and poured us each a half tumbler of cognat. "Too much" I said and held up the glass and sighted at the lampoon the table. "Not for an empty stomach. It is a wonderful thing. It burns out the stomach completely."

(FTA: 182)

5- "The pains came quite regularly, then slackened off. Catherine was very exited. When the pains were bad she called them good ones. When they started to fall off she was disappointed and ashamed."

(FTA: 335)

6-"But it would not drop that easily. How many is that you have killed? He asked himself. I don't know. Do you think you have a right to kill any one? No. but I have to. How many of those you have killed have been real fascist? Very few. But they are all the enemy to whose force we are opposing force. But you like the people of Navarra better than those of any other part of Spain. Yes. And you kill them. Yes. If I don't believe it go down there to the camp. Don't you know it is wrong to kill? Yes. But you do it? Yes. And you still believe absolutely that your cause is right? Yes."

(FWBT: 303,304)

7-"It is hard to get rich in Canada. But it is easy to make money."

(Poem: I like Canada)

8-"In alow slung yellow car Europe's publishing Mondadori doesn't pay Hat your friends
**Love all false things**
*Some colts are fed on hay.*

(Lines to a Girl 5 days
After Her 21st Birthday)

6.1.2. Interaction of logical meaning and emotive meaning:

In any language there are a large number of words, the function of which is to arouse the reader's or listener's emotion. In such words, emotiveness prevails over intellectuality. There are also words in which the logical meaning is almost entirely ousted. Emotiveness in language is a category of the minds and consequently, the feelings are expressed not directly but indirectly, that is, by passing through the minds. It is therefore, natural that some emotive words have become the recognized symbol of emotions; the emotions are, as it were, not expressed directly but referred to. That is, in any language, there are elements which have emotive meaning in their semantic structure and are fixed in the system of that language. On the other hand, there are other elements which acquire this meaning in the context itself under the influence of SDs or other expressive means in the utterance.

Moreover, we can perceive the volume of emotiveness and distinguish it in words which have emotive meaning in their semantic structure. The most highly emotive words are words that charged with emotive meaning to the extent that the logical meaning can hardly be registered. These are interjections. Next, comes oxymoron in which the logical meaning prevails over the emotive but where the emotive is the result of the clash between the logical and illogical. These two SDs will be investigated in a nutshell below:
6.1.2.1. Interjections

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbol of human emotion. The role of interjections is to create emotive meaning in a definite context. In that case, we say that the words which acquire that attribute (emotive meaning) have a contextual emotive meaning. Ullman says, "only the context can show whether a word should be taken as a purely objective expression or whether it is designed to convey and arouse emotion" (Ullman 1951:28).

Quirk et al (1985) add some information regarding interjection. They said that interjections are purely emotive words which do not enter into syntactic relations. Some of them have phonological features, which lie outside the regular system of the language. "Whew!", for example contains a bilabial fricative [φiu] which has no scheme in the English language. In addition many interjections may be associated with non-systematic features such as extra lengthening and wide pitch range. For example:

1-"We shook hands and he put his arm around my neck and kissed me. "Ought," I said. "You ought to wash."

(FTA: 11)

It must be noted here that some adjectives, nouns and adverbs can also take on the function of interjection. For example, the words terrible! Awful! Great! Wonderful! Splendid! Fine! Boy! Man!, etc..., with a proper intonation and with an adequate pause; may acquire a strong emotional coloring and are equal in force to
interjection. In that case, we say that some adjectives and adverbs have acquired an additional grammatical meaning, that is the interjection. Such as,

2- "**Dolphin**" the old man said aloud." **Big Dolphin.**"

(OMS: 34)

3- "**Fish,**" he said softly, aloud," I will stay with you until I am dead."

(OMS: 52)

5- "**Fish,**" the old man said. "**Fish,** you are going to have to die anyway. Do you have to kill me too?"

(OMS: 92)

6- "**Ay,**" he said aloud. There is no translation for this word and perhaps it is just noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood."

(OMS: 107)

7- "**Ciaou!**" he said "What kind of time did you have?"
"**Magnificent.**"

(FTA: 11)

8- "that's nothing. Here now we have beautiful girls. New girls never been to the front before."
"**Wonderful.**"

(FTA: 11)

9- "Do you think I would do right to marry Miss Barkley... after the war of course?"
"**Absolutely,**" I said and poured the basin full of water.

(FTA: 12)
10-"**Splendid,**" he said when he saw me. "You will come with me to see Miss Barkley."

(FTA: 17)

11-"It's all right. But you see I've never had a baby and I've never even loved any one. And I've tried to be the way you wanted and then you talk about' always.'"

"I could cutoff my tongue," I offered

"Oh, darling!" she came back from where she had been. "You mustn't mind me." We are both together again and the self-consciousness was gone."

(FTA: 148)

12-"Ferguson was talking. She stopped when I came in.

"My God," she said.

"Hello," I said

"Why it's you!" Catherine said. Her face lighted up. She looked too happy to believe it."

(FTA: 263)

13-"(...the old women slapped me on the side of the face and said, 'Shoot, you fool! Shoot or I will kick your brain in!'"

(FWBT: 30)

14- "What do you say?" the woman of Pablo asked. She poured him a bowl of coffee and handed him a can of condensed milk.

"There is milk? **What luxury!**"

(FWBT: 80)

15- "I will think it over," she said. "We must start now. We are late." Then, raising her voice, "English" she called. "Ingles! **Come on! Let us go.**"

(FWBT: 95)
16-"There may be giants and dwarfs,' the first peasant said. "There may be Negroes and rare beasts from Africa. But for me never, never will there be anything like Don Faustino. But let's have another one! Come on. Let's have another one!"

(FWBT: 115)

17-"Yes," Comez said. "He is crazy. You are crazy! Hear! Crazy!" He shouted at Marry who was back now bending over the map with his red-and-blue pencil."

(FWBT: 421)

6.1.2.2. Oxymoron

Cuddon (1998: 627) defines oxymoron as "a figure of speech, which combines incongruous and apparently contradictory words and meanings for a special effect". For example,

'I like a smuggler; he is the only honest thief'.

He adds, "Oxymoron is a common device closely related to antithesis and paradox". Abram (2000) in this respect writes, "if the paradoxical utterance conjoins two terms that in ordinary language (usage) are contraries, it is called an oxymoron"(2000:201).

Galperin(1977) defines oxymoron as an SD. He points out that "oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two words clashes, being opposite in sense"(Galperin1977:162-63). For example,

Low skyscraper
Sweet sorrow,
Nice rascal,
Painfully ugly face,
Horribly beautiful,
Deafening silence.
He added that oxymoron has no stylistic effect and cannot be considered as an SD, if the primary meaning of the qualifying word changes or weakens. This is the case with the following oxymoronic combinations from the work of Hemingway:

1- “You are awfully damned nice.”
   (FTA: 117)

2- “We'll have to be awfully careful”
   (FTA: 100)

3- “She looks awfully tired”
   (FTA: 117)

4- "Listen I am awfully glad to see you."
   "and me to see thee," the old man said"
   (FWBT: 200)

5- "We were going awfully good when that thing hit us, he thought."
   (FWBT: 469)

The words 'awfully,' 'terribly', in the sentences above, have lost their primary logical meaning and are now used with emotive meaning only as intensifiers. Accordingly, the stylistic effect of them is lost. And they are no more oxymoronic SDs.

In epithet, there are different ratios of emotive logical relations. The logical meaning is hardly perceived in some of them. And in others, the two meanings (logical and emotive) co-exist. But in oxymoron the logical meaning holds fast because there is no true word-combination, only the juxtaposition of two non-combinative words. However, we still may perceive a peculiar change in the meaning of the qualifying words. It assumes a new life in oxymoron, definitely indicative of the assessing tendency in the writer's mind (Galperin 1977). For instance,
1-"He loved green turtles and hawk-bills with their elegant and speed and their great value and he had a friendly contempt for the huge, stupid loggerheads, yellow in their armour-plating, strange in their lovemaking, and happily eating the Portuguese men-of-war with their eyes shut."

(OMS: 36)

2- "I am having fine pains now," she said. The woman was holding her wrist and timing the pains with a watch."

(FTA: 335)

3-"He is the boss here," he grinned, then flexed his arms as though to make the muscles stand out and looked at the man with the carbine in a half-mocking admiration. "A very strong a man."

(FWBT: 9)

4-"For me the revolution is so that all will say Don to all," Fernanto said. "Thus should it be under the Republic."
"Milk," Agustin said. "Black milk."
"And I still think it would be easier and clearer for Don Roberto to teach English."

(FWBT: 210)

Sometimes, oxymoron can be revealed in structurally different forms not in adjective-noun models. The following examples show that the combination of this kind can be likened to oxymoron. For examples,

1-"The old Man hit him on the head for kindness and kicked him, his body still shuddering, under the shade of the stern."

(OMS: 39)
2-"The boy was sad too and we begged her pardon and butchered her promptly."

(OMS: 50)

3- "Fish," he said, 'I love you and respect you very much. But I will kill you dead before this day ends."

(OMS: 54)

4-"I wish I could feed the fish, he thought. He is my brother. But I must kill him and keep strong to do it."

(OMS: 59)

5-"They had had such success joking at Don Faustino that they could not see, now, that Guillermo was a different thing, and if Don Guillermo was to be killed, he should be quickly and with dignity."

(FWBT: 117)

6- "You were enormous in the last bull," she would say to him and he would say, "Yes. I killed him very well."

(FWBT: 189)

6.1.3. Interaction of primary meaning and derivative logical meaning: "SDs based on poly-semantic effect"

As it is known linguistically that the word is the most sensitive language unit that is subjected to change. Its meaning gradually develops, and as a result of this development new meanings appear alongside the primary one. It is normal for almost every word to acquire derivative meanings; sometimes the primary meaning has to make way for quite new meaning which ousts it completely.
In dealing with the problem of nonce-words\(^2\) and new meaning, we know the fact that in the development of language units, we are constantly facing the opposing concepts of permanence and ephemerality. Some meanings are characterized by their permanence, others like nonce-words and contextual meaning, are generally ephemeral, i.e. they appear in some context and vanish leaving no trace in the vocabulary of the language. Primary and derivative meanings are characterized by relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word.

The poly-semantic effect is a very subtle and sometimes hardly perceptible SD. But it is impossible to underrate its significance in discovering the aesthetically pragmatic function of the utterance. Zeugma is the main prominent SD that carries the function of interaction between primary and derivative logical meaning.

### 6.1.3.1. Zeugma

Abrams (2000:272) says “Zeugma in Greek means 'Yoking'; in the most common present usage, it is applied to expression in which a single word stands in the same grammatical relation to two or more other words, but with an obvious shift in its significance. Sometimes the word is literal in one relation and metaphorical in the other.”

Cuddon (1998: 991) defines it by saying "Zeugma in Greek was also called 'bonding'. It is a figure of speech in which the same word (verb or preposition) is applied to two others in different

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\(^2\) A nonce-word is an expression that is invented for one particular occasion.
senses". Zeugma as an SD, simply, means the use of a word in the same grammatical function but different semantic relation to two adjacent words in the context, the semantic relation being on the one hand literal and on the other transferred. The following are examples from the novels under analysis;

1-" He took all his pain and what was left of his strength and his long gone pride and he put it against the fish's agony..."

(OMS: 93)

In the above example, the word took in, 'He took all his pain and what was left of his strength', materializes the meaning 'he did his best'. Here the word took is used in its concrete, primary, and literal meaning. However, in 'he took his long pride'; the word 'took' is used in derivative meaning.

Zeugma is a very significant device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings apparent in this particular way, the writer makes each of them stands out clearly. Another example from Dicken is,

2-"...And May's mother always stood on her gentility; and Dot's mother stood on anything but her active little feet;"

The word 'stood' is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the SD. It still makes the reader realize that the two meanings of the word 'stand' are simultaneously expressed, one primary and other derivative. Below are more examples:
"If he will jump I can kill him. But he stays down forever. Then I will stay down with him forever."

The verb phrase 'stay down' in this example is used twice, but applied to two different senses. The first one refers to the fish's staying in the sea. And this is the literal meaning of it. However, the same verb phrase in the second one refers to the old man who cannot stay down in the water but his fishing cords will. Thus, this is the derivative meaning of that phrase.

6.1.4. Interaction of logical and nominal meaning:

6.1.4.1. Antonomasia

Cuddon (1998) defines antonomasia as an alternative for the proper name. He states that:

Antonomasia, (Gk 'naming instead'), A figure of speech in which an epithet, or the name of an office or dignity, is substituted for a proper name. So 'the Bard' for Shakespeare, 'a Gamaliel' for a wise man; 'a Casanova' for a womanizer; and 'a Hitler' for a tyrant.

(Cuddon 1998: 47)

Antonomasia is a kind of interplay between the logical and nominal meanings of a word. It is, like other SDs, based on the interaction of lexical meanings. The two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context, there will not be SD.

Antonomasia is intended to point out the leading and most characteristic feature of a person or event. At the same time, it pins this leading trait as a proper name to the person or event
concerned. In fact, antonomasia is a revival of the initial stage in naming individuals.

It is very important to note that, this device is mainly realized in the written language because, generally, capital letters are the only signals to denote the presence of antonomasia as an SD. Hemingway used this SD in the following sentences:

1- "...there was a picture in color of the **Sacred Heart** of Jesus and another of the **Virgin of Cobre**."  
   (OMS: 16)

2- "I fear both the **Tigers** of Detroit and the **Indians** of Cleveland."  
   "Be careful or you will fear even the **Reds** of Cincinnati and the **White Sox** of Chicago."  
   (OMS: 17)

4- "For along time after that everyone had called him **The Champion** and here had been a return match in the spring."  
   (OMS: 70)

5- "I'll say a hundred **Our Fathers** and a hundred **Hail Marys**."  
   (OMS: 87)

6- "How do you feel **Cat**?"  
   "Sleepy."  
   "I feel hollow and hungry."  
   (FTA: 167)

7- "We came up with the drive to the villa. "I'd like to be there when some of those tough babies climb in and try and hop them."  
   "You think they will?"  
   "Sure. Everybody in the Second Army knows that matron."  
   We were outside the villa.
"They call her the Mother Superior," Bonello said."

(FTA: 201)

9- "They were walking now close together in the dark and he spoke softly, sometimes turning his head as he climbed."I would not kill even a Bishop."

(FWBT: 41)

10-"He does not know about the robe, Robert Jordan thought. Good old pig-eyes doesn't know why I paid the Woods boys sixty five dollars for that robe." 

(FWBT: 180)

11-"But we have formidable aviation," the corporal said. "The Reds have no aviation such as we have. Those planes this morning were something to make any man happy. "I have seen the Red planes when they were something serious," the soldier on the bunk said."

(FWBT: 196) Reds= Fascists

12-"It was at Gaylord's that you learned that Valentin Gonzalez, called El Campesino or The Peasant, had never been peasant but was an ex-sergeant in the Spanish Foreign Legion who had deserted and fought with Abdil el Krim."

(FWBT: 229)

13-"Fire, cowards, if you are alive," he shouted. "Fire on one who has no fear of any Red that ever came out of the belly of the great whore."

(FWBT: 316)
6.1.5. Intensification of a certain feature of a thing or a phenomenon:

Under this heading, we have a group of SDs. Before talking about the linguistic nature of these SDs, it is necessary to clear up some problems of definition as a philosophical category. Any definition can point out only one or two properties of the phenomenon. Therefore, in building up a definition, the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observing the function, the growth and the change of the object. However, no definition can comprise all the inner qualities of the object and the new combination of it with other object as well. Simile, periphrasis, euphemism, and hyperbole which are coming below, are the common SDs that have the nature of intensifying certain aspect of an object.

6.1.5.1. Simile

Simile is one of the SDs used to intensify a certain feature of a phenomenon or thing. Ordinary comparison and simile must not be confused with. They represent two diverse processes. Galperin (1977:167) says "...comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference". It also takes into consideration all the properties of the two objects, stressing on the one that is compared. On the other hand, to use simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Simile, furthermore, excludes all the properties of the two objects except
one which is made common to them. For example, "The boy seems to be as clever as his mother" is ordinary comparison. "Boy" and "mother" belong to the same class of objects (human beings), so this is not a simile but ordinary comparison. But in the sentence:

1-He was very fond of flying fish as they were his principal friends on the ocean."

(OMS: 29)

We have a simile in the sentence above. "Flying fish" and "principal friends" belong to heterogeneous classes of objects. Hemingway, in the sentence above, has found the concept, 'he was fond of flying fish,' indicates to one of the secondary features of the concept a principal friend, i.e. being together. Of the two concepts brought together in the simile, one characterized (flying fish), and the other characterizing (principal friends), the feature intensified will be more inherent in the latter than in the former. Moreover, the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it. Leech & Short (1981) mentioned that the connectives as and like are the commonest signs of simile. Hemingway uses this SD in his novels under studying. Some of those are as follows:

2-"The cloud over the land now rose like mountains and the coast was only a long green line with the gray blue hills behind it."

(OMS: 35)

3-"Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands are like theirs."

(OMS: 37)
4-"He looked at the sky and saw the white cumulus built like friendly piles of ice cream and high above were the thin feathers of the cirrus against the high September sky."

(OMS: 61)

5-"Just before it was dark as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket."

(OMS: 72)

6-"The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discolouring with the red of the blood from his heart. First it was dark as a shoal in the blue water that was more than a mile deep. Then it spread like a cloud."

(OMS: 94)

7-"The next shark that came was a single shovel-nose. He came like a pig to the trough if a pig had a mouth so wide that you could put your head in it."

(OMS: 111)

8-"In the night sharks hit the carcass as someone might pick up crumbs from the table. The old man paid no attention to them and did not pay any attention to any thing except steering."

(OMS: 119)

9-"There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet under their capes the two leather cartridges-box on the front of the belts, gray leather boxes heavy with the
packs clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child."

10-"The road was crowded and there were screen of corn-stalk and straw matting on both sides and matting over the top so that it was like the entrance at a circus or a native village."

11-"The dead were off to one side. The doctors were working with their sleeves up to their shoulders as butchers."

12-"How did you do it, this rotten thing?" he asked. "Let me see the plate. Yes. Yes. That's it. You look healthy as a goat."

13-"We would be lying together and I would touch her cheeks and her forehead and under her eyes and her chin and throat with the tip of my finger and say, "Smooth as piano keys," and she would stroke my chin with her fingers and say, "Smooth as emery paper and very hard on piano keys."

14-"Good man," he pointed at himself. "Good man," he pointed at me. "Don't you worry." The girl looked at him fiercely. The pair of them were like two wild birds."

15-"There was an island with two trees on the lake and the trees looked like the double sails of a fishing boat."
16- "One of the drunkards poked him in the back side with a flail handle and Don Federico gave a quick jump as a balky horse might, but still stood in the same place, his hands up, and his eyes up toward the sky."

17- "She is like a mountain and the boy and the girl are like young trees. The old trees are all cut down and the young trees are growing clean like that."

6.1.5.2. Periphrasis

It is another SD used to intensify a certain feature of a thing or phenomena. According to the Webster's Dictionary, periphrasis denotes the use of a longer phrasing in place of a possible shorter form of expression. Cuddon (1998:659) calls it "round about speech" He says "Periphrasis is a round about way of speaking or writing; known as circumlocution; thus, using many or very long words where few or simple words will do". When it is viewed from the angle of its linguistic nature, "periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata" Galperin (1977: 169). One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in different situation a certain person can be denoted for instance, as 'his benefactor' or 'the narrator' or the 'wretched witness', etc.

As an SD, periphrasis is based on the idea of indicating to one of the barely noticeable features or properties of the given object
and intensifying this property by naming the object by the property. Periphrasis keeps the reader perceives the new appellations against the background of the one existing in the language code and the two fold simultaneous perception secures the stylistic effect. At the same time, periphrasis like simile has a certain cognitive function inasmuch as it deepens our knowledge of the phenomena described. If a periphrastic locution is understandable outside the context, it is not a SD but merely a synonymous expression. For example:

1- "Tell me is Miss Barkley here at the hospital now?"
"Miss Barkley?"
"The English lady nurse."
"His girl," the wife said. She patted my arm and smiled.
"No," the porter said. "She is away."
My heart went down. "You are sure? I mean the blonde English young lady."

(FTA: 256)

The periphrastic dictionaries and the words they stand for are synonymous by nature. It, as an SD, is a new genuine nomination of an object, a process that realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represents the object.

1- "I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced".

The bold object clause "what can never be replaced" is periphrasis for the word mother. The reader within the given
context easily understands the concept "what can never be replaced". If it is used independently i.e., out side the context, it may be interpreted in many ways.

The examples below show that Hemingway sometimes favored using elaborate sentences or periphrastic expression because he saw in them a powerful means to impose on his readers his own assessment of events and people. Hemingway, in the following instances, uses the graphic descriptions to depict the scenes in their minute details. He does this in order to make his readers as though they look at the landscape of the events. i.e., the short sentences are unable to convey the message and show every detail of the events. Thus, using periphrastic expressions in this regard is a merit feature in the writing of Hemingway.

2-"The boy was asleep on a cot in the first room and the old man could see him clearly with the light came in from the dying moon. He took hold of one foot gently and held it until the boy woke and turned and look at him."

(OMS: 26)

The bold sentence, in the above example, is a periphrasis of ‘he woke the boy up’.

3-"Inside the shark he leaned the mast against the wall. In the shark he found a water bottle and took a drink. Then he lay down on the bed. He pulled the blanket over his shoulders and then over his back and legs and slept face down on the newspapers with his arms out straight and the palm of his hands up."

(OMS: 121&122)
Hemingway, instead of using the short sentence ‘then he slept’ he elaborately displayed the way the old man's going to the bed after that imbalanced battle between him and the sharks in the sea. That periphrastic expression deepens our knowledge of the phenomenon described.

4-"That night in the mess after the spaghetti course, which everyone ate very quickly and seriously, lifting the spaghetti on the fork until the loose strands hung clear then lowering it into the mouth, or else using a continuous lift and sucking into the mouth, helping ourselves to wine from the grass-covered galloon flask; it swung in a metal cradle and you pulled the neck of the flask down with the forefinger and the wine, clear red, tannic and lovely, poured out into the glass held with the same hand; after this course, the captain commenced picking on the priest."

(FTA: 6& 7)

The elaborate description of the way spaghetti is eaten and the wine when it is drunk, in the above example, is a periphrastic expression. They can be displayed in a shorter form of sentence such as: 'they ate spaghetti and drank wine'.

Hemingway shows again the same scene when used a periphrastic accent of eating the macaroni on page 57. He writes:

5-"I cut the cheese into pieces and laid them on the macaroni.
"Sit down to it," I said. They sat down and waited.
I put thumb and fingers into the macaroni and lifted.
A mass loosened.
"Lift it high, Tenente."
I lifted it to arm’s length and the strand cleared. I lowered it into the mouth, sucked and snapped in the ends, and chewed, then took a bite of cheese, chewed, and then a drink of the wine. It tasted of rusty metal. I handed the canteen back to Passani.”

FTA: 57

“...Pleasant journey,” he said. The coachman lifted the reins and the horse started. The waiter turned away under the umbrella and went toward the hotel. We drove down the street and turned to the left, then came around to the right in front of the station.”

FTA: 168

The bright utterance above is a periphrasis. It denotes the use of longer phrase in place of a shorter one. Few words or short sentence such as ‘we drove to the station’ might be sufficient to convey the desired meaning instead of that longer one. The same situation is noted in the following utterance. Instead of saying, ‘he went to the cafe’, Hemingway periphrastically writes it as follows:

7-“I went down the hall and then down the stairs and out the door of the hospital and down the dark street in the rain to the cafe.”

FTA: 351

8-“Then young man, who was studying the country, took his glasses from the pocket of his faded, khaki flannel shirt, wiped the lenses with a handkerchief, screwed the eyepieces around until the boards of the mill showed suddenly clearly and he saw the wooden bench beside the door; the huge pile of sawdust that rose behind the
open shed where the circular saw was, and a stretch of the flume that brought the logs down from the mountainside on the other bank of the stream."

(FWBT: 1)

The bright part of the sentence above is a periphrasis. Its simple form is ‘he took his eyeglasses and saw the mill.’

9-"He is dead since April."
"That is what happens to everybody," Pablo said gloomily. "That is the way we will finish."
"That is the way all men end," Anselmo said. "That is the way men have always ended."

(FWBT: 14)

10-"Robert Jordan dripped some of the thick milk into his coffee from the slit cut in the can, wiped the can on the rim of the cup, and stirred the coffee until it was a light brown."

(FWBT: 80)

11- "Three days later the fascists took the town."
"Do not tell me about it," said Maria. "I do not want to hear it. This is enough. This was too much."

(FWBT: 129)

12-"Let no one move," he whispered.
"Sons of the great whore." The voice came now from behind the rocks again.
"Red swine. Mother rapers. Eaters of the milk of thy fathers. Sordo grinned."

(FWBT: 314)

13-"...Then he took out a tobacco pouch and a packet of papers and rolled himself a
cigarette. He tried to make a lighter work and finally put it in his pocket and went over to the brazier, leaned over, reached inside, brought up a piece of charcoal, juggled it in one hand and while he blew on it, then lit the cigarette and tossed the lump of charcoal back into the brazier."

(FWBT: 433)

### 6.1.5.3 Euphemism

Abram defines euphemism by saying:

"Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing. So, we can say that euphemisms are synonyms which aim at producing a deliberately mild effect."

(Abram 2000: 84)

Galperin (1977:173) deems euphemism as "a variety of periphrasis". He adds, "Euphemism is a word or phrase used to replace an unpleasant word or expression by a conventionally more accepted one". In the vocabulary of any language, we can find synonyms that soften an otherwise coarse or unpleasant idea. That is why Galperin calls it “a white washing device” (Op cit). The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym must follow the euphemism like a shadow such as, ‘to possess a vivid imagination’, or ‘to tell stories’, in the proper context they will call up the unpleasant verb to ‘lie’. Those examples are part of language as a system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as SDs because they do not call to mind the keyword; in
other words, they refer the mind to the concept directly not through the medium of another word. Compare these euphemisms with the following instances from Hemmingway:

1- "Just before it was dark as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket."

(OMS: 72)

In the above example, the bright part is a euphemistic expression of the phrase ‘has sex with...’

2- "Are you in love?"
"Yes."
"With that English girl?"
"Yes."
"Poor baby. Is she good to you?"
"Of course."
"I mean is she good to you practically speaking?"
"Shut up."
"I will. You will see I am a man of extreme delicacy. Does she__?"
"Rini," I said. "Please shut up. If you want to be my friend, shut up."

(FTA: 179)

The context shows that there is a euphemistic expression understood implicitly between the interlocutors in the bold sentence above.

3- "Poor, poor Cat. And this was the price you paid for sleeping together. This was the end of the trap. This was what people get for loving each other."

(FTA: 341&342)
4- "What reason is there for her to die? There's just a child that has to be born, the by-product of good night in Milan."

(FTA: 342)

5- "She held herself tight to him and her lips looked for his and then found them and were against them and he felt her, fresh, new and smooth and young and lovely with the warm, scolding coolness and unbelievable to be there in the robe that was as familiar as his clothes, or his shoes, or his duty and then she said, frightenedly, "And now let us do quickly what it is we do so that the other is all gone."

(FWBT: 73)

6- "I don't like to have my hair cut."
"Neither do I," said Maria. "And I like thy hair as it is. So if there is nothing to do for thee, I will set by thee and watch thee and in the night we will make love."

(FWBT: 172)

7- "Primitivo turned around and looked after her."
"If she did not have her hair cut so short she would be a pretty girl," he said."
"Yes,"Rober Jordan said. He was thinking of something else."
"How is she in the bed?" Primivo asked."What?"
"In the bed."
"Watch thy mouth."
"One should not be offended when__""Leave it," Robert Jordan said. He was looking at the position."

(FWBT: 270)
6.1.5.4. Hyperbole

Hyperbole as an SD has the function of intensifying one certain property of the object. It can be defined as a deliberate overstatement or exaggeration of a feature essential to the object. In its extreme form this exaggeration is carried to an illogical degree (Leech: 1983). According to Grice (1975) hyperbole is a case of conversational implicature in which the first maxim of quality is flouted. Galperin (1977) defines it by saying;

"Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions... if the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie."

(Galperin 1977: 177)

The following are some hyperbolic expressions from the works of Hemingway:

1-"Now is no time to think of baseball, he thought. Now is the time to think of only one thing. That which I was born for. There might be a big one around that school, he thought."

(OMS: 40)

2-"The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discolouring with the red of the blood from his heart."

(OMS: 94)

3-"You gave me the saint Anthony."
"That was for luck. Some one gave it to me."
"Then nothing worries you?"
"Only being sent away from you. You're my religion. You're all I've got."

(FTA: 123)
4- "I've told you a hundred times to clear out those bottles. Where are they now?"
"In the armoire."

(FTA: 155)

5- "I will get you drunk and take out your liver and put you in a good Italian liver and make you a man again."

(FTA: 179)

6- "He killed more people than the cholera," the gypsy said. "At the start of the movement, Pablo killed more people than the typhoid fever."
"But since a long time he is muy flojo," Anselmo said. "He is very flaccid. He is very much afraid to die,"
"It is possible that it is because he has killed so many at the beginning," the gypsy said philosophically. "Pablo killed more than the bubonic plague."

(FWBT: 26)

7- "Listen," Andres shouted. I am no fascist but a guerrillero from the band of Pablo. We have killed more fascist than the typhus"

(FWBT: 373)

8-"He looked at his watch and thought, I wonder if Andres got through to Golz? If we are going to blow it I would like to breathe very slowly and slow up the time again and feel it."

(FWBT: 431)

6.2. Concluding remarks

The semantic meaning, to some extent, differs from the stylistic meaning. In fact, some of the language means have meaning which commonly contains acknowledged grammatical and lexical meanings. They are established in the language as a
system. And they constitute as well what we call semantic meaning. Other language means, i.e., the semantic SDs, besides containing the grammatical and lexical meanings, they do accommodate a stylistic meaning. Such stylistic meaning goes alongside the semantic meaning and superimposes on them.

Hemingway creates a unit of meaning which neither confirms to the code of the English language nor to the context. He invents a hybrid unit which comes from both the code and the context and yet is a unit of neither of them. By doing so, the style he creates is unique and novel. And this has application to Widdowson approach\(^3\)

\(^3\) - See Widdowson Approach page(43)
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CHAPTER 7

Stylistic Devices at the Discourse Level

7.0. Introduction

In the domain of linguistics (particularly within discourse analysis) the term discourse analysis is used to describe a structure which goes beyond the boundaries of a sentence. Mills (1997) reckons discourse as a reaction to the traditional form of linguistics (formal, structural linguistics\(^1\)) which concentrates on the structure of a sentence and does not concern itself with an analysis of a language in use. He adds that discourse analysis is concerned with translating the notion of structure from the grammatical relation of a sentence such as subject (S), verb (V) and object (O) to the level of longer texts. The importance of discourse analysis takes place because it is rare and difficult for anyone to convey a message through a single sentence. So the discourse analysts are against the linguists who focus only on sentence structure. In this regard Hoey states:

Conversation involves an interchange between two or more people in which each contributor may produce more than one utterance and each contribution builds (normally) upon the previous contribution either directly or indirectly. We know immediately if, for example, the subject matter of conversation changes and will comment on it appropriately if it appears to have been for ulterior motives or because of some misunderstanding. Similarly, in writing, sentences bunch into conversational units called paragraphs, paragraphs into chapters, and chapters into books. In short, in our everyday

\(^1\)Formal linguistics is mainly concerned with word order and grammar in syntax. In semantics, it is concerned with the word meaning. Formal linguistics focuses on the system of a language as whole rather than particular utterances. See Saussure's notions langue and parole page (30).
speech and writing, the sentence is only small cog in a normally much larger machine.

(Hoey 1983: 1)

Discourse is used in the similar way as the term text in the sense that both terms may refer to a unit of language larger than the sentence. That is why some linguists may often use discourse (text) analysis, or discourse (text) linguistics. However, Chafe (1982) comments that there is only one difference between text and discourse. He writes that text focuses on the formal structure of a larger unit especially with written language, while discourse can be used to focus on the sociolinguistic function of larger unit especially spoken language.

When we study the meaning of language in relation to context, we are encountered with two kinds of context. One is extra-linguistics (any thing in the world, other than language, in relation to which language is used); the other is intra-linguistics (the linguistic context in which that piece of language occurs). Words occur within a sentential context, sentences occur within a context consisting of other sentences. Therefore, the analysis of language at the level of discourse means that we are concerned with intra-linguistic context².

The data of sentence-based studies of language is focused on the invented sentences and intuitive judgments of their grammaticality. But in discourse analysis the data comes naturally from occurring language. Chafe subscribes this view. He argues:

There is, therefore a strong tendency for discourse analysis to rely more heavily on observation of naturally occurring language.

² - In this study, there is only a single case in which the researcher is encountered with extra-linguistics that is in using exophoric reference at the discourse analysis. See exophora page (205)
conversely, scholars who wish to theorize on the basis of naturally occurring language, they have inevitably been led beyond the boundaries of sentences, since natural language rarely occurs in isolated sentence form.

(Chafe 1992: 356)

The main branch of discourse analysis deems language to be a vehicle of social interaction because much of discoursal work is relevant to sociological concern. "Most of sociolinguistics can be seen as a branch of discourse analysis" (Othic)

The essence of discourse analysis, as Ochs (1992) elucidates, refers to the set of norms, preferences and expectations relating language to context which language users draw on and modify in producing and making sense out of language in context. Discourse is a set of utterances which constitutes a recognizable speech event such as, conversation, a joke, a sermon, an interview or a narrative. It aims at understanding of language at a greater variety of natural language. Discourse knowledge helps the user of language to produce and interpret discourse structures such as, conversational sequences (like question and answer), verbal act such as (request and offer) and activities like (story telling and arguing). The competent language user knows the context in which these particular discourse structures are preferred, the alternative ways of forming particular structures and formal characteristics of these structures. Chapman (1973) points out that a good writer is known by using the connectives in his writing. Because they (connectives) make each sentence in a discourse is a step forward in the linear material and it is a glance back at what has just been formulated.
Halliday & Hassan (1976), de Beaugrande (1980), de Beaugrande and Dressler (1981) have brought into existence a framework for the interconnection between sentences that comprise a text. In discourse, we use certain types of linguistic devices/markers, the function of which is to form the discourse structure. Discourse devices are dependent linguistic elements which help to enlarge and strengthen the talk. Schiferin (1992) mentions the significance of discourse markers in a text. He comments:

In fact the use of discourse markers is not only a part of what makes a way of speaking seems natural and appropriate to its context, but also part of what makes language seem distinctively human.

(Schiferin 1992: 362)

Wierzbicka (1986), too, shares the same view when he declares that by discourse markers we can distinguish human language from that of robot.

In this study, discourse markers will be considered as SDs since they have the same linguistic function and impart additional information to the utterances. Some of the main discourse SDs will elaborately be dealt with below:

**7.1. Main types of discourse devices**

**7.1.1. Deictics (Deixis)**

Clark (1996), Wales (1989) have the opinion that deictics is a term for a word or phrase which relates an utterance to time, a place or a person without actually naming them by using a noun. The narrator refers to them by means of words and phrases like 'I', 'my', 'you', 'here', etc and the present and past tenses of the verbs, such as 'plays', 'was', played, etc. These
terms, in face-to-face conversation, are easily understood because both the speaker and hearer share the same physical context of time and place. However, the situation is different in writing. Although, the readers know the contextual and semantic meaning of those words, they do not know their situational and pragmatic meaning. This is because they cannot see people or observe the places referred to. Verdonk mentions the role of the readers to relate these items to their referent. He writes;

However, prompted by their experience of the real world and their knowledge of the stylistic conventions of fiction, readers will understand these linguistic expressions as representation of the people, places, and time in the story and will act on them, as cues to imagine themselves as participating in the situation of the fictional world of the discourse.

(Verdonk 2002: 34)

Deictics can be divided, as Crystal (1985) and Lyons (1977) express, into two main kinds; one is exophora and the other is endophora. Clark (1996) elucidates that deictics, in common, functions to describe how a text links the world of the narrative with that of the reader. For example, in literature it helps to create and sustain the world of play or narrative by referring to places, people, time and events that have occurred within it or mentioned before (anaphora). Similarly, deictics is used to extend the world of play or narrative to people, times, places and things we have not seen or encountered with yet (cataphora) in the text. The diagram below shows deictics and its different varieties:
These different types of deictics will be discussed individually with some examples from the works of the concerned writer as follows:

7.1.1.1. Exophora

This form of deictics was popularized by Halliday & Hasan (1976). It has the function of referring to a contextual or situational reference. Crystal (1985) pinpoints that exophora is a result of linguistic unit which refers directly to the extra-linguistic situation accompanying an utterance commonly by using the pronouns 'there, that, here'. Exophora is regarded as one of the co-referential forms which instead of being interpreted semantically in their right; they make reference to something else for their interpretation. These forms lead the reader or
hearer to look outside the text to identify what is being referred to (Brown & Yule 1983).

The following examples, from the works under analysis show the exophoric reference in an extra-linguistic situation.

1- "With so much flying fish there should be dolphin," he said, and leaned back on the line to see if it was possible to gain any on his fish."

(OMS: 71)
There = ocean

2-" If the boy was here he would wet the coils of line, he thought. Yes. If the boy were here. If the boy were here."

(OMS: 83)
Here = with him in the boat

3- "What's that?" she asked the waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide"

(OMS: 126)
That = fish's backbone

4- "Did you ever read the 'Black Pig'?" asked the lieutenant. "I will get you a copy. It was that which shook my faith."

(FTA: 7)
That= Black Pig

5- "I would like you to see Abruzzi and visit my family at Capracotta," said the priest. "Listen to him talk about the Abruzzi. There is more snow there than here."

(FTA: 8)
There= Abruzzi

6-" I went with him and found the dugout, which was very good. The drivers were pleased with it and I left them there."

(FTA: 50)
There= dugout
7- "There's a bed in the major's room."
   "You sleep there."
   "No I'm going up to my old room. Do you want a drink, Bartolomeo."

8- "Look! Look!" Aymo said and pointed toward the road. Along the top of the stone bridge we could see German helmets moving.

9- "If you are in trouble", he said, "I can keep you".
   "I am not in trouble."
   "If you are in trouble stay here with me."
   "Where does one stay?"
   "In the building. Many stay here. Any who are in trouble stay here."

10- "You're about my size. Would you go out and buy me an outfit of civilian clothes? I've clothes but I left them at Rome"
   "You did live there, didn't you? It's a filthy place. How did you ever live there?"

11- "Catherine bought the things she needed for the baby, up in the town. I went to a gymnasium in the arcade to box for exercise. I usually went up there in the morning while Catherine stayed late in bed."

12- "Later," Rober Jordan said. "I wished to know where it is."
"It is there," Primitivo said. "I brought it in and I have wrapped it in my blanket to keep the action dry." The spans are in that sack."

(FWBT: 217)

There = cave

13-"...The driver did not want to leave the angles of the apartment house and bring it up to the bull ring. He was standing behind it with his arm folded against the metal of the car and his head in the leather padded helmet on his arms. He shook his head when Robert Jordan spoke to him and kept it pressed against his arms. Then he turned his head without looking at Robert Jordan.

"I have no orders to go there," he said sullenly."

Robert Jordan had taken his pistol out of the hostler and pushed the muzzle of the pistol against the leather coat of the armoured car driver.

"Here are your orders," he had told him."

(FWBT: 240)

There = The place where all tanks will go.

Here = The pistol

14-"you are getting very pompous in the early morning, he told himself. Look there what's coming now."

(FWBT: 432)

There = bridge

7.1.1.2. Endophora

Endophora is one of the referential forms which instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. Endophora is contrasted with exophora in the sense that the former gives interpretation of forms lie within a text (intra-textual situation). In other words, endophoric co-reference instructs the reader or hearer to look inside the text to find what is being referred to. It
also forms cohesive ties within the text, whereas the latter does not (Halliday & Hasan 1976).

Endophora, as the table above shows, has two kinds of forms; anaphora and cataphora. They will be discussed as follows:

7.1.1.2.1. Anaphora

Anaphora is a term given by Halliday & Hasan (1976) to refer to the use of words which refer back to somebody or something that has already been mentioned usually by using personal pronouns such as he, she, they, it or possessive pronouns such as, mine, her, his, theirs...etc. Once a referent has been established (that is, the person, or thing referred to), it is usually replaced with a pronoun the next time it appears.

Quirk & et al (1985) point out that the most common occurrence of anaphora is existed in a situation where a pronoun refers to a noun already mentioned in the same sentence or in the preceding sentence. The anaphoric reference should match with the referent from the gender and number point of view. For examples;

1- "It was papa made me leave. I am a boy and I must obey him."
   "I know," the old man said. "It is quite normal."
   "He hasn't much faith."
   "No," the old man said."But we have. Haven't we?"
   "Yes," the boy said."

(OMS: 10)

2."Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see..."
it and it was on the shelf in the corner under his clean shirt."

(OMS: 16)

3-"Then the fish came alive, with his death in him, and rose high out of water showing all his great length and width and all his power and his beauty. He seemed to hang in the air above the old man in the skiff. Then he fell into the water with a crash that sent pray over the old man and over the all of the skiff."

(OMS: 94)

The bold pronouns, in the example 3 are anaphoric of the noun fish which is mentioned at the beginning of the sentence. The writer uses these personal pronouns to refer to the fish. This means that there is no matching between pronouns and their referents in the sentence above. i.e., the animate pronoun (He, His) are referred for inanimate (fish) referent. But that kind of relation is usually used in literary texts.3

4-"He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it wouldn't open. May be it will open with the sun, he thought. May be it will open when the strong raw tuna is digested. If I have to have it, I will open it cost whatever it costs."

(OMS: 60)

5-"Now he knew there was the fish and his hands and back were no dream. The hands cure quickly, he thought. I bled them clean and the salt water will heal them."

(OMS: 99)

3- See Metaphor page( 156 )
6- "Rinaldi carried a holster stuffed with toilet paper. I wore a real one and felt like gunman until I practiced firing it."

7- "There is a big retreat."
"I read the papers. What happens? Is it over?"
"I don't think so."

The referent of the anaphoric pronoun it, in the above sentence, is not mentioned before. However, it is implicitly understood between communicators. It refers back to the war.

8- "How did you happen to pick out Montreux?" I asked Catherine. "Do you really want to go there?"
"It was the first place I could thing of," she said. "It is not a bad place. We can find some places up in the mountains."

9- "They had come through the heavy timber to cup-shaped upper end of the little valley and he saw where the camp must be under the rim-rock that rose a head of them through the trees."

10- "While he had sketched, Anslemo had been watching the road, the bridge and the sentry box. He thought they had come too close to the bridge for safety and when the sketching was finished, he was relieved."

The bright pronouns in examples 9, 10 above refer back to Robert Jordan and his comrades who are in charge to explode the bridge.
11- "I do not like Valencia."
"Why?" Maria asked me and passed Robert Jordan's arm again.
"Why did thee not like it?"
"The people had no manners and I could not understand them."

(FWBT: 84)

The use of the pronoun thee (you) refers back to Fernando who is mentioned before. The other pronoun (it) refers to Valencia.

12- "Are you ready to eat?"
"Is it ready?"
"It is ready when you wish it."
"Have the others eaten?"
"All except you"

(FWBT: 205)

The pronoun above (there) refers back to the comrades of Robert Jordan who are in charge of destroying the bridge.

13- "What do you do sitting there?" Maria asked him. She was standing close beside him and he turned his head and smiled at her.
"Nothing," he said. "I have been thinking"

(FWBT: 249)

All the above cited bright pronouns refer back to Robert Jordan. If the referent once has been established, it is usually replaced with a pronoun the next time it appears.

7.1.1.2.2. Cataphora

Cataphora was introduced by Bühler (1934). It is different from anaphora in the sense that anaphoric references refer back to a person, thing, or situation in a text whereas cataphora refers forward to something that appears below in the text. In
other words, it directs the reader or hearer to something that is about to be encountered later in the text (Halliday 1994).

Hemingway, in his three novels under study, uses cataphora in the first paragraph of each one. In the ‘OMS’, he starts it by using the pronoun ‘he’ and then the common name ‘old man’ to refer to the proper name ‘Santiago’ that will come later in the text. He writes:

1- *He was an old man who fished alone in a skiff in the Gulf Stream and had gone eighty-four days now without taking a fish.*

(OMS: 9)

He also does not mention the proper name of the boy who accompanies the old man in fishing. He, instead, uses the common name ‘a boy’ which refers to Manolin who will be encountered later on page 27. He writes:

2- "In the first forty days a boy had been with him. But after forty days without a fish the boy's parents told him that the old man was now definitely and finally salao, which is the worst form of unlucky,..."

(OMS: 9)

Similarly, in the second novel ‘FTA’, the same style is applied. He does use the first person plural pronoun ‘we’ in the first paragraph of the novel which refers to the proper names that will be mentioned later in the text. He starts the novel as:

1- "In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains."

(FTA: 3)
Equally, in the third paragraph of the novel, as will be shown in the example number 2 below, he goes on using cataphoric referent 'we' in the place of the exact names. He jots:

2-"Some times in the dark we heard the troops marching under the window and gun going past pulled by motor tractors."

(FTA: 3)

3-" I brought you a few little things," he said. He picked up the packages. "This is mosquito netting. This is a bottle of vermouth. You like vermouth? These are English papers."
"Please open them."
He was please and then undid them"

(FTA: 74)

The first word in the first paragraph of 'FWBT' as the example below shows is the third person singular pronoun 'he'. Its cataphric referent is the person 'Anselmo' who is declared later on page three of the novel.

4-" He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of pine trees. The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. There was a stream alongside the road and far down the pass he saw a mill beside the stream and the falling water of the dam, white in the summer sunlight."

(FWBT: 1)

Hemingway intends using this device (cataphora) in order to make the readers familiar with the characters of the novels as
if the readers were acquainted with them through events mentioned before.

7.1.2. Conjunction

Crystal mentions the role of conjunctions to tie the constructions. He states:

Conjunction is a term used in grammatical classification of words to refer to an item or a process whose primary function is to connect words or other constructions.

(Crystal 1985:66)

Conjunctions work in a way that is different from deixtics and ellipsis in the sense that they (conjunctions) do not need backwards or forwards for their referent; rather they signal a relation between segments of discourse. Conjunctions join clauses within and between sentences which can lead to ellipsis which may be found in coordinating clauses. For example,

*John walked to the car and got in* (to the car).

They also indicate that what follows in a sentence bears some relation to what has already been said. Grammatically, connectives join the clauses together. As such, they commonly act as elements of coherence as well as cohesion. Within a text, conjunction signals different types of relation between sentences (Brown & Yule 1989).

Some of the main types of connective relations will be exemplified and discussed with the occurrences below:
Additive conjunction is a linguistic item acts in a discourse structure. It is used particularly in discourse to add more information to what has been said. For example,

*She is intelligent and she is very reliable.*

There are some other joining items that have the same function such as; *or, furthermore, similarly, in addition, besides and* so on. Below are examples of additive from the under study works:

1- "He watched the flying fish burst out again and again and the ineffectual movements of the bird. That school has gotten away from me, he thought. They are moving out too fast and too far."

(OMS: 34)

2- "It was getting in the afternoon and the boat still moved slowly and steadily."

(OMS: 66)

3- "Now I will rest an hour more and feel that he is solid and steady before I move back to
the stern to do the work and make the decision."

(OMS: 76)

4- "But he was such a calm, strong fish and he seemed so fearless and so confident. It is strange."

(OMS: 84)

5- "The dentuso is cruel and able and strong and intelligent."

(OMS: 103)

6-"He chewed it and noted its quality and its good taste. It was firm and juicy, like meat, but it was not red."

(OMS: 106)

7- "It was a filthy and vile book," said the priest.
   "You do not really like it"

(FTA: 8)

8- There were some British batteries up with the third army. I had met two gunners from that lot, in Milan. They were very nice and we had a big evening. They were big and shy and embarrassed and very appreciative together of anything that happened."

(FTA: 39)

9-"Hello, darling," she said. She looked fresh and young and very beautiful."

(FTA: 98)

10-"The retreat was orderly, wet and sullen."

(FTA: 199)

11-"The night was dry and cold and very clear".

(FTA: 324)
12- "One dying in such a place can be very ugly, dirty, and repugnant."

(FWBT: 63)

13- "Do not be angry, Pilar," Fernando said calmly and cheerfully."

(FWBT: 82)

14- "It was a clear, bright day and warm now in the sun."

(FWBT: 88)

15- "Agustin stood there looking down at him and cursed him, speaking slowly, clearly, bitterly, and contemnuously, and cursing as steadily as though he were dumping manure on a field, lifting it with a dung fork out of a wagon."

(FWBT: 214)

7.1.2.2. Adversative

Adversative as a kind of connective forms operates in discourse to qualify the information already given, e.g.

I have lived here ten years but I have not ever heard of that pub.

Other conjunctions signal such cohesion are however, nevertheless, on the other hand and so on. Consider the instances below;

1-"The boy had given him two fresh small tunas, or albacores, which hung on the two deepest lines like plummets and, on the others, he had a big blue runner and a yellow jack that had been used before; but they were in good condition still and had the excellent sardines to give them scent and attractiveness."

(OMS: 31)
2- "The fish is my friend too," he said aloud. "I have never seen or heard of such a fish. But I must kill him."

(OMS: 75)

3- "You like to drink, I know I have seen."
"Yes. Very much. But not to interfere with my work."
"And women?"
"I like them very much, but I have not given them much importance."
"You do not care for them?"
"Yes. But I have not found one that moved me as they say they should move you."
"I think you lie."
"May be a little."

(FWBT: 91)

4- "That night I slept with Pablo. I should not say this to you, guapa, but on the other hand, it is good for you to know everything and at least what I tell you is right."

(FWBT: 127)

5- 'I've managed him for ten years and he has never given me a present before,' the manager of EL Gallo had said. 'That's the only thing it can mean.' And sure enough it was true and that was how El Gallo left him."

(FWBT: 187)

7.1.2.3. Casual

Casual plays a significant role to cohere the sentences within the text. It has the function of introducing the reason why something happens. As in:

He caught the cold because he fell in the river.

Other conjunctions which communicate such cohesion are: consequently, therefore, so, for this reason etc. For instance:
1-"He looked around for the bird now **because** he would have liked him for company. The bird was gone."  
(OMS: 56)

2-"God help me to have the cramp go," he said. "**Because** I do not know what the fish is going to do."  
(OMS: 60)

3-"You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and **because** you are a fisherman. "  
(OMS: 105)

4-"He could not talk to the fish anymore **because** the fish had been ruined too badly."  
(OMS: 115)

5-"**Because of** our mobility and **because** we did not have to stay afterwards to take the punishment we never knew how anything really ended, he thought."  
(FWBT: 135)

6-"What a swine," she said. "First he is the lord of the Manor. Now he is our ex-Lord Himself. Hit him with a chunk of wood, Maria."  
"Nay," Robert Jordan said to her. "**I am joking because I am happy.**"
"You are happy?"
"Yes," he said. "I think every thing goes very well."  
(FWBT: 203)

**7.1.2.4. Temporal**

Temporal as the name implies signals a temporal sequence; that is one thing happened before or after another, e.g.
I got up and made my breakfast.

Other conjunctions indicating such cohesion are: then, after that, an hour latter, finally, at last, subsequently, etc. Below are examples from the works selected for present analysis.

1-"After he judged that his right hand had been in the water long enough he took it out and looked at it. "It is not bad," he said. "And pain does not matter to a man."

(OMS: 84)

2- "That day I visited the posts in the mountains and was back in town late in the afternoon."

(FTA: 16)

3-" A new wide road was finished that would go over the mountain and zig-zag down to the bridge. When this road was finished the offensive would start."

(FTA: 24)

4-"I drove coming back and went fast with the empty car to find the man from Pittsburg. First we passed the regiment, hotter and slower than ever: then the stragglers. Then we saw a horse ambulance stopped by the road. Two men were lifting the hernia man to put him in".

(FTA: 38)

5- "You would not be in bed. You would first take a sun cure. Then you would have light exercise. Then when it was encysted we would operate."

(FTA: 105)

6-"We had a lovely time that summer. When I could go out we rode in a carriage in the park. I remember the carriage, the horse
going slowly, and up ahead the back of the driver with his varnished high hat, and Catherine Barkley sitting beside me. If we let our hands touch, just the side of my hand touching hers, we were excited **Afterward** when I could get around on crutches we went to dinner at Biffi's or the Gran Italia and sat at the tables outside on the floor of the galleria."

(FTA: 119)

7- "You saw the flash, **then** heard the crack, **then** saw the smoke ball distort and thin in the wind."

(FTA: 197)

8- "While the time passed I watched him eat, **then after a while**, I saw that he was lying down and smoking a cigarette."

(FTA: 339)

9- "**When** the wound was closed I went out into the hall and walked up and down again. **After a while** the doctor came out."

(FTA: 348)

10- "**After a while** I went out and left the hospital and walked back to the hotel in the rain."

(FTA: 355)

11- "He sketched quickly and happily; glad at last to have the problem under his hand; glad at last actually to be engaged upon it. **Then** he shut his notebook, pushed the pencil into its leather holder in the edge of the flap, put the notebook in his pocket and buttoned the pocket."

(FWBT: 35, 36)

12- "As he stood breathing deep and **then** listening to the night, he heard first, firing far away, and **then** he heard an owl cry in the timber below, where the horse corral was slung. **Then** inside the cave he could hear
the gypsy starting to sing and the soft chording of a guitar."  
(FWBT: 59)

13-"A Spaniard was only really loyal to his village in the end. First Spain of course, then his own tribe, then his province, then his village, his family and finally his trade."  
(FWBT: 135)

14-"She stroked the girl's head without looking down at her and ran a blunt finger across the girl's forehead and then around the line of her ear and down the line where the hair grew on her neck."  
(FWBT: 154)

7.2. Concluding remarks

The SDs at the discourse level have a vital role to play in making the literary text cohesive. In any literary writing, the deictics with its different varieties help to create the world of narrative by referring to places, events, people and time that have occurred within it, as well as to extend the world of literary work to places, people, time and events the readers have not yet seen or come upon before.

Similarly, Hemingway skillfully, uses conjunctions that are significant in joining, grammatically, the clauses and sentences together and, coherently, the ideas that creates a consistent sense to the readers.
Chapter 8
Foregrounding and De-automatization
CHAPTER 8

Foregrounding and De-automatization

8.1. Foregrounding

A further concept of style that has been favored by the generative frame of reference, is the concept of style as deviance. Deviant style is constituted by a deliberate departure from the linguistic norms. One of its chief proponents in this century is Jan Mukarovsky, a leading and literary critic of the Prague school in the 1930s. He speaks of style as ‘foregrounding’ which means bringing something to attention or making something new. Mukarovsky (1970: 42) states “the violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of language; without this possibility there would be no poetry”. Everyday usage of language, according to Mukarovsky, automatizes or conventionalizes the language to the point that its users no longer perceive its expressive or aesthetic potential. Traugott & Pratt (1980) mention that literary language de-automatizes or foregrounds language by violating the norms of everyday language. Mukarovsky points out that the literary language is foregrounded because in literary language there is a conscious deviation or violation of the linguistically accepted norms, whereas the standard or everyday language is backgrounded which is used against foregrounding. Linguistically speaking, backgrounding means to follow the accepted norms of a language and foregrounding is just the opposite.
One is led to ask here why do the literary writers deviate or violate the scheme of the language. Why do they resort to the abnormal use of language? The answer is that they do so in order to make their language more distinguishable than in ordinary or non-literary language. Therefore, the concept of foregrounding has been central to much recent works in stylistics. These studies have sought to establish what methods literary writers use to make their style different from standard language and place these foregrounded elements in focus.

Leech (1970) elucidates that motivated deviation from the linguistic or other socially accepted norms has been claimed to be a basic principle of aesthetic communication. The norms of language are regarded as a 'background' against the features which are prominent because of their idiosyncrasy. In making choices which are not permissible in terms of the accepted code, the poet extends or transcends the normal communicative resources of his tongue.

Mukarovsky propounds another name for foregrounding that is de-automatization. One of the differences between everyday language and literary language is that the former is constructed spontaneously without thinking about the words, phrases or sentences. That is, there is an automatic use of linguistic elements in daily usage of language. He calls such language automatized. However, the literary language is de-automatized because the literary writers are conscious and aware of words, phrases and sentences they use. The violation of the accepted norms of language is called de-automatization (foregrounding) which is the opposite of automatization, that is, the de-automatization of an act, the more an act is automatized,
the less consciously the act is executed; the more it is foregrounded, the more completely conscious does it become.

According to Prague school, foregrounding is not only confined to creative writing, but is also found in joking, speech and children language-games. Literature, however, is distinguished by the consistency and systematic features of foregrounding.

Foregrounding as Leech (1970) elucidates can be observed at the different levels of linguistics. For example, at the phonological level poetry is bound with de-automatization. Rhyme, onomatopoeia, alliteration and so on de-automatize the spoken norms and make the language as literary. The following examples are some of the SDs that show the conscious deviation from the accepted linguistic norms at the phonological level:

**Rhyme**

1-"Eighteen hundred Scots,
Their plaidies tied in knots
And dangling pewter pots
(The dirty, low-down sots)
at the battle of Copenhagen."
(The Battle of Copenhagen)

**Alliteration**

1-" Means many buttons more undone
The author wife or wives
Give me the hife or hives"
(And everything the author knows)

---

1- See Leech approach page (53)
2- See SDs at the phonological level page (68)
Onomatopoeia

1-"We saw steam from it and then later came the noise of the whistle. Then it came chu-chu-chu steadily larger and larger..."

(FWBT: 29)

However, these phonological SDs are conventional or automatized features of literary language. In applying the idea of foregrounding, one must carefully distinguish these levels of analysis. Of course, such automatized literary conventions are themselves subject to de-automatization. Indeed, for Mukarovsky, it is essential for literature to continuously make itself lively by violating its own norms. For example, the enjambment in following lines from Hemingway's poem, "The Age Demanded", is a type of violation of the norms of poetry.

1-"The age demanded that we sing and cut away our tongue.
The age demanded that we flow and hammered in the bung.
The age demanded that we dance and jammed us into iron pants.
And in the end the age was handed the sort shit that it demanded."

(The age Demanded)

Thus, Hemingway's free verse and the use of enjambment in his poems are, within literature, acts of foregrounding even though they in some respect bring his text closer to the spoken norm.

Generally, the words in poem are arranged like notes in music or steps in a dance; they appear in a succession but they

\footnote{See the enjambment page (83)}
as well create depth in harmony and movement, as if the coordinates of spatial relation were transposed into temporal arrangement. This assures the idea of automatization and conventionality of such arrangements in poetry writing, i.e. poetry is a deviant type of discourse which exploits the resources of conventional language to an extent in order to develop contradictory quasi-system of its own. This system is compound of both langue (the particular conventions exist in the mind of the poet) and parole (the poet's individual performance of a language) which derive from disruption and normal linguistic principle (Widdowson 1979).

Inversion, parallelism, etc at the syntactic level are also kinds of de-automatization. If we consider stylistic inversion for example, we will note that the literary writers violate the syntactic structure of a language by changing the word order of a sentence. Inversion\(^4\) is one of the forms known as an emphatic construction. What is generally called traditional word order is nothing more than an unemphatic construction. Emphatic constructions are regarded as non-typical structures and, therefore, are considered as violation of the regular word order in the sentence. For instance;

1."**The strange light** the sun made in the water ..."

(OMS: 35)

2."**The night before I left the field hospital** Rinaldi came in to see me with the major from our mess."

(FTA: 80)

\(^4\) See inversion page( 114 )
The syntactic foregrounding, in the examples above, can be considered as a violation of the normal sentence order. In the first example, the object, 'the strange light', comes before the subject of the sentence. And in the second, the adverbial phrase 'the night before I left the field hospital', stands before the subject. This kind of foregrounding which is called emphatic word order is widely used in the literary language.

Parallelism as Leech (1969) defines it as a kind of foregrounded regularity. It is sometimes used as a technical means in building up other SDs. As an SD, it always generates rhythm, in as much as similar syntactical structures repeat in close succession. For instance;

1- "Pull, hands, he thought. Hold up, legs. Last for me, head. Last for me. You never went. This time I'll pull him over" (OMS: 91)

2- "I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up."

(OMS: 47)

3- "You were born to be a fisherman as the fish was born to be a fish."

(OMS: 105)

Foregrounding can also be observed at the semantic level. A literary metaphor, for example, is a semantic oddity which demands that linguistic form should be given something other than its normal (literal) interpretation. A metaphor frequently manifests itself in a highly unpredictable collocation or sequence of lexical items. In the first following metaphoric examples, there

5. See metaphor page( 156 )
is a collocative clash between ask and bird, take rest, small bird and in the second the collocative clash is between happiness, plane.

1- "How old are you?" the old man asked the bird. "Is this your first trip?"
..."Take a good rest, small bird," he said. "Then go in and take your chance like any man or bird or fish."

(OMS: 54, 55)

2- "We could take thy happiness in a plane," he said absently. "And go over in the sky like the little pursuit planes shining in the sun," she said. "Rolling it in loops and in dives. Que bueno!" she laughed. "My happiness would not even notice it." Thy happiness has a good stomach," he said half hearing what she said."

(FWBT: 161)

To make a sensible arrangement of the words, one would have to substitute the inhuman noun 'bird' for any human noun in the first example and the inanimate noun 'happiness' for any animate noun in the second one. The deviation, in the examples above, consists in the selection of items which lie outside the normal range of choices at a particular place in structure, if we set up the frame 'the old man asked____, Take a good rest, small____', it is easy to make a list of nouns which would predictably fill the empty space. But the noun 'bird' which is used in the text as 'the old man asked the bird' is not available for selection in this position. Hemingway here disregards and violates the normal condition of choice.
8.2. Cohesion and coherence

Any piece of writing, if it is to make sense at all, uses vocabulary and syntactic structure to bond or connect sentences together. The random selection of words does not in itself make a sentence, so too a random selection of sentences does not create a coherent text. To make a text comprehensible, there should be two main ways in which sentences are combined with each other within a text; they are cohesion and coherence. These concepts work together rather than independently in helping one to understand the ways in which a text makes sense.

Cohesion was popularized by Halliday and Hasan (1976). It refers to the ways in which phonological, lexical and syntactic features connect within and between sentences in a text. But coherence as Clark (1996) point out is more to do with semantic features. It refers to the way in which a text makes a consistent sense to the readers with or without the help of cohesion.

A literary writer helps the readers to read his writing by use directive signals to make connection in and between sentences. These include the ways in which sentences are sequenced and how one thing leads to another implication and so on. In a text, the signals act as cohesive ties or devices of cohesion. They hold the writing together not only because of relationships between the ideas or events which are represented through lexis, semantics or syntactic structures, but through connecting forms in the lexis and syntactic structures themselves.
From the works under study and with the reference to the approach of Leech, cohesion can be divided into four different kinds:

1- **Phonological cohesion**
2- **Syntactic cohesion**
3- **Semantic cohesion**
4- **Discourse cohesion**

1- **Phonological cohesion**

Sound pattern is a very important aspect which influences a writer's choice of words. It is particularly significant when it comes to writing verse of any kind. Phonology can be a source of cohesion in a text. The following examples show how Hemingway, in his poems, uses phonological SDs as tools of cohesion.

**Alliteration**

1- "Gland for the financier,
   Flag for Fusilier,
   For English poets beer,
   Strong beer for me."
   (Robert Graves)

**Assonance**

2- "Keep yourself **clean** and **neat**"
   ... So **lead** a **clean** and wholesome life
   and join them in the sky."
   (Advice to a Son)

**Consonance**

3- "When **gin** is **gone** and all is over
   Then horses, bees and alyske clover
   Receive our sorrows and our joys:"
   (Country Poem with Little Country)
Rhyme

4. "Eighteen hundred Scots,
Their plaidies tied in knots
And dangling pewter pots
(The dirty, low-down sots!)
at the battle of Copenhagen."

(The Battle of Copenhagen)

Alliteration, assonance, consonance and rhyme, in the above instances, involve a textual patterning created by the repetition of the same or identical sounds. They are the most obvious and easy ways in which a poem can be made phonologically cohesive. This means that such cohesion is very superficial and easily perceived.

A more complex kind of phonological cohesion is that which is created when there is a kind of interaction between a phonological pattern and a meaning pattern. This kind is observed in onomatopoeia which is a kind of phonological pattern where the sound of a word imitates the meaning it refers to. Consider the onomatopoeic examples below:

Direct Onomatopoeia

1. "then he heard a noise come sweeeish-crack-boom! The boom was a sharp crack that widened in the cracking and on the hillside he saw a small fountain of earth rise with a plume of gray smoke. Sweeeish-crack-boom! It came again, the swishing like the noise of a rocket and there was another up-pulsing of dirt and smoke farther up the hillside."

(FWBT: 459)

Indirect Onomatopoeia

* See onomatopoeia page (70)
2: "As he said that, the women started to curse in a flood of obscene invective that rolled over and around him like the hot white water \textit{splashing} down from the sudden eruption of a geyser."

(FWBT: 149)

2- Syntactic cohesion

The structure of a sentence is a unifying relation. The words are combined with one another to form a cohesive relation between them in a sentence. Such relation can be sensible if it creates connection with other sentences in the same text. If one takes the two SDs (ellipsis and repetition), one will find a kind of contradiction between repetition and ellipsis in the sense that repetition is used to repeat the same phrase or clause in order to reinforce descriptions and emotional effect. But ellipsis functions in such a way to avoid unnecessary and tedious repetition. Both of them have a role to play in the cohesion of a text. Below are given some examples that illustrate them.

\textit{Repetition}

1- "But he must have looked through his fingers, because when they came to the edge of the cliff with him, he knelt again, throwing himself down and clutching the ground and holding to the grass, saying, 'No. No. No. Please. No. Please. Please. No. No.'"

(FWBT: 114)

\textit{Noun Ellipsis}

1- I said good-by at the hospital at about five o'clock \textit{and went out}.

(FTA: 156)
Verb Ellipsis

2-"That's very kind of you," the old man said.
"Should we eat?
"I've been asking you to," the boy told him gently."

3- Semantic cohesion

Any text is not only a string of grammatical sentences but rather a unit of a different kind called semantic unit. A group of sentences construct a text. Being a semantic unit, there should be cohesion between these sentences. That is, the understanding of the semantic unity of the text lies in the cohesion among the sentences of which it is composed. The cohesion between utterances in any text can be noted in the relation with the preceding and following sentences (Halliday & Hasan 1976).

The study of cohesion helps the reader to pick out the patterns of meaning running through the text and arrive at some kinds of linguistic account of what the text is about. It makes the readers easily follow the meaning which appears in the text. However, Leech (1970) argues that this kind of meaning is superficial and can be applied to any English text. But the literary text is coherently complex. The reader needs to go beyond the normal meaning to comprehend the literary meaning. The using of imagery through exploiting unusual
collocation may create cohesion within a text. For instances:?

Metaphor

1."We could take thy happiness in a plane," he said absently. "And go over in the sky like the little pursuit planes shining in the sun," she said. "Rolling it in loops and in dives. Que bueno!" she laughed. "My happiness would not even notice it."Thy happiness has a good stomach," he said half hearing what she said."

(FWBT: 161)

Metonymy

2."some American ambulance units were to be sent down and this hospital would look after them and any other American on service in Italy."

(FTA: 80)

Irony

3."But it would not drop that easily. How many is that you have killed? He asked himself. I don't know. Do you think you have a right to kill any one? No. but I have to. How many of those you have killed have been real fascist? Very few. But they are all the enemy to whose force we are opposing force. But you like the people of Navarra better than those of any other part of Spain. Yes. And you kill them. Yes. If I don't believe it go down there to the camp. Don't you know it is wrong to kill? Yes. But you do it? Yes. And you still believe absolutely that your cause is right? Yes."

(FWBT: 304)

Simile

4."She is like a mountain and the boy and the girl are like young trees. The old trees

7-Semantic features are more to do with coherence than cohesion because they have concern with the meaning that makes sense to the readers.
are all cut down and the young trees are growing clean like that."

(FWBT: 136)

Metaphor, metonymy, irony and simile, as shown in the examples cited above, are some semantic SDs used to describe language that aims to achieve a particular effect. They create a kind of literary coherence in the text.

4-Discourse cohesion

The primary determination of whether a set of sentences do or do not constitute a text depends on the cohesive relationships within and between the sentences which create texture. The texture can be achieved by cohesion. The cohesive relation of some elements in a discourse is dependent on that of another. In this regard, Halliday and Hasan (1976: 4) write "The one presupposes the other in the sense that it cannot be effectively decoded except by recourse to it". The SDs at the discourse level which are used by display the discoursal cohesion of the text. For example, deictics and its types are terms for words or phrases which relate utterances to time, places, or people without actually naming them by using nouns. For instance;

Cataphora

1-He was an old man who fished alone in a skiff in the Gulf Stream had gone eighty-four days now without taking a fish."

(OMS: 9)

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8 - See deictics and its varieties page (203)
In the 'OMS', Hemingway starts it, cataphorically, by use the pronoun 'he' and then the common name 'old man' to refer to the proper name 'Santiago' that will come later in the text.

**Anaphora**

1- "It was papa made me leave. I am a boy and I must obey him."  
"I know," the old man said. "It is quite normal."  
"He hasn't much faith."  
"No," the old man said. "But we have. Haven't we?"  
"Yes," the boy said."

(OMS: 10)

**Exophora**

3-"What's that?" she asked the waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide"

(OMS: 126)

That = fish's backbone

Another type of cohesive relationships in texts is indicated by formal markers which have a role to play in relating what is about is to be said to what has been said earlier. These are called connective discourse markers. They join sentences with each other to make a text coherent. Some of them are:

**Additive**

1-"But he was such a calm, strong fish and he seemed so fearless and so confident. It is strange."

(OMS: 84)

**Adversative**
2-"The boy had given him two fresh small tunas, or albacores, which hung on the two deepest lines like plummets and, on the other hand, he had a big blue runner and a yellow jack that had been used before; but they were in good condition still and had the excellence sardines to give them scent and attractiveness."

(OMS: 31)

**Casual**

1-"God help me to have the cramp go," he said. "Because I do not know what the fish is going to do."

(OMS: 60)

**Temporal**

1-"As he stood breathing deep and then listening to the night, he heard first, firing far away, and then he heard an owl cry in the timber below, where the horse corral was slung. Then inside the cave he could hear the gypsy starting and the soft chording of a guitar."

(FWBT: 59)

### 8.3. Concluding remarks

Foregrounding has been acknowledged to be one of the main features of aestheticism in literary communication. The language of literature is distinguished by systematic aspects of foregrounding that can be observed at the different linguistic levels.

Cohesion and coherence are the two main features that make a literary text comprehensible. Cohesion refers to the way in which phonological, syntactical aspects connect within and between sentences to make a text, while coherence refers to the way a text makes consistent sense to the readers.
Chapter 9

Summary and Conclusions
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Summary and Conclusions

9.1. Summary

The objectives of the present thesis are to make a stylistic study of the literary language of Ernest Hemingway. We make an effort to finding out the SDs that create idiosyncrasy in the writing of the concerned writer. We intend also to know to what extent SDs make a literary text sensible by creating cohesion and coherence. Hemingway, in his works under investigation, handles the SDs in a way that makes his style deviant from the language norms and different from other writers' style as well. This analysis is carried out at the different linguistic levels namely: phonology, syntax, semantics and discourse.

9.1.1. The Level of phonology

Verse or poetry has its own metric form which is based on the phonetic arrangements of sentences. These special arrangements call forth syntactical and semantic peculiarities. The result semantically is noticed in brevity of expression and unexpected imagery, and syntactically brevity is shown through elliptical sentences, inversion, polysyndeton and other syntactic devices.

As it is known that classical verse is based on widely recognized compositional patterns of rhythm that can be summarized in the following points:

1- Identity of stanza pattern.
2- Equilinearity, that is, an equal number of syllables in the lines of a poem.

3- A natural pause at the end of the lines.

4- Alliteration of stressed and unstressed syllables

5- Established patterns of rhyming.

It has been observed from the poems selected for analysis that many of them are deviants from the rules of ideal poetry. They belong to what is called 'free verse' or 'liberal verse' which, in extreme cases, borders on prose.

Poetic language has its own system which is foregrounded and deviant from the norms. The use of alliteration, rhyme with its different varieties, meter and rhythm are the main attributes of verse. They play a vital role in making a poem phonologically and superficially cohesive. They are not deviants from the normal requirements of the phonetic system, but they are a way of actualizing the typical pattern in the given context.

Free verse, as it is shown in the poems of Hemingway, does not make use of any fixed metrical scheme. It represents a kind of deviation from the poetic norms. For example, Hemingway uses the enjambment which is a violation of the concordance between the unity of rhythm and syntax in the lines of verse. He throws a part of the syntagm over to the second line. That leads to a break in the rhythmico-syntactical unity of the lines.

9.1.2. The Level of syntax

Hemingway's style of writing belongs to one of the most familiar approaches of stylistic analysis. That is the school of literary criticism which attaches impressionistic labels to prose
style. His style, in the most familiar stylistic analysis, has been
described as simple, direct and linear.

The syntactic SDs lead us to conclude that Hemingway's
style is different from other writers because he uses a peculiar
structural design of utterances. This appears in his use a special
and idiosyncratic syntactical system which is a variant of the
general syntactic model of English language. The changes he
makes in the syntactic pattern of the structures of the
utterances show his excellent/extraordinary command over the
English language. The way he patterns sentences does not
hinder the understanding of the utterances; and that is the main
prerequisite in using such kind of style in writing.

All of the syntactic SDs discussed in chapter five are, to
some extent, capable of generating an unlimited number of
sentences within the given pattern. This has a relation to the
Chomeskian theory of 'generative grammar', because
stylisticians made attempts to build up a grammar which would
generate deviant constructions and thus broaden the limits of
grammaticized sentences.

It appears to us that parallel construction as an SD is a
type of deviation. It is a foregrounded regularity. Hemingway
makes parallelism more distinguished by using alliteration and
some other sound patterns in order to create an emotional
function in the text. He also uses repetition with its different
types. They function as SDs to make a logical emphasis which is
necessary to draw the readers' attention to the key words of the
sentences. Enumeration, as explored in this study, used to
group some heterogeneous notions happened in isolated
sentences to achieve some peculiar intention of the writer. That
is, enumeration as an SD has no continuous existence in its interpretation as semantic fields do. It is called a sporadic semantic field. Enumeration differs considerably from polysendeton in the sense that the former combines both homogeneous and heterogeneous elements into a joint whole and shows them united whereas the latter generally combines the homogeneous elements into one whole and shows them isolated.

The most prominent foregrounded syntactic SDs is the stylistic inversion. It is regarded as a type of violation of the norms of the Standard English. It is only the practical realization of what is potential in the language itself.

Hemingway, in his work under study, uses ellipsis in a form of grammatical omission to avoid repetition and as a means to speed up the action of a narrative by leaving out some events supposed to have happened but not described. This shows the role of the readers to fill up the gap of what has been left out. All syntactic SDs that have been dealt with have a vital role to play to create novelty in Hemingway's works.

9.1.3. The Level of semantics

As far as meaning is concerned the ordinary, referential and substantial semantics is distinguished from stylistic differences. In fact, some of the language means have meaning which commonly contains acknowledged grammatical and lexical meanings. These grammatical and lexical meanings are established in the language as a system. Other language means (the semantic SDs), as it is shown from the examples in chapter six besides containing the grammatical and lexical meanings, do accommodate a stylistic meanings. Such meanings go
alongside with primary ones and they are superimposed on them.

If one applies Widdowson's approach in this concern, one will conclude that Hemingway makes his writing novel and unique because he creates a unit of meaning which does not belong to the code or to the context. He invents a hybrid unit which comes from both the code and the context and yet is a unit of neither of them.

The basic aesthetic principle of communication that dominates literary writing in general is foregrounding. Most of the semantic SDs that have been tackled in this study are, to some extent, deviant. Metaphor\textsuperscript{1} is among the most prominent ones that show a semantic oddity i.e., foregrounding. In foregrounding, the linguistic form is given an additional meaning beyond its literal and normal interpretation.\textsuperscript{2}

\textbf{9.1.4. The Level of discourse}

The SDs at the discourse level which have been enumerated earlier are among important aspects of the cohesion or connectedness of a literary text. In any literary writing, the deictics help to create the world of narrative by referring to places, events, people and time that have occurred within it as well as extend the world of literary work to places, people, time and events the readers have not yet seen or encountered with.

Hemingway, in his three novels under analysis in particular and in most of his other novels and short stories in general, uses cataphoric references at the very beginning of the first paragraphs of each one. This SD clearly coheres the text. It

\textsuperscript{1} - See metaphor (156).

\textsuperscript{2} - See Geoffrey Leech's approach (53).
equally creates a kind of friendly attachments with the readers as though the readers had known the characters of the novels before.

He also uses the discourse SD (endophora) to refer to the cohesion which helps to define the structure of a text. Its reference is an intra-linguistic situation. And he, too, makes use of another SD (exophora) which has no role to play in cohesion because its reference is extra-linguistic situation. However, it helps to connect the events of the text with the real world.

The other important aspects that can be perceived from the concerned works of Hemingway is that he skillfully uses conjunctions that have a role to play in joining sentences. The connective ties grammatically link the clauses and sentences together and coherently join the ideas in order to create a consistent sense to the readers. The connective ties which are used in the texts indicate that what follows in a sentence bears some relation to what has already been said.

Finally, all the SDs at the different linguistic levels as a whole create a cohesion and coherence. They make a literary text sensible. For example, Hemingway manipulates SDs in a way that makes his style exclusive and deviant from that of other writers.

9.2. Conclusions

In the present study we have made an effort to investigate the important role of SDs in literary writings especially in the works of Hemingway. By manipulating SDs, he creates his individuality and uniqueness. He combines language units (SDs) in such a way that makes his style foregrounded on the one hand and different from other literary writers on the other. In
our judgment this study has successfully achieved the goals in hand and proved the hypotheses that have been framed at the beginning of the work. They can be summarized as follows:

1- As it is known that literary language is foregrounded in nature. And the analysis of Hemingway’s literary works proves that the SDs at the different linguistic levels play a significant role in making the utterances of the literary texts deviants (foregrounded). They, to some extent, add additional meaning to the sentence besides the acknowledged/dictionary meaning that the sentence already has.

2- The SDs considerably differ form neutral means in the sense that neutral means are those linguistic forms which are called concrete patterns. They (neutral means) exist in a language as a system for the purpose of a logical or an emotional intensification of the utterances, whereas the SDs, as we inferred, are the abstract patterns which do not exist in a language as a system. However, the frequent use of SDs promotes them to be neutral means.

3- A literary text is a self-contained thing like painting; one cannot appreciate the beauty of it, if some parts are missing. The aestheticism of SDs lies in the wholeness of the literary impression which the writer produces on us. That is, each separate aesthetic fact and each potential device finds its place in the system as a whole. Thus, it is a kind of conformity with the hypotheses to say that every aesthetically relevant feature of the text helps to produce a feature of Gestalt of the literary text. Therefore, SDs
operate as Gestalt factors in a literary writing of Hemingway.

4- After the analysis of Hemingway's works we, to some extent, conclude that not each and every stylistic use of a language fact comes under the term SD. One can find many possibilities of presenting language facts stylistically other than SDs. As one knows that there should be a two-fold perception of lexical and structural meanings which is the prerequisite for the appearance of SDs. However, the stylistic use of language can also be noticed in many facts of English grammar. For example, the morphological expressive devices (affixations, derivations...etc) are legitimate members of general system of a language. They exist in a language as a system and stylistically present the language facts for the purpose of logical and/or emotional intensification of the sentence. Another example of presenting the fact of language other than SDs can be noted in the following instances:

   Awfully nice
   Terribly sorry
   Awfully glad

The combinations of opposite words in the examples above are not called oxymoron\(^3\) (SD). They are rather called intensifiers because they are frequently found in the language as tools to enhance only the emotive meaning which is a type of stylistic use of a language.

5- Hemingway's writing assures that most of the SDs always carry some kinds of additional emotive or logical

\(^3\) - See oxymoron page (175)
information, therefore, they function in a text as marked units. Accordingly, the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may defame or cause damage to the semantic and aesthetic aspects of the utterances.

6- After the analysis of Hemingway's works, we surmise that his style is characterized by using a unique style in writing. It shows to us that the most striking SDs that characterize the uniqueness of Hemingway's writings are enjambment, polysendeton, dialogue (question in narrative), repetition, verbal style, periphrasis, irony and cataphora.

7- The use of SDs to generate many sentences within the same pattern leads us to confirm that there is a kind of identicality between the Chomskian theory of 'generative grammar' and the syntactic SDs. Most stylistic judgments have a relation with the deep structure of a sentence. If one applies the Thorne's approach, one will say that the syntactic SDs have the power to generate many sentences within the given pattern. Thus, 'generative grammar' is very significant to stylistics because it is concerned with the so-called deep structure features of a language in addition to the surface structure aspects.

Finally the investigation of the literary writing of Hemingway proves that all the SDs at the different linguistic levels which have been discussed in this thesis play a significant role in the cohesion and coherence of a text. They are considered as factors of making the literary text sensible and understandable.
Appendix
Appendix

Poems of Ernest Hemingway

1-The Opening Game

1st Inning
With Chance on first, and Evers on third.
   Great things from the Cubs will soon be heard.
Then up comes Schulte to the bat,
   On the plate his bat does rap;
Takes a slug at that old ball,
   Makes it clear the right field wall.
Then in comes Chance and in comes Evers,
   Such hits are seldom seen, 'most never.
Then to the bat comes Zim in haste,
   He sure knows how the ball to paste.
He slams that ball upon the Bean,
   Almost seems to make it scream.
The centre fielder nabs the ball;
   It seems as if 't'would make him fall.
But stop of this rank stuff,
   Just one inning is enough.

Oak Park, 12 April 1912

2- Dedicated to F.W.

Lives of football men remind us,
   We can dive and kick and slung,
And departing leave behind us,
   Hoof prints on another's mug.

Oak Park, 1916
Trapeze (24 November 1916)
3-The Worker
Far down in the sweltering guts if the ship
The stoker swings his scoop
Where the jerking hands of the stream gauge drive
And muscles and tendons and sinews rive;
While it's hotter than hell to a man alive,
He toils in his sweltering coop.

He is baking and sweating his life away
In that blasting roar of heat;
But he's fighting a battle with wind and tide,
All to the end that you may ride;
And through it all he is living beside;
He can work and sleep and eat.

Oak Park, 1917
Tabula (March 1917)
4-The Ship Translated Being La Paquebot

In the morning did the passengers
Seek to bolt the massive foodstuffs

Came the duke
He of Argyle

Downed the cornbeef
Downed the salad

Came unto the great roast porker
Go it in his mouth and half way
Down his gullet got it got it,

Then it rose
He would of strangled
But he rushed forth from the salon

Moved by motives philanthropic
Sought to furnish food for fishes,

Here we draw the curtain readers

Here we draw the baleful curtain
We will tell not of his pukings
Of his retchings and his gobbings
Nay we will not gentle reader.

WE WILL TELL NOT OF THE BUNTIN
Shooting forth the pale green mixture
Like the calm juice flecked with syrup.

Or of Firtz the noted Spiegel
Bringing forth the whole oranges.

Or of Captain Pease the easily heard
What he puketh forth we tell not
For we fear it hurteth discipline

So we leave you gentle reader
We must seek a can
Or washbowl.

Abroad the Chicago, 1918
Fitzgerald/ Hemingway Annual 1972
5-The Battle of Copenhagen

It's always been a mystery
Why there's no word in history
of the Battle of Copenhagen.
There's never been a parallel
So far as ever I've heard tell
To the fighting and the biting
And the smashing and the crashing
And the lashing and the slashing
And the gnashing and the gashing,
To the yellishness and smellishness
And international hellishness
of the Battle of Copenhagen.

*    *    *

Ten thousand stalwart Swedes
Advancing through the weeds
to the Battle of Copenhagen.

Unlimited Italians
In column of battalions
at the battle of Copenhagen.

Ten tribes of red Pawnees
Were sulking behind trees
at the battle of Copenhagen.

A platoon of Albanians,
Supported by Ukrainians
And also some Roumanians,
The dull ones and the brainy ones,
at the Battle of Copenhagen.

Three thousand greasy Greeks,
Arrayed in leathern breeks
And smelling strong of leeks,
at the Battle of Copenhagen.

A quantity of Turks
All waving bloody dirks
at the Battle of Copenhagen.

Six hundred Abyssinians,
The fat ones and the skinny ones;
Two hundred of the Czeck
With their battle cry, "By Hzeck!"
    at the Battle of Copenhagen.

Eighteen hundred Scots,
Their plaidies tied in knots
And dangling pewter pots
(The dirty, low-down sots!)
    at the Battle of Copenhagen.

Two hundred Asiatics
In vari-colored Batiks-
A company of Japs
Bravely shooting craps-
A myriad of Mongolians,
The sinful and the holy ones,
With their friends, two Anatolians
    at the Battle of Copenhagen.

*     *     *

From out the Boreal Regions
Came a handful of Norwegians
To oppose these countless legions
    in the Battle of Copenhagen.

*     *     *

A half a millions Jews
Ran back to tell the news
    of the Battle of Copenhagen.

Chicago, 1920-1921
6-Captives
Some came in chains
Unrepentant but tired.
Too tired but to stumble.
Thinking and hating were finished
Thinking and fighting were finished
Retreating and hoping were finished.
Cures thus a long campaign,
Making death easy.

Chicago, 1920-1921
*Three stories & Ten Poems* (1923)

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7-Flat Roofs
It is cool at night on the roof of the city
The city sweats
Dripping and stark.
Maggots of life
Crawl in the hot loneliness of the city.
Love curdles in the city
Love sours in the hot whispering from the pavements.
Love grows old
Old with the oldeness of sidewalks.
It is cool at night on the roof of the city.

Chicago, 1920-1921
8- (night comes with soft and drowsy plumes...)
Night comes with soft and drowsy plumes
To darken out the day
To stroke away the flinty glint
Softening out the clay
Before the final hardness comes
Demanding that we stay.

Chicago, 1920-1921

9- Lines to a Young Lady on Her Having
   Very Nearly Won a Vögel
Through the hot, pounding rhythm of the waltz
You swung and whirled with eager, pagan grace
Two sleepy birds
Preen in their wicker cages
And I
Am dancing with a woman of the town.

Chicago, 1921

10- The age Demanded
The age demanded that we sing
and cut away our tongue.
The age demanded that we flow
and hammered in the bung.
The age demanded that we dance
and jammed us into iron pants.
And in the end the age was handed
the sort of shit that it demanded.

Paris, 1922
Querschnitt (February 1925)
11-Kipling
There's a little monkey maiden looking eastward toward the sea,
   There's a new monkey soprano a'sobbing in the tree,
And Harold's looking very fit the papers all agree.

   L'Envoi
   It was quite an operation,
       But it may have saved the nation,
And what's one amputation
       To the tribe?

Paris, ca. 1922

12-Stevenson
Under the wide and starry sky,
   Give me new glands and let me lie,
Oh how I try and try and try,
   But I need much more than a will.

Paris, ca. 1922

13-Robert Graves
Glands for the financier,
Flag for the Fusilier,
For English poets beer,
Strong beer for me.

Paris, ca. 1922

14- Translation from the Esquimaux
There Are Seasons
The sea otter dived;
The sea is oil under the moon.
The sea otter dived;
It was cold and the swells were long.

Paris, ca. 1922
15- Schwarzwald
As white hairs in a silver fox's skin
The birches lie against the dark pine hill
They're talking German in the compartment
Now we're winding up
Through tunnels
Puffing
Dark valleys, noisy rivered
Rock filled, barred with white.
Heavy browed houses
Green fields,
Forest ed with hope poles
A flock of greese along the road.
I knew a gypsy once who said
He hoped to die here.

Paris or Germany, 1922
16-They All Made peace___ What Is Peace?

All of the turks are gentlemen and Ismet Pasha is a little deaf. But the Armenians. How about the Armenians? Well the Armenians.

Lord Curzon likes young boys. So does Chicherin. So does Mustapha Kemal. He is good looking too. His eyes are too close together but he makes war. This is the way he is.

Lord Curzon does not love Chicherin. Not at all. His beard trickles and his hands are cold, he thinks all the time.

Lord Curzon thinks too. But he is much taller and goes to St. Moritz.

Mr. Child does not wear a hat. Baron Hayashi gets in and out of the automobile. Monsieur Barrère gets telegrams. So does Marquis Garroni. His telegrams come on motorcycles from MUSSLINI. MUSSLINI has nigger eyes and a bodyguard and has his Picture taken reading a book upside down, MUSSLINI is worderful. Read the Daily Mail.

I used to know Mussolini. Nobody liked him then. Even I didn't like him. He was a bad character. Ask Monsieur Barrère.

We all drink cocktails. Is it too early to have a cocktail? How about a drink George? Come on and we'll have a cocktail Admiral. Just time before lunch. Well what if we do? Not too dry.

Well what do you boys know this morning? Oh they're shrewd. They're shrewd.

Who have we got in on the subcommission this morning, Admiral?

M. Stambuliski walks up the hill and down the hill. Don't talk about M. Venizelos. He is wicked. You can see it. His beard shows it. Mr. Child is not wicked.
Mrs. Child has flat breasts and Mr. Child is an idealist and wrote Harding’s campaign speeches and call Senator Beveridge Al.
You know me Al.
Lincoln Steffens is with Child. The big C. makes the joke easy.

Then there is Mosul
And the Greek Patriarch
What about the Greek Patriarch?

Paris-Lausanne, 1922
Little Review (Spring 1923)
The arrival
The vast crowd on the floor.
The encounter with the boss.
The man to man smile from the boss.
The feeling of relation.
The door keeper from the office who is serving out.
The whisper from the door keeper.
The long journey down the hall.
The closed door.
The clink of the glasses.
The opening of the door.
The imposing array of glassware.
The sight of the host.
The look on the host's face.
The sight of the boss with the host.
The look on the boss' face.
The sight of several other distinguished looking men.
The atmosphere of disapproval.
The request from the attendant.
The giving of the order.
The silent consumption of the order.
The silence kept by host, the boss and the distinguished looking man.
The uncomfortable feeling.
The increase of the uncomfortable feeling.
The retreat.
The journey down the long hallway.
The chuckles from the door keeper.
The statement by the door keeper that he had been instructed to admit only the family and old friends.
The renewed chuckles by door keeper.
The desire to kill the door keeper.
The sad return to the dance floor.

Ca. 1923
Toronto Star Weekly (24 November 1923)
In the rain in the rain in the rain in the rain in Spain.
Does it rain in Spain?
Oh yes my dear on the contrary and there are no bull fights.
The dancer dance in long white pants
It isn't right to yence your aunts
Come Uncle, let's go home.
Home is where the heart is, home is where the fart is.
Come let us fart in the home.
There is no art in a fart
Still a fart may not be artless.
Let us fart and artless fart in the home.
Democracy
Democracy
Bill says democracy must go.
Go democracy
Go
Go
Go
Bill's father would never knowingly sit down at table with a Democrat.
Now Bill says Democracy must go.
Go on Democracy.
Democracy is the shit.
Relativity is the shit.
Dictators are the shit.
Menken is the shit.
Waldo frank is the shit.
The Broom is the shit.
Dada is the shit.
Dempsey is the shit.
This is not a complete list.
They say Ezra is the shit.
But Ezra is nice.
Come let us blind a monument to Ezra.
Good a very nice monument.
You did that nicely.
Can you do another?
Let me try and do one.
Let us all try and do one.
Let the little girl over there on the corner try and do one.
Come on little girl.
Do one for Ezra.
Good.
You have all been successful children.
Now let us clean the mess up.
The Dial does a monument to Proust.
We have done a monument to Ezra.
A monument is a monument.
After all it is the spirit of the thing that counts.

Paris, 1923
Querschnitt (Autumn 1924)
Some day when you are picked up
Stiff
Awkward to carry
The situation clearly outlined by the dead
I will think how we spoke of Ney reported hammering on a
Field piece with his broken sword, the statue seen through
The leaves of the trees from the terrace of the Closerie, and
Of this thing and that thing which we had seen.
I will remember how carried my pack over the St. Bernard.
And the way times we drank together. Drunk on beer.
Drunk on whisky. Drunk on wine. Drunk many times.
Always happy.
Drank in Milan at Campari's.
Drunk in Cologne at Werzel's.
Drunk in the mountains.
And in the evening before the meal was ready, drinking Irish whiskey and water. Drunk in Pamplona on absinthe in the white wicker chairs outside the Suizo. Always talking. Talking of your trade and my trade and the Empire and people we knew and bulls and horses, places we had been and plans and projects and the necessity for money, overdrafts and how to handle tailors the Empire again and the great good in drinking, shooting, and when drunk I boasted and you never minded.
Ireland, you predicted the death of Mick Collins and of Griffith, Russia and the funny stories of Checherin.

Paris, 1924
One lady poet was nymphomaniac and wrote for Vanity Fair.  
One lady poet's husband was killed in the war.  
One lady poet wanted her love, but was afraid of having a baby.  
When she finally got married, she found she couldn't have a baby.  
One lady poet slept with Bill Reedy got fatter and fatter  
And made half a million dollars writing bum plays.  
One lady poet never had enough to eat.  
One lady poet was big and fat and fool.

1- College nymphomaniac. Favourite lyric poet of leading editorial writer  
N.Y. Tribune  
2- It sold her stuff.  
3- Favourite of State University male virgins. Wonderful on unrequited love.  
4- Stomach's gone bad from Liquor. Expects to do something really good soon  
5- It is showed in her work.  
6- She smoke cigars all right, but her stuff was no good.

Paris, ca. 1924
Querschnitt (November 1924)
21-(And everything the author knows...)

And everything the author knows
He shows and shoes and shows and shows
His underclothes
And more important than the sun.
A work begun
Means many buttons more undone
The author's wife or wives
Give me the hive or hives.
Some authors write about the poor
Describe the workings of a sewer.
Narrate the contents of a drain
All authors give each other pain
Another author writes for riches
His characters all sons of bitches
His woman prey to fancy itches
For one another or their brother
Another author loves his mother
Some authors write of happy things
And make much money to drink
themselves to death with and forget
their troubles by inhaling gaseous
champagne bubbles.
Some authors think the things they
write are of importance little
knowing
But ever flowing.

Paris, 1926
22-(I think that I have never trod...)

I think that I have never trod
On anything as well as sod
Sod whose hungry heart extracts
The wisdom of the railway tracks
Sod that underneath thy feet
Produces pumpkins trees and beets
That lies on mother nature's breast
And gives the meadow lark a nest
Trees are made by fools like God
Who pushes them up through the sod.

L'Envoi
For God is love and love is sod
Let all unite to worship God.
And let the Maker's trembling hand
Emulate the ductless gland
Thus are we in His wisdom brought
To see the thing that God has wrought.

Paris, 1926
New York Times Magazine (16 October 1977)

23-(The rail ends do not meet...)

The rail ends do not meet
The sun goes down
And only rivers run on race
Nor does still water run so deep
Levine, Levine the Hebrew ace
Mackerel skies at night are the sailor's delight
Or they break the sailor's heart
A sailor's life is the life for me
The ground rolls green
As green as the sea

Paris, ca. 1927
24- Valentine

For a Mr. Lee Wilson Dodd and Any of his Friends
Who Want it

Sing a song of critics
pockets full of lye
four and twenty critics
hope that you will die
hope that you will peter out
hope that you will fail
so they can be the first one
be the first to hail
and happy weakening or sign of quick decay
(All are very much alike, weariness to great,
sordid small catastrophes, stack the cards on fate,
very vulgar people, annals of callous,
dope friends, soldiers, prostitutes,
men without a gallus*)
if you do not like them lads
one thing you can do
stick them up your asses lads
My Valentine to you.

* .............

Paris, ca.1927
Little Review (May 1929)
25-Advice to a Son

Never trust a white man,
Never kill a Jew,
Never sign a contract,
Never rent a pew.
Don't enlist in armies;
Nor marry many wives;
Never write for magazines;
Never scratch your hives.
Always put paper on the seat,
Don't believe in wars,
Keep yourself clean and neat,
Never marry whores.
Never pay a blackmailer,
Never go to law,
Never trust a publisher,
Or you'll sleep on straw.
All your friends will leave you
All your friends will die
So lead a clean and wholesome life
And enjoy them in the sky.

Berlin, 1931
Omnibus: Almanach auf das jahr 1932
26-Line to be Read at the casting of Scott
FitzGerald's Ball into the Sea from Eden Roc
(Antibes, Alpes Maritimes)

Whence from these gray
Heights unjockstrapped wholly stewed he
Flung
Himself
No.
Some waiter?
Yes.
Push tenderly oh green shoots of grass
Tickle not our Fitz's nostrils
Pass
The gray moving unbenfinneyed sea
depth deeper than ourdebt to Eliot
Fling flang them flung his own his
two finally his one
spherical, colloid, interstitial,
unprising lost to sight
in fright
natural
not artificial
no ripples make as sinking saking
sonknig sunk

Key West, 1935

27-Black-Ass Poem After Talking
to Palema Churchill

We leave them all quite easily
When dislike overcomes our love.
Though nothing is done easily
When there's been love.
We leave and go and go to where?
What treasures are untrusted there?
Who knows when treasures treasures are
Who's only seen them from afar?
Who, knowing treasure, does not fear
When he has seen it close and near?
Fear not, hie on, close up my lad
That all of gladness may be sad.

Paris, 20 December 1949
28-The Road to Avallon

The negro rich and nigger rich
Upon the road to Avallon
Wild natural mink is on their backs,
Their shoulders, sleeves, and on their flanks
One it has grown there is no thanks
So come along.
Nor criticize nor touch the brake
For confidence you must not shake.
You bastard, cur and kindred words
Assembled like some poor dog's turds
To speed you on your way.
Dogs must shit as well as men
I like dogs better
Say: Amen.

Paris, 22 December 1949

29-Country Poem with Little Country

When gin is gone and all is over
Then horses, bees and alsyke clover
Receive our sorrows and our joys:
Be known as well to all our boys
Without much noise.
The noises horses make are good
On turf on sandy roads and wood
The bee recedes and enters fast
He knows the role for which he's cast
The fighter-bomber lives forever
More truly when they're two together
But left wing shortages occur
Who, on the line, called
A dog a cur?

Paris, 22 December 1949
30-Lines to a Girl 5 Days  
After Her 21st Birthday

Back To The Palace  
And home to a stone  
She travels the fastest  
Who travels alone  
Back to the pasture  
And home to a bone  
She travels the fastest  
Who travels alone  
Back to all nothing  
And back to alone  
She travels the fastest  
Who travels alone  
But never worry, gentlemen  
Because there's Harry's Bar  
Alderas on The Lido  
In a low slung yellow car*  
Europeo's publishing  
Mondadori doesn't play  
Hate your friends  
Love all false things  
Some colts are fed on hay  
Wake up in the mornings  
Venice still is there  
Pigeons meet and beg and breed  
Where no sun lights the square.  
The things that we have loved are in the gray lagoon  
All the stones we walked on  
Walk on them alone  
Live alone and like it  
Like it for a day  
But I will not be alone, angrily she said.  
Only in your heart, he said. Only in your head.  
But I love to be alone, angrily she said.  
Yes, I know, he answered  
Yes I know, he said.  
But I will be the best one. I will lead the pack  
Sure, of course, I know you will. You have a right to be.  
Come back some time and tell me. Come back so I can see  
You and all your troubles. How hard you work each day.  
Yes I know he answered.  
Please do it in your own way.  
Do it in the morning when your mind is cold
Do it in the evening when everything is sold.
Do it in the springtime when springtime isn't there
Do it in the winter
We know winter well
Do it in every hot days
Try doing it in hell.
Trade bed for a pencil
Trade sorrow for a page
No work it out your own way
Have good luck at your age.

Finca Vigia, Cuba, December 1950

*Translator's note: Mr. H must be insane. They do not have cars on the Lido
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