5. LEVEL: THE CLAUSE

This chapter, which takes up the clausal analysis of the four novels, examines more specific relationships between form and meaning and starts with an analysis of certain independent (main) clause types (sec.5.1-5.3), then proceeds to an analysis of dependent clause-finite (sec.5.4-5.5).

5.1 Mood

Though grammatical mood has traditionally been considered a syntactic feature at the sentence level (e.g. Quirk et al. 1973:191), this study following Halliday (1985) places these purely formal variants within the clause level for the reason that a single sentence could have both declarative and interrogative moods:

I should have gotten the word sooner to Golz of the preparations they have made to meet the attack, but how could I send word about something until it happened? (III:294)

In spoken discourse, as Quirk et al. have noted, each of the four syntactic categories, viz., declarative, interrogative, imperative and exclamatory, perform different communication functions depending on the context of situation and the speaker-listener relationships. In

1 There is no one-to-one relationship between form and function; see Leech 1983:23, for example, for the degrees of overlap between form and function.
narrative fiction, on the other hand, the narratee being an implicit textual construct, the unmarked form is the declarative, while the other three are marked forms and nearly always function as markers of thought/speech representation, and are examined below.

5.1.1 Interrogatives in Novel I

There are only nine interrogatives in The Sun, two of which present the intense sharp, emotive, reaction of the narrator-protagonist to Robert Cohn's reaction to Frances' bitter diatribe against him:

Cohn looked up as I went in. His face was white. Why did he sit there? Why did he keep on taking it like that? (I:45).

These two interrogatives not only mark thought representation, but also mark an implicit emotive facet focalisation, and could be seen as the more vehement equivalents of 'I don't know why he sat there,' and 'I don't know why he kept on taking it like that' (which are only cognitive facet focalisations). The vehement intensity of the protagonist's feeling has also been suggested by the sudden slipping into an emotive facet focalisation from a purely perceptual facet focalisation. Another interrogative clause marks a free indirect discourse and is part of the narrator's transcript of Cohn's letter to him:

He was having a very quiet time, he said, . . .
but he was anxious to start on the fishing trip. *When would I be down?

The interrogative here has a textual writer (Cohn) and a reader (Jake), but performs the mimetic function (reality effect), convincing the narrator that the narrator did receive such a letter; indirectly it asserts the reliability of the narrator. The remaining interrogatives occur in passages of FIS (the transcribed conversation between the narrator and the manager of the bicycle team):

They started at six o' clock less a quarter in the morning. *Would I be up for the departure? I would certainly try to. *Would I like him to call me? It was very interesting? (I:191)

It may be noted that the answers to these questions in this FIS has more ironic emphasis than its DS counterpart could have.

5.1.2 Interrogatives in Novel II

Interrogatives in Farewell are also markers of thought/speech representation, 20 of the 46 interrogative marking speech representation, the remaining 26 marking thought representation. Interrogatives in FIS authenticate speech representation, and is exemplified in the following passage:

I said, yes, we would probably declare war on Turkey. *And on Bulgaria? . . . The Japanese want Hawaii, I said. *Where is Hawaii? It is in
the Pacific Ocean. *Why do the Japanese want it? They don't really want it, I said. (II:59)

Again as in the previous novel, interrogative clauses when they mark thought representation have functions other than asking for information. The interrogative in the following passage suggests Frederic's sudden disappointment, as his last moments with Catherine are soured by friction between them:

'This was the best hotel we could get in,' I said. I looked out the window . . . The lights from the hotel shone on the wet pavement. *Oh, hell, I thought, do we have to argue now?

This has obviously more emotive force than its declarative paraphrase 'I wish we did not have to argue now.' The interrogatives in the following passage of FDT powerfully expresses the protagonist's almost unbearable, painful anxiety as he waits outside during Catherine's protracted labour:

*But what if she should die? She can't die. *Yes but what if she should die? She can't, I tell you . . . It's only the first labour which is almost always protracted. Yes, but what if she should die? She can't die. *Why should she die? *What reason is there for her to die. (II:227)
5.1.3. Interrogatives in Novel III

In *For Whom* all the 183 interrogatives function as the formal markers of thought representation only. While answers were not expected in the interrogatives marking thought representation in the earlier novels, the protagonist of *For Whom*, given to bouts of introspection, sometimes answers the questions himself, as a strategy for presenting his moral stand:

Do you know it is wrong to kill? Yes. But you do it? Yes. And you still believe absolutely that your cause is right? Yes . . . But how many do you suppose you have killed? I don't know because I won't keep track. But do you know? Yes. How many? You can't be sure how many. (III:268)

In addition to such slightly overdone introspections rhetorical questions are also in evidence, the following passage being the FIT of the protagonist:

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 throats harden with the difficulty of saying my father, or my brother, or my mother, or my sister? (III:124)

The rhetorical effort tallies with the general rhetorical mode of narration of this novel. It may be noted that while the interrogatives in the earlier novels,
especially *The Sun* were the immediate spontaneous, sharp emotive reactions of the protagonist (real focalisations), interrogatives in *For Whom* usually question the general situation.

5.1.4. Interrogatives in Novel IV

As in the third novel, the 32 interrogatives in *The Old Man* occur exclusively in the FITs/FDTs of the old man. In this novel also the protagonist seeks answers to the questions he raises himself and are usually cognitive focalisations of the situation:

Why is it that all the fast-moving fish of the dark current have purple backs and usually purple stripes or spots? . . . Can it be anger, or the great speed he makes that brings them out? (IV:6)

While the above example presents the old man's inquisitiveness, interrogatives more often reveal the old man objectively pondering his situation and future course of action:

But he seems calm, he thought, and following his plan. But what is his plan, he thought. And what is mine? (IV:50)

Rhetorical questions are also in evidence, the following example presenting the old man's awareness of the inevitability of his choice in having to cut the line on which some other fish was hooked:
I will have lost two hundred fathoms of good Catalan cordel and the hooks and leaders. That can be replaced. *But who replaces this fish if I hook some fish and it cuts him off? (IV:42)

Two qualitative differences may be observed between the use of interrogatives in the earlier and later novels, apart from their greater frequency in the last two novels. Firstly, interrogatives in the earlier novels function as markers of both thought and speech representation, while interrogatives in the last two novels function as markers of thought representation only. Secondly, the interrogatives in the earlier novels were the immediate emotive reactions of the protagonist to his situation, while in For Whom they do not have the same immediacy and appear more forced, though in Old Man there is reversion to interrogatives presenting immediate, but cognitive reactions.

5.1.5 Imperatives in Novel I

Imperatives generally function as markers of thought/speech representation, but in The Sun this formal type has been exploited most creatively. Of the 10 imperative clauses in this novel, the first, which occurs in the second sentence of the novel has an important function:

Robert Cohn was once middleweight boxing champion of Princeton. *Do not think that I am
very much impressed by that as a boxing title.

(I:7)

While the first sentence is ambiguous about the position of the narrator, the imperative clause explicitly fixes the intradiegetie stance of the narrator later conformed in Ch.2. This direct address to the narratee establishes an immediate informal rapport with the rapport with the narratee, which will be built upon in the entire text. This negative imperative also sets the tone for the ironic portrayal of Cohn presented in the opening chapter. The next four imperative clauses occur in one of Jake's tense thought representations.

The Catholic Church had an awfully good way of handling all that. Good advice, anyway. Not to think about it. Oh, it was swell advice. *Try and take it some time. *Try and take it.

(I:29)

These imperatives with their "expressive repetition" (Leech 1983:69) could be considered either as pathetic appeals to the narratee, or as the bitter-sad self-remonstrations of the protagonist who knows the bitter, ironic impossibility of trying to follow the advice of the Church. A pun may also be read into the second pair of imperatives (implicational meaning) with the meaning slipping from the sense of 'taking the advice' to 'taking it' i.e., living with it, which the protagonist knows is the only alternative before him. The last five
imperatives cannot be strictly called imperatives:

That seemed to handle it. That was it. Send a
girl off with one man. Introduce him to another
to go of with him. Now go and bring her back.
And sign the wire with love. That was it all
right. (I:199)

These are pseudoi- imperatives as they project past
events, while a true imperative projects future actions,
and are the bitter-despondent reminiscences of the
protagonist who is always conscious of his helpless
condition. All the imperatives in thought representations
powerfully present the emotive states of mind of the
protagonist.

5.1.6 Imperatives in Novel II

Four of the 16 imperatives in Farewell function as
the formal markers of FDS as in following passage:

*Don't be loud, baby, Rinaldi said. We all know
you have been at the front . . . *Don't go.
Yes, we must go . . . come back quickly.
(II:60)

The remaining occurs in passages of thought representa-
tion; the following passage, where Frederic is import-
uning God to save Catherine's life, sees maximal use of
imperatives presenting Frederic's fervent pleas:

I knew she was going to die and I prayed that
she would not. *Don't let her die. *Oh, God,
please don't let her die. I'll do anything for you if you won't let her die. *Please, please, please dear God, don't let her die. (II.234)

5.1.7. Imperatives in Novel III

In For Whom all the imperative clauses function as markers of thought representation and are typically self-exhortations or self admonishments as in the following passages:

a. You bleary-eyed murderous sod, he thought. I'd like to clink this cup against your teeth. *Take it easy, he told himself, take it easy. (III:162)

b. Stop making dubious 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 . . . Don't lie to yourself, he thought. Nor make up literature about it. (III:254-255)

The repetitions in the following example present the protagonist courageously struggling to hold on to his ebbing consciousness in the final moments, as he lies alone waiting to confront the Fascist cavalry:

Think about them going through the wood. Think about them crossing a creek. Think about them riding through the heather . . . Think about them hiding up tomorrow. Think about them. God damn it, think about them. (III:411)
All these imperatives indirectly present the self-willed man of action in total control of himself. Sometimes the repetition indicates the violent anger of the protagonist, as for instance when the imperative *Muck* occurs 14 times in a nine sentence sequence (III:326). Imperatives also occur in the thought representations of other characters; the imperatives in the following passage suggest the intensely combative spirit of El Sordo:

Only one, he thought. We get only one... Look at him walking. Look what an animal. Look at him stride forward. This one is for me... come on, Comrade Voyager. Come striding. Keep on walking. Don't slow up. Come right along. (III:281).

5.1.8 Imperatives in Novel IV

All the 51 imperative clauses in *The Old Man* occur in thought representations and function typically as self-exhortations/advices:

a. *But remember to sleep, he thought. Make yourself do it and device some simple and sure way about the lines. Now go back and prepare the dolphin.* (IV:66)

b. He was a fish to keep a man all winter, he thought. *Don't think of that. *Just rest and try to get your hands in shape to defend what is left of him. (IV:96)
The qualitative difference between the use of imperatives in the earlier and the later novels is that imperatives being self-exhortations in the later novels present the self-controlled protagonist, while the imperatives in the earlier novels especially *The Sun* suggest the pained sensitivity of the protagonist.

5.1.9 Exclamatory Clauses.

Exclamatory clauses mark thought representation in the four novels. The first exclamatory clause in the following passage presents Jake Barnes' own cynical reaction to his philosophisings:

That was morality; things that made you disgusted afterwards. No, that must be immortality. That was a large statement. *What a lot of bilge I could think up at night. What rot! I could hear Brett say it. What rot!* (I:124)

The first exclamatory clause lacks the exclamation but reveals the moral integrity of Jake, while the other two are the protagonists rememberance of Brett's pet expression. The following exclamatory clause has more emotive force, being the only sentence of thought representation in the passage and presents the protagonist's spontaneous honest out burst at the ridiculousness of the facade he has just presented to the narratee.
But I could not sleep. There is no reason why because it is dark, you should look at things differently from when it is light. *The hell there isn't! (I:123)

In addition, are what may be called semi-exclamatory clauses, which present strongly emotive facet virtual focalisations of Brett:

a. To hell with Brett. To hell with you, Lady Ashley. (I:28)

b. To hell with women anyway. To hell with you, Brett Ashley. (I:123)

Farewell has only one exclamatory clause which brings out the anger and despair in the protagonist as he waits outside the operation theatre, battling with the fearful premonition of Catherine's death:

So now they got her in the end. You never got away with anything. *Get away, hell! (II:227)

Exclamatory clause in For Whom when they occur express the sudden or strong impulses of the protagonist or other characters, the unmarked functional mode of exclamatory clauses:

a. What a people they have been. What sons of bitches from Cortez, Pizarro, Menendez de Avila all down through Enrique Lister to Pablo. And what wonderful people. (III: 313)

b. 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! (III:288)
The only exclamatory clause in The Old Man occurs in the following passage of FDT; however there seems to be a gap between the sense and its formal representation, the exclamation making the statement say more than it means.

The oars are a good trick; but it has reached the time to play for safety! (IV:64)

On an overall assessment, all the three marked forms of mood clauses see maximal and most original exploitation in the earlier novels, especially The Sun and contributes to the implicit emotive force of these novels, while in the later novels they perform their regular functions creating predictable effects.

5.2 The Existential There Clause

The use of the existential there clause (also known as the expletive construction) has been recognised as a stylistic trait of Hemingway; Harry Levin, commenting on the frequency of the linking verb to be observes: "The substantive verb to be is predominant, characteristically introduced by the expletive" (1962:68), and notes the basic function of this construction: "The subject [there] does little more than point impersonally at its predicate: an object, a situation, an emotion" (ibid). Though expletives are often used to make minimal statements of existence ('There is a car here' equals 'A car exists here') (Chatman 1972:76), this construction
sees more powerful use in the narrative fiction of Hemingway.

The basic function of the existential 'there' construction in Hemingway may be noted. Levin in the same essay has observed that Hemingway derives his strength from a power to visualise episodes (1962:82); the expletive construction in Hemingway functions primarily as a vehicle of focalisation, especially perceptual facet focalisation.

5.2.1. The Existential Clause in Novel I

122 of the 149 existential clauses in The Sun (82%) are vehicles of perceptual facet focalisation, typically exemplified in the following passages:

a. The taxi went up the hill, . . . then turned onto the cobbles of the Rue Mouffetard. *There were lighted bars and late open shops on each side of the street. (I:24)

b. It was all sandy pine country full of heather. *There were little clearings with houses in them . . . (I:75)

c. Then we crossed a wide plain and *there was a big river off on the right shining in the Sun . . . (I:79)

The existential construction functions as a vehicle of focalisation only if the there points to a physical object in the textual world; e.g. "There were trees
inside and a low, store house" (1:115). By contrast, for example, when James employs the existential construction the nouns introduced by the there are frequently psychological nouns ("There was little fear . . .", ) or deictic nouns ("There was something else"), exemplifying James' tendency towards abstraction (Chatman 1972:77); these constructions are also within focalisations rather than perceptual facet focalisations.

The reader's response to the expletive construction presenting a perceptual facet focalisation is affected in two ways: (i) the introductory there by pointing impersonally to the predicate helps effacement of the focaliser, giving an objectwstance to the narrator-focaliser vis-a-vis the focalised object/situation, and (ii) through this focaliser-effacement the focalised is foregrounded, bringing the narratee-reader into more direct contact with the focalised, effecting an emphatic focalisation. Both the objectivity and the emphatic quality of focalisation is perhaps more evident in those constructions where the expletive 'destabilises' the progressive: compare for example 'Children were playing in the garden' with 'There were children playing in the garden' with 'There were children playing in the garden,' the first emphasising the agent and the action, the second the composite scene 'Children playing'. Examples in the The Sun are:
a. There were wild strawberries growing on the sunny side of the ridge in a little clearing in the trees. (I:98)
b. In front of the ticket booth out in the square there were two lines of people waiting. (I:157)
c. We were going through farming country with rocky hills that sloped down into the fields. The grain-fields went up the hillsides. Now as we went higher *there was a wind blowing the grain. (I:88)

A further effect of the existential construction is evident in the last example; this last clause suggests the focaliser's tactile awareness of the wind in a way in which the progressive form 'a wind was blowing the grain' does not. Existential clauses assert the existence of the focalised and for the focaliser to state "There was a wind..." he must have felt it, while the statement 'a wind was blowing the grain' localises the effect of the wind to the grain field thus helping a more powerful concretisation in the reader. The effect of the existential assertion is also evident in the following example:

The path crossed the stream on a foot log. The log was surfaced off, and *there was a sapling bent across for a rail. (I:97)

Here the reader's awareness of the protagonist's awareness of the uniqueness of the hand rail is
attributable to the existential construction; its unmarked form 'a sapling was bent across for a rail' with its syntactic parallelism with the previous clause would have been a more factual focalisation.

Factualness predominates when the focalised object is a generalised situation (abstraction):

a. Brett was gone, . . . *there was plenty of work to do . . . (I:37)
b. *There had been a grand theatrical season . . . (I:59)
c. At noon on Sunday, the 6th of July, the fiesta exploded. *There is no other way to describe it. (I:126)

When the expletive there introduces a gerundised verb or an abstract noun the focalisation shifts into the emotive or cognitive facets (also presenting the psychological state of the focaliser):

a. *There was the pleasant early morning feeling of a hot day. (I:32)
b. *There was much wine, *an ignored tension, *and a feeling of things coming you could not prevent happening. (I:122)
c. He [Cohn] cared nothing for boxing . . . *There was a certain inner comfort in knowing that he could knock down anybody who was snooty to him . . . (I:7)
The last example above is noteworthy because of its marked effects; the expletive here presents the mental state not of the narrator but of Cohn. The unmarked form 'He felt a certain inner comfort' would only have implied that the narrator was divulging privileged knowledge of the state of Cohn's mind, but here the narrator-protagonist, using the structural sleight-of-hand of the expletive construction, while presenting his coloured version of Cohn's mental state, has created the illusion that the narratee-reader has directly glimpsed this state of Cohn's mind.

The focalisations captured through the expletive can also be virtual focalisations; in the following example the narrator's eager anticipation for the serenity of San Sebastian is suggested through his visualisation of the beach there:

*There was a fine beach there. *There were wonderful trees. . . . and *there were many children sent down. . . . (I:193)

It may be remembered that presentation of factualness, psychological states and virtual focalisations through the expletive is limited to 27 expletive clauses out of 149.

5.2.2 The Existential Clauses in Novel II

There is a drastic fall in the number of existential clauses functioning as vehicles of perceptual facet
focalisation in *Farewell* - 113 out of the 189 existential clauses (50%); a few examples of perceptual facet focalisation in expletives are given below:

a. *Ahead there was a rounded turn-off in the road . . . *There were troops on this road. (II:36).

b. Ahead across the fields was a farmhouse. *There were trees around it and the farm buildings were built against the house. *There was a balcony along the second floor. . . (II:154-55)

The objective emphatic quality of focalisations are again evident in the destabilised progressive or passive constructions:

a. *[In] the column there were carts loaded with household goods; *there were mirrors projecting up between mattresses, *and chickens and ducks tied to carts. *There was a sewing-machine on the cart ahead of us in the rain. (II:143)

b. There was a fine November rain falling. . . (II:198)

This last example also presents the narrator-focaliser as experiencer as in the example "There was a wind blowing. . ." in the last novel.

40 of the 189 expletives present virtual external focalisation, which could be an index for the lesser visual impact of this novel; moreover when the focalisations are through the perceptual facet, they
emphasise factualness (narration) rather than focalisation; this is clearly evident in ch.1 which has 15 clauses of existential assertion; a few examples follow:

a. The plain was rich with crops; *there were many orchards of fruit trees . . . *There was much traffic at night and *many mules on the roads . . . *There were big guns too, that passed in the day . . . *There were mists over the river and *clouds on the mountain . . . (I:7)

Factualness is evident in the following examples, often the result of a generalised or abstract NP in the predicate:

a. But now I was tired, and *there was nothing to do . . . (II:120)
b. *There was no more disorder than in an advance. (II:135)
c. *There were three other patients in the hospital now. (II:80)

Again, as in the previous novel, the noun introduced by the *there could be a gerund; Levin has noted that Hemingway exhibits a "tendency to immobilise verbs by transposing them into gerunds" (1962:78) and instead of saying 'they fought' or "I did not feel' he writes "There was fighting" (II:7) and "There was not the feeling of a storm coming" (II:7). What may be noted is that when such instances occur in intradiegetic narration they are cognitive/emotive facet focalisations; for example:
*There was that beginning of a feeling of dryness in the nose that meant the day would be hot later on.* (II:16)

but when gerunds in this syntactic construction occur in extradiegetic narration they emphasise narration (fact) rather than focalisation as in Levin's example above:

There was fighting in the mountains. . . (II:7)

5.2.3 The Existential Clause in Novel III

The de-emphasis on focalisation in *For Whom* is clearly reflected in the figures for expletives; of the 135 expletives only 56 (42%) function as vehicles of focalisation, while the majority (60) occur in the FDTs of the protagonist. However the basic function of expletives are clearly in evidence in this novel also; for example on the page with the maximum number of expletives (7) Robert Jordan is intently, objectively and cognitively focalising the guard cabin on the bridge:

Robert Jordan put up his field glasses. . . and there was the bridge . . . *There was a worn, blackened leather wine bottle on the wall of the sentry box, *there were some newspapers and *there was no telephone. . . *There was a charcoal brazier outside the sentry box . . . *There were some fire-blackened empty tines in the ashes under it. (III:39)

(The first *there* is an adverbial rather than the introductory *there*). Other examples of expletives
functioning as vehicles of focalisation are:
a. "There was heather growing where he stood. *There were gray boulders rising from the yellow bracken... (III:90)
b. *There were big bare patches now on the southern slope... (III:262)

Factualness predominates when expletives occur in the EDTs of the protagonist, the protagonist asserting facts/truths though the expletives:
a. *There is a wind that blows through battle. (III:164)
b. Don't go romanticiting them, he thought. *There are as many sorts of Spanish as there are Americans. (III:184)
c. *There is no finer and no worse people in the world. (III:313)

Expressive repetition of this structural type is also in evidence, though again with the tendency towards over-expression.

If he were going to form judgements he would from them afterwards. And there would be plenty of material to draw them from. *There was plenty already. *There was a little too much sometimes. (III:125)

5.2.4. The Existential Clause in Novel IV

The Old Man has only 41 expletives main clauses of which 25 presents facts, 19 are the vehicles of
functioning as vehicles of focalisation are:

a. *There was heather growing where he stood. *There were gray boulders rising from the yellow bracken. . . (III:90)

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5.2.4. The Existential Clause in Novel IV

The _Old Man_ has only 41 expletives main clauses of which 25 presents facts, 19 are the vehicles of
focalisation and 8 occur in the FITs/FDTs of the protagonist. The following passages present focalisations:

a. [I]n it [the shack] there was a bed, a table, one chair and a place on the dirt floor to cook with charcoal. (V:10)
b. He slid the carcass overboard and looked... *But there was only the light of its slow descent. (IV:67)

The first of the following passages is a truth-assertion rather than a focalisation, presenting the narrator's knowledge of events, while the second instance clearly emphasises narration (a fact):

a. *There were other boats from the other beaches going out to sea... (IV:21)
b. 'Ay,' he said aloud. *There is no translation for this word... (IV:92)

The last example below could be considered as the FITs of the old man:

I should have chopped the bill off to fight them with, he thought. *But there was no hatchet and *then there was no knife. (IV:100)

5.2.5 A Comparative Analysis of Novel III and IV

This section offers a statistical corroboration for an aspect of narrative technique noted above. It had seen noted that the external narrator-focaliser; of For Whom constantly sought a self-effacement, thereby creating an
objective mode of narration, while the narration of *The Old Man* was by a sympathetic involved narrator-focaliser. This relative degree of involvement is clearly evident in the functional exploitation of expletives.

The two main functions of expletives in the last two novels were to present focalisations and truth-assertions; on the basis of the vehicle of focalisation the following classifications were made, exemplifying passages focalising each type.

(i) Narrator as focaliser

a. *On that same night in Madrid there were many people at the Hotel Gayloard . . . *There were two sentries seated on chairs inside the door . . . (III:314)

(ii) Protagonist (or others) as focaliser:

a. He went into the cave:

   It was warm and smoky in the cave. *There was a table along one wall with a tallow candle. . . (III:49)

(iii) Narratoar/Protagonist as focaliser

   When the wind came from the east a smell came from the shark factory; *but today there was only the faint edge of the odour. (Iv:7)

(iv) Narrator as asserter of fact:

a. *There was no way for Anselmo to know that the woman was keeping the girl there to keep her from hearing the conversation. (III:290)
b. *Once there had been a tinted photograph of his wife on the wall... (IV:11)

(v) Protagonist as asserter of fact: (these instances are always the FITs/FDTs of the protagonist)

a. He was not worried about any of that. *But there were other things. (III:12)

b. He knew quite well the pattern of what could happen he reached the inner part of the current. *But there was nothing to be done how. (V:89)

(vi) Narrator/Protagonist as asserter of fact:

Each sardine was hooked through both so that they made a half garland on the projecting steel. *There was no part of the hook that a great fish could feel which was not sweet-smelling and good-tasting. (IV:29)

The following table of relative frequencies clearly indicate the greater degree of involvement of the narrator of the last novel.

Table 10. Relative Frequencies of Functional Modes of Expletives in Novels III and IV.

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<th>Novel III</th>
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<tr>
<td>Narr. as focaliser</td>
<td>4</td>
<td>6.7%</td>
<td>9</td>
<td>47.4%</td>
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<tr>
<td>Prot. as focaliser</td>
<td>43</td>
<td>71.7%</td>
<td>9</td>
<td>47.4%</td>
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<tr>
<td>Other as focaliser</td>
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<td>21.6%</td>
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<td>Total</td>
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<td></td>
<td>19</td>
<td></td>
</tr>
</tbody>
</table>
Narr. as truth asserter.  | 9 12%  | 8 36.4%
Prot. as truth asserter | 62 82.7%  | 12 54.5%
Others as truth asserter | 4 5.3%  | 2 9.1%
Total | ---- | ----

What is noteworthy about these figures is that even within just this structural type the overall narratlonal texture is clearly discernible.

Summing up this section on expletives the following points may be noted:

(i) Expletives exhibit three main structural pattern with broadly identifiable functions:

Pattern: Introductory **there**  
Function: presents: introducing:

a. a concrete NP  
b. a gerund  
c. general/abstract NP

a. Perceptual facet focalisation  
b. cognitive/emotive facet focalisation or fact  
c. fact.

(ii) These functional trends at the microcosm of the existential construction seem to have captured the essence of the microcosm of the content-structure organisation and total aesthetic quality of the four novels. The aesthetic qualities could be compared if it is conceded that narration of perceptual facet focalisations have more suggestive force and effect a more powerfull 'visual' reading experience, than the
narration of fact (expletives in FDTs included); the following relative frequencies could therefore be an index of the aesthetic quality of the four novels.

\[ \text{Fig. Relative Frequencies of Focalisations and Facts in the Existential clauses of the four novels.} \]

5.3 Co-ordination

According to Harry Levin, Hemingway maintains the purity of his line by avoiding subordinate clauses and attributes the fluidity of his narration to his tendency to link clauses through co-ordination (1962:80). The two parameters which could most clearly index the linearity of Hemingway's prose and his tendency towards co-ordination are the main clause to subordinate clause (finite) ratio and the relative frequency of co-ordinated clauses within main clauses, a co-ordinated clauses being defined as the second or subsequent main clause in a sentence, both these statistics being given below.
Table 11. Index of the Linear Movement of Hemingway's Prose

<table>
<thead>
<tr>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC:SOC-F ratio</td>
<td>5.3</td>
<td>4.8</td>
<td>2.5</td>
</tr>
<tr>
<td>Rel. Freq. of co-ordinated main clauses</td>
<td>36%</td>
<td>39%</td>
<td>34%</td>
</tr>
</tbody>
</table>

While these figures speak for themselves, the aesthetic force of these values could be better grasped if the meaning effects attained through co-ordination are carefully scrutinised. This study examines co-ordination in terms of two of its formal aspects, which are cumulatively responsible for the effects attainable through co-ordination, viz., (i) the nature of the co-ordinator, and (ii) ellipsis.

5.3.1. Co-ordinators and Meaning

While commenting on Hemingway's sytlistic trait of co-ordination, all critics have noted his maximal exploitation of the syndetic co-ordinator and (e.g. Levin 1962:81; Warren 1947:18; Gurko 1968; Oliver 1985:228 etc); Hemingway himself told Lillian Ross that he "used the word consciously over and over the way Mr. Johann Sebastian Bach used a note in music when he was omitting counterpoint" (Ross 1950:60). However, as noted in the first chapter, a movement from the exploitation of this co-ordinater to a psychological reading of character would be invalid and superflous; for example R.P. Warren's contention that this stylistic habit suggests a vision of a "dislocated and ununified world"
(1947:18) is invalid for two reasons: (i) the use of and more often than not serves an immediate rhetorical purpose end (ii) it does not suggest dislocated or ununited relationships but only signals that the relationships are implicit and left to the reader to fill in. This section therefore mainly examines the meaning effects released through the choice between the syndetic co-ordinator and and the asyndetic co-ordinator, the orthographic 'comma' [,]. The primary strategy for this is to set up a contrast between the unmarked and marked forms, approaching the problem from the perspectives of (i) the classification of compound sentences into those presenting fact/focalisation and those presenting motion, made above (ch.4); and (ii) narrative technique.

The most unmarked forms of co-ordination, which are determined by the number of co-ordinated clauses, may be noted; if the sentence has only one co-ordinated clause the co-ordinator is the syndetic and, and if the sentence has more than one co-ordinated clause all co-ordinators except the last is asyndetic the last being syndetic:

a. We went to the bar under the grandstand and had a whisky and soda apiece. (II:96)

b. Bill Gorton arrived, put up a couple of days at the flat and went off to Vienna. (I:59)

5.3.1.1. Co-ordinators in Sequence of Motion:

Intradicgetic Narration

Examples of the most unmarked forms in this
The following general observation could be made of the unmarked forms:

(i) the action in each clause is given equal emphasis or suggests a continuing sequence of motion,

(ii) they indicate the narrator's neutral emotive stance towards the events, and

(iii) strict chronological sequencing is followed. Usually any change in the unmarked form releases meaning, often with emotive reasonances.

Perhaps the least marked form is the presence of both co-ordinators before the final clause, which occurs frequently:

a. The count stood up, unbuttoned his vest, and opened his shirt. (I:52)

b. I lit the lamp beside the bed, turned off the gas, and opened the wide windows.
c. 'The old man drove the knife on the oar into the juncture, withdrew it, and drove it again into the shark's yellow cat-like eyes. (IV:93) However this double co-ordinator has a more emphatic effect than the unmarked form, and counterpoises the general trailing effect of the final main clause (see Leech and Short 1981:226) (cf. 'The old man drove the knife into the juncture, withdrew it and drove it in again . . .'). Depending on the semantic weight of the lexical words the action takes on tension or significance, as in the following longer sequence which suggests the careful, deliberate, smooth movements of Pedro Romero as he prepares to kill the bull.

Out in the centre of the ring Romero profiled in front of the bull, drew the sword out from the folds of the nuleta, rose on his toes, and sighted along the blade. (I:182)

However more often the sequence of main clauses linked by the asyndetic co-ordinator produces a relaxed tone of narration, especially when the narrator's own actions are presented:

I went into a bathing cabin, undressed, put on my suit, and walked across the smooth sand to the sea. (I:195)

The narration inevitably takes on an emotive charge when the asyndetic co-ordinator is replaced by the syndetic and to depict a sequence of motion; even out of
the following example show their emotive force:

a. We ate the sandwiches and drank the chablis and watched the country out of the window. (I:73)

b. The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength... He felt the iron go in and leaned on it and drove it further and then pushed all his weight after it. (IV:80)

The syndetic and in the first example signals Jake and Bill's relaxed enjoyment during the train trip and the second example narrates a climatic action, the old man's final effort of killing the fish. The emotive charge of the above example may be compared with the factualness of their unmarked forms" 'We ate the sandwiches, drank the chablis and watched the country out of the window;' 'He felt the iron go in, leaned on it, drove it forward and then pushed all his weight after it' etc.

Another marked form is total asyndetic co-ordination, i.e. the unmarked, final syndetic co-ordinator is replaced by the asyndetic co-ordinator; there are only four such instances in the four novels and all of them occur in The Sun; two of the four instances are presented below.

a. Bill sat down, opened up his bag, laid a big trout on the grass. (I:1012)

The final asyndetic co-ordinator presents the slow
deliberateness of Bill's action suggesting his pride as he displays his catch to Jake. In the following example also the action in the final clause is emphasised through the marked co-ordinator, suggesting the brusqueness of Jake's action as he tries to reach a level of clear headedness after being drunk "blind as a tick".

d. The world was not wheeling any more. It was just very clear and bright, and inclined to blur at the edges. *I washed, brushed my hair.*

(I:187)

The other examples are the sentences beginning (i) "I went out onto the sidewalk. . . " (I:27); (ii) "He looked at his face . . . ." (I:86), both instances again effecting a more vibrant concretisation of the actions.

Keeping in mind the emotive force of marked syndetic co-ordination, a further functional tendency of marked syndetic co-ordinators may be noted. Often marked syndetic co-ordinators set up hierarchies or collocates between clauses, the syndetic co-ordinator suggesting the 'togetherness' of the action and the asyndetic co-ordinator the separateness of the action, as in the following sentences.

a. I unpacked my bags and stacked my books on the table beside the head of the bed, put out my shaving things, hung up some clothes in the big armoire, and made up a bundle for the laundry. (I:195)
b. I paid for the cartridges and the pistol, filled the magazine and put it in place, put the pistol in my empty holster, filled the extra clips with cartridges and put them in the leather slots on the holster and then buckled my belt. (II:109)

c. The gypsy picked up the hares and slipped back through the rocks and Robert Jordan looked out across the flat opening . . . (III:245)

d. He simply woke, looked out the open door at the moon and unrolled his trousers and put them on. (IV:19)

It is possible to conceive of an 'IC' analysis for these clauses:

<table>
<thead>
<tr>
<th>I unpacked and stacked, put out, hung up and made up my books my books my shaving some a bundle . . . things clothes... . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. I paid filled and put it put the filled and put them for the the in place pistol the in the catri- magazine . . . . extra leather dges . . .</td>
</tr>
<tr>
<td>and then buckled my belt</td>
</tr>
<tr>
<td>c. The gypsy and slipped back and Robert 'Jordan picked up through the the hare rocks</td>
</tr>
<tr>
<td>d. He simply looked out and unrolled and put them his trousers on</td>
</tr>
</tbody>
</table>

OR

He simply woke ... at the moon and unrolled and put them on his trousers.
The ICs the first example imply that the actions in the first two clauses occurred alternately in the same story-time period, and indirectly suggest the calm meticulousness of Jake who does not waste a movement. In the other examples though there is progression in story time between the immediate constituents, these collocates tally with the reader's notion of the togetherness of certain actions. In the last example, while the unmarked syndetic co-ordinator before the third clause would have avoided the ambiguity, the possibility of the last reading triggers of the cause-effect relationship between clauses 2 and 3 (the implication being that the old man has realised the time from the position of the moon). A negated immediate constituency without marked co-ordinators could also produce marked effects, as in the following example:

The two policemen tore out, collared him, one hit him with a club, and they dragged him against the fence and stood flattened out against the fence . . . (I:163)

Here the sudden vehemence and quick finality of the actions in the first three clauses owes to the negation of the immediate constituency between clauses 1 and 2; the unmarked from, 'The two policemen tore out and collared him' could not have produced this emphatic finality.
Co-ordinators therefore effect four basic meaning changes:

(i) the unmarked asyndetic co-ordinators in non-final position normally presents a factual narration of action with a relaxed tone of narration,

(ii) total syndetic co-ordination supplies an emotive charge to the narrated actions,

(iii) final asyndetic co-ordinators emphasise the action in the final clause producing effects depending on the context of the situation and

(iv) non-final syndetic co-ordinators could create collocates between clauses releasing both ideational and implicational meaning.

5.3.1.2 Co-ordinators in Sequence of Fact: Interdiegetic Narration

As with the sequence of motion in co-ordinated clauses, the unmarked co-ordinators for co-ordinated clauses presenting facts/focalisations generally produce an effect of factualness, but if they present focalisations they could also suggest the careful perceptivity of the focaliser, as in the following examples:

a. The woman sent a girl with us to show the room. *There were two beds, a wash-stand, a clothes-chest, and a big, framed steel-engraving of Nuestra Senora de Roncesvalles,
[The dining room] had a stone floor, low ceiling and was oak panelled. (I:92)

More significant is the use of total syndetic coordination, which again supplies an emotive charge to the focalisation; the best instance of this mode perhaps could be Frederic's focalisations during his experience of wounding:

Then there was a flash, as a blast-furnace door is flung open, and a roar that started white and went red and on and on and on in a rushing wind... There was a great splashing and I saw the star-shells go up and burst and float whitely and rockets going up and heard the bombs, all this in moment, and then I heard close to me someone saying, 'Mama mia! Oh, Mama mia!' (II:44).

Sometimes however such focalisations appear forced and arty, though not without connotative force:

The fields were green and there were small green shoots on the vines, the trees along the road had small leaves and a breeze came from the sea. (II:12)

But the more convincing and powerful use of marked co-ordinators occur in The Sun, which, as noted, lays strong emphasis on focalisation. This novel frequently sees, in addition to syndetic co-ordinators in pre-final
positions, the use of double co-ordinators producing emotive and emphatic effects simultaneously and presenting the intense perceptivity of the protagonist; one of the more striking instances is given below:

It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incense, and there were some wonderful big windows. (I:81)

(Cf. 'It was dim and dark and the pillars went high up, there were people praying, it smelt of incense and there were some wonderful big windows'). Another similar example is the following example, but with a slight difference:

There was a crowd of kids watching the car, and the square was hot, and the trees were green, and the flags hung on their staffs, and it was good to get out of the sun and under the shade of the arcade . . . (I:79)

Here the shift from a perceptual facet focalisation to a within self-focalisation in the last clause may be noted, with the implication that as the focaliser was appreciatively focalising he felt the heat and moved into the shade of the arcade. A further example of this slipping between modes of focalisation is the following sentence:

There were pigeons out in the square, and the houses were a yellow, sun-baked coloured, and I did not want to leave the cafe. (I:76)
Here the focaliser, without saying it, has, through the final within self focalisation, suggested that he was revelling in his focalisation.

Final asyndetic co-ordinators could also create marked meaning effects. There are only two such instances, both occurring in The Sun:

a. It was a good morning, there were high white clouds above the mountains. (I:126)

The implicational meaning released by the asyndetic co-ordinator is that the second clause is the specific reason for the general statement in the first clause; the unmarked from 'It was a good morning and their were high clouds . . .' presents two separate focalisatIons with progress in story time with each clause. In the second example the final asyndetic co-ordinator suggests the precise focalisation of Jake through binoculars:

I looked through the glasses. . . Romero was in the centre, Belmonte on his left, Marcial on his right. (I:176)

5.3.1.3 Co-ordinators in Sequence Fact: Extradiegetic Narration

The unmarked form of the co-ordination in an extradiegetic narration of a sequence of fact is presented below and again presents an informal and relaxed narrational tone:

Brett was gone, I was not bothered by Cohn's troubles, I rather enjoyed not having to play
tennis, there was plenty of work to do, I went often to the races, dined with friends and put in some extra work at the office . . . (I:59) The tone however grows more formal with the introduction of the marked syndetic co-ordinator in pre-final positions:

The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching and the dust rising and the leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves. (II:7)

The sequence of facts/focalisations could take on emphatic/emotive significance when there is double co-ordination as in the following example:

He was more enthusiastic about America than ever, and he was not so simple, and he was not so nice.

Another important factor which may be noted is that in extradiegetic narration the additive semantic relationship between clauses predominates (see Quirk et al 1973:257 about the additive relationship), with loose or unspecified temporal relationship between clauses. An ignorance of this fact has led to certain unh untenable charges against Hemingway. Leon Edel, for example, who maintains that Hemingway had no style but only a series of "charming tricks" (1962:170), puts forward as evidence
Hemingway's purported tendency of juxtaposing apparent incongruities, as in the following sentence, which he nevertheless concedes, is a successful non sequitur yoking together the ideas of life and death.

There were many more guns around and the spring had come. (II:12)

His example of a mere incongruity is the sentence

The river ran behind us and the town had been captured very handsomely. (II:8)

Young rushes to Hemingway's defense with the assertion that given the situation of war and the strategic importance of locale the relationship is logical (1962:172). This argument is superfluous as such instances only signal the extradiegetic stance of the narrator; in an intradiegetic narration such an instance would be a serious blemish. What has to be noted is that too much of in extradiegetic narration tends towards monotony and loss of immediacy. Such other instances, which however have little impact on the logical structure of the sentence and disturbs the flow of narration are infrequent and restricted to:

a. The sun was almost out from behind the clouds and the body of the sergeant lay beside the hedge. (II:148)

This sentence however occurs in a section of intradiegetic narration and is Frederic's disconnected focalisations as he sits disheartened, his trucks having stalled in the mud during the retreat.
b. Crowell's head was bandaged and he did not care much about the races. (II:94)

The following sentences clearly show the extradiegetic bias of such apparently unconnected clauses, being a simultaneous focalisation of different spatial locations:

c. So he [Andre Marty] sat there with Robert Jordan's dispatch to Golz in his pocket and Gomez and Andres waited in the guardroom and Andres waited in the guard room and Robert Jordan lay in the woods above the bridge. (III:370)

d. There was a small sea rising with the wind coming up from the east and at noon the old man's left hand was uncramped. (IV:54)

e. His straw hat was for back on the back of his head and he sank further into the bow with the pull of the line as she felt the fish turn. (IV:76)

These are by no means conscious stylistics tricks, but are unconvincingly managed inter-clausal relationships.

The main points observed in this section may be reiterated:

(i) Marked co-ordinators, whether occurring in a sequence of main clauses presenting fact or motion nearly always release implicational meaning with impact on emphasis, emotive force, narrational tone or ideational meaning.
Strict chronological sequencing is followed between clauses in an intradiegetic narration while extradiegetic narration has looser temporal relationships between clauses which may loosen the other semantic relationships between these clauses.

5.3.2 Co-ordination and Ellipsis

The second of the two formal features of co-ordination may now be examined; the effects attained through the use of co-ordinators may be kept in mind during the following analysis of ellipsis.

Ellipsis in co-ordination is a textual function; on the basis of the type of ellipsis co-ordinated clauses have been classified into four types:

(i) Clauses with zero-ellipsis i.e. non-ellipsis of clause elements.

(ii) Clauses with subject-ellipsis ('-S'; read 'minus S'), which also include the sentence where the formal element carrying tense, the operator, is ellided.

(iii) Clauses with ellision of both subject and predicator (-SP), and

(iv) Clauses with only predicator-ellipsis (-P).

Examples of each type are given below:

Type (i) The sun was in Robert Jordan's eyes and *the bridge showed only in outline. (III:38)

(ii) a. We ate the sandwiches and *drank the chablis and *watched the country out of the window (I:73)
b. The ring was rolled *and sprinkled. *(I:125)

(iii) The water was clear and *swiftly moving and *blue in the channels. *(II:7)

(iv) The leaves all fell from the chestnut tees and the branches were bare and *the trunks black with rain. *(II:7)

Type (i) co-ordination occurs when the subjects in the juxtaposed clauses are different, types (ii) and (iii) occur when the subject referents are identical; however this ellipsis could be blocked by a large intervening textual space between the main clauses (e.g. "In California he fell among literary people and as he still had a little of the fifty thousand left, in a short time he was backing a review of the arts", I:8), and type (iv) occurs only when the lexical structures of the predications are identical. The following table sets out the frequencies of the four types of co-ordinated clauses.

Table 12: Frequencies of Co-ordinated Clause Types.

<table>
<thead>
<tr>
<th></th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-ellipsis</td>
<td>674 (39%)</td>
<td>1049 (42%)</td>
<td>1202 (45%)</td>
<td>431 (52%)</td>
</tr>
<tr>
<td>-S</td>
<td>752 (44%)</td>
<td>952 (38%)</td>
<td>1041 (39%)</td>
<td>279 (34%)</td>
</tr>
<tr>
<td>-SP</td>
<td>282 (17%)</td>
<td>487 (19%)</td>
<td>423 (16%)</td>
<td>120 (14%)</td>
</tr>
<tr>
<td>-P</td>
<td>3 (0%)</td>
<td>12 (1%)</td>
<td>11 (0%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>Total</td>
<td>1711</td>
<td>2500</td>
<td>2677</td>
<td>830</td>
</tr>
</tbody>
</table>
5.3.2.1 Type (I) Co-ordinated Clause

Again an appeal could be made to both functional trends in co-ordinated clauses and narrative technique to analyse ellipsis; various concretisations are effected in the reader depending on the functions of the clauses and the position of the narrator.

Co-ordinated clauses with zero ellipsis which present the sequence of motion indicate that the focalised are different in each of the clauses and usually mark a new event on the story line (cf. 'Kernel' events in Rimmon-Kenon 1983:16, which opens up alternatives in action)

a. Finally . . . the bus started and *Robert Cohn waved goodbye to us and *all the Basques waved goodbye to him. (I:87)

b. We get into Milan early in the morning and *they unloaded us in the freight yard. (I:62)

When the co-ordinated clauses present focalisations in intradiegetic narration, they often signal the shifting gaze of the focaliser from one object to the other (in perceptual facet focalisation), the focalised in the type (i) unmarked co-ordinated clause being different; this functional trend is most evident in the first novel with its emphasis on focalisation:

a. There was a crowd of kids watching the car and *the square was hot, and *the trees were green, and *the flags hung on their staffs. (I:79)
b. It was dim and dark and *the pillars went high up and *there were people praying, and *it smelt of incense, and *there were some wonderful big windows. (I:81)

When facts are presented through the co-ordinated clauses, especially in extradiegetic narration they build up the fiction through the additive relationship.

a. The divorce was arranged and *Robert Cohn went out to the coast. (I:8)

b. At the start of the winter came the permanent rain and *with the rain came the cholera. (II:8)

The marked form of the type (i) coordinated clause i.e. those with non-ellipsis of subject but with identical subject referents nearly always give an extra significance to the action, fact or focalisation in the co-ordinated clause. In the following sentence the non-ellipsis of the second subject suggests Jake's and Brett's (especially Jake's) intense consciousness of each other and of their permanently blighted relationship, while together in the taxi:

We were sitting apart and *we jolted close together going down the old street. (I:24)

The marked co-ordinated clause suggests the emotional impact on Jake of Brett's sudden proximity (cf. the factualness and normal relationship in 'We were sitting apart and *jolted close together . . .'). In the follo-
wing example the calm, heavy, deliberateness of Pablo's action is suggested by the non-ellipsis of the identical subject:

He looked at her quite deliberately and *then he looked across the table at Robert Jordan. He looked at him a long time deliberately and *then he looked back at the women again (III:56)

Similarly non-ellipsis while presenting focalisation emphasises the focalisation in the co-ordinated clause; in the first of the following examples the co-ordinated clause presents the focaliser's sharp awareness, with a touch of ironical humour, of the state of Harvey Stone's face:

a. [A]nd outside, alone, sat Harvey stone. He had a pile of saucers in front of him, and *he needed shave. (I:37)

b. [T]here was snow on the guns and *there were paths in the snow going back to the latrines behind trenches. (II:9)

Perhaps the most marked effects have been attained in the presentation of facts. The marked co-ordinate clauses in the following example clearly suggest, the narrator's strong dislike for Robert Cohn:

He [Cohn] was more enthusiastic about America than ever, and *he was not so simple, and *he was not so nice. (I:10)
(The use of the double do-ordinators may be noted) A similar effect results in the following sentence where the strong irony in the narration is also caused by the shifting from the narrator's coloured focalisation of Cohn's focalisation of himself to the narrator's direct but coloured focalisation of Cohn in the last clause:

This [his nose broken in boxing] increased Cohn's dislike for boxing, but it gave him a certain satisfaction of some strange sort, and *it certainly improved his nose. (I:7)

In the following example the marked form creates a slightly pontificating tone of the narration:

You do not know how long you are in a river when the current moves swiftly. It seems a long time and *it may be very short. (I:163)

(cf. the more informal 'It seems a long time but may be very short')

The least percentage value for this type of co-ordinated clauses in The Sun implies the intense focus of the narrator-focaliser on the immediate situations while the highest value of The Old Man implies a more diffuse representation of the narrated situation.

5.3.2.2 Type (ii) Co-ordinated Clause

The basic function of type (ii) co-ordinated clause in intradiegetic narration is to present the sequence of continuous motion by a single actor:
But he united the harpoon rope from the bitt, *passed it through the fish's gills and out his jaws, *made a turn around his sword then *passed the rope through the other gill, *made another turn around the bill and knotted the double rope and *made it fast to the bitt inn the bow. (IV:82)

In the extradiegetic narration this formal type piles on details on one topic:

a. He was married five years, had three children, *lost most of the fifty thousand dollars his father left him, . . . *hardened into a rather attractive mould under domestic happiness with a rich wife; and just when he had made up his mind to leave his wife she left him *and went off with a miniature-painter. (I:8)

This functional type is most exploited in the first novel especially in chs.1 and 2 and the first three paragraphs of ch.8, and creates an easy relaxed tone of narration (see example above) Type (ii) co-ordinated clauses have no marked forms.

The Sun has the highest percentage for the type (ii) co-ordinated clause and perhaps is the best index of the smoothness of the narration and protagonist's refusal to be diverted by superfluous details.
5.3.2.3 Type (iii) Co-ordinated Clause

This type also performs the general functions of compound sentences but their formal correlates are clearly marked. In intradiegetic narration the presentation of motion is signalled by the adverbial phrase of place:

a. Together we walked down the gravel path in the dark, *under the trees and *then out from under the trees and *past the gate into the street that led into town. (I:153)

b. We walked along together *along the side walk past the wine shops, *then across the market square and *up the street and *through the archway to the cathedral square. (II:107-08)

Both focalisations in intradiegetic narration and fact in extradiegetic narration are presented through the complements or objects:

We were standing in front of the leather goods shop. There were riding boots, *a ruck sack and *ski boots in the window (II:108)

The following examples present facts:

a. He was a nice boy, *a friendly boy, and *very shy, and it made him bitter. (I:8) (The ironic juxtaposition of the last clause may be noted).

b. He no longer dreamed of storms, *nor of women, *nor of great occurrences, *nor of great fish...
In addition to these a slightly more marked form of the type (iii) co-ordinated clause, the inverted APS structure with its adverbial and predicative ellided is evident:

a. Behind were the trees and the shadow of the cathedral, and the town silhouetted against the moon. (I:151)

b. The driver backed the car out onto the grass to turn it. In back of use were the woods, below a stretch of meadow, then the sea. (I:192)

Like the existential clause this structure functions to present an emphatic, objective perceptual facet focalisation, the initial adverbial signalling the direction of the focaliser's gaze.

A few of the marked constructions and their meaning effects are presented below:

a. We passed into the restaurantly, passed Madam Lavigne at the desk and into a little room. (I:16)

b. There were long benches, a table ran across the room, and at the far end a dancing floor. (I:19)

c. Just then the fish jumped making a great bursting of the ocean and then a heavy fall. (IV:70)

In the first example Georgette's behaviour has just made Jake realise how dull an evening with a poule could be and the last clause, marked by the absence of the ellided
element in the text, suggests the dejected listlessness of his movement (cf. the more positive 'and we went into a little room'). The other two examples present the sharp, objective focalisations of the focaliser.

In addition to these marked clauses, the type (iii) co-ordinated clause created through linguistic experimentation may be noted:

So I would not think about her, *only about her a little, *only about her with the car going slowly ... (II:167)

Such linguistic innovation occurs also in For Whom co-ordinated clauses with ellided elements miming the sexual act (See Hedeen 1985):

They were having now and before and always and now and now and now. Oh, now, now, now, the only now, above all now ... (III:334)

Type (iv) co-ordinated clauses also present direct emphatic focalisations:

The vine yards were thin and bare branched too, and *all the country wet and brown and dead with the autumn. (II:7)

5.3.3. Special Categories of Main Clauses

Before concluding the section on co-ordination three special types of main clauses have to be noted, viz., comment clauses and parenthetical clauses.
5.3.3.1 Comment Clauses

Comment clauses present the narrators' attitudes to the narratee or the narrated situations, this latter type being the more frequent. The only instance of a comment clause directly addressing the narratee occurs in The Sun, where the narrator, with his easy informality of tone, hastens to correct any mistaken notions which the narrator could have assumed from the narration, though not without an ironic touch. This instance is however preceded by the typical example of a comment clause presenting this narrator-protagonist's constant appraisal of the situation; both examples are presented below:

Cohn, *I believe, took every word of The Purple Land as literally as though it had been an R.G. Dun report. *You understand me, he made some reservation, but on the whole the book to him was sound (I:11)

All other instances of comment clauses present the narrator's constant assessments or evaluations of his situation, and present him as experiencer; other examples are:

a. Cohn made some remark about it [the cathedral] being a very good example of something or other, *I forget what. (I:76)

b. Bill and I stayed out in the cafe quite late, *I believe, became I was asleep when they came in. (I:84)
In the first of these examples, the narrator by innuendo has suggested the inanity of Cohn's remark and the second offers the typical cognitive assessment. All the remaining five instances of comment clauses occur in *The Sun* (pp 27, 29, 37 and 80), this functional type being denied the possibility of use in third person narratives.

5.3.2.2 Parenthetical Clauses

Parenthetical clauses are an indirect address to the narratee, offering his comments or further information on the situations. In *The Sun* three parenthetical clauses occur of all of them serving to create the informal rapport with the narratee:

a. The lady who had him, *her name was Frances, found towards the end of the second year that her looks were going . . .* (I:9)

b. Then he made that wonderful speech: 'You, a foreigner, an Englishman' *(any foreigner was an Englishman)*'have given more than your life'. (I:29)

*Farewell* has one example of a parenthetical clause which gives details of the situation:

Crowwell's eyes had been hurt, *one was hurt badly . . .* (II:94)

*For Whom* also has one example, though this construction runs counter to the objective stance adopted by the narrator, and inadvertently stresses the presence of the narrator:
Anselmo was a very good man and whenever he was alone, *and he was alone much of the time, this problem of the killing returned to him. (III:178).

All the four instances of parenthetical main clauses in The Old Man clearly indicate the extradiegetic narrator's interpretative stance towards the old man's circumstances and create the involved, sympathetic tone of narration. On three of these occasions the narrator interprets the real linguistic nature of the old man's thoughts or speech habits; the first occurs within an FDT:

*But a cramp, *he thought of it as a calambre, humiliates oneself especially when one is alone. (IV:51-52)

and the second a 'within' focalisation:

He thought of the Big Leagues, *to him they were the Gran Ligas . . . (IV:57)

One parenthesis provides details of the situation, suggesting the narrator's intimate awareness of the old man's circumstances, the sentence beginning, *"The tuna, *all fishermen called all the fish . . ." (IV:32-33)

This section on co-ordination could have mainly indicated how the reader's response to a text is created by the different forms he encounters during the process of reading, the meaning he ascribes to these structures being drawn mainly from his experience with the world and language.
5.4 Sub-ordination: The Noun Clause

This section examines the first of the sub-ordinate clause types, viz. noun clauses. The nominal or noun clause is that clause which functions as subject, object or complement of the predicator, or as the transposed subject in clauses with the introductory *it*.

Examples are:

(i) Yet *whoever was above had been very careful not to leave any trail. (III:11)

(ii) [W]e knew *it was all over for that year (II:9)

(iii) But that is not *why I wish to feel him (IV:82) and

(iv) It amused them very much *that I should be an American. (I:110)

According to M.A.K Halliday hypotactic projections (his semanticised terminology for the noun clause) have three main functions:

(i) The projection is a locution, "a construction of wording" (eg., John said *he was running away),

(ii) It is presented as "an idea, a construction of meaning" (eg. John thought *he would run away) or

(iii) It is presented as a fact (e.g. *That Ceasar was dead was obvious to all) (1985: 197, 243). The difference between the first two types and the third type is that the latter does not need a participant to do the projecting or a projecting verb, and is therefore an impersonal projection.
Nominal clauses in the four major novels have been examined mainly from this functional perspective and in terms of the projection (PN), the projecting verb (PV), and the participant (PT). The following table gives the frequencies of the four types of noun clauses.

Table 13. Frequencies of Noun Clause Types.

<table>
<thead>
<tr>
<th></th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subj.</td>
<td>1</td>
<td>5</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>Obj.</td>
<td>215</td>
<td>333</td>
<td>58</td>
<td>146</td>
</tr>
<tr>
<td>Comp.</td>
<td>10</td>
<td>15</td>
<td>73</td>
<td>10</td>
</tr>
<tr>
<td>Trans. It.</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>233</td>
<td>360</td>
<td>683</td>
<td>158</td>
</tr>
</tbody>
</table>

5.4.1 Noun Clause as Subject

A subject nominal clause could have two main functions; it could either present an objective, factual (or cognitive) focalisation or it could effect contrastive emphasis (the wh-cleft construction). When the subject nominal clause occurs in narration proper they nearly always perform the first function:

a. They [the papers] would both have the same news, *so whichever I read first [PN] would spoil the other. (I:28)

b. *What looked like a point ahead [PN] was a long high headland. (II:196)

The cognitive factual elements in these focalisations are clearly evident. These clauses are plurifunctional when they occur in third person extradigetic narrations:
a. He was thinking clearly . . . and what he wrote[PN] pleased him. (III:202)

b. [T]hen *whoever it was [PN] ducked down and went back in. . . (III:232)

These clauses not only present the objective attitude of the focaliser (the protagonist) to the focalised, but also signal an internal focalisation with effacement of the extradiegetic narrator and tally with the objective mode of narration adopted in For Whom. (for an idea of the objectivity of the focaliser contrast sentence 'a' above with 'He was pleased with what he wrote.' )

When they occur in narration proper they can also indicate the rhetorical stance of the narrator of the third novel vis-a-vis the narrated events/narratee; in the following example the subject noun clauses are the negated It-transpositions:

*That he should talk Idiocy [PN] was to be expected. *That it should all go slowly [PN] should be expected too; but now he wished to go. (III:331)

When the subject nominal clause occurs in speech representation they are invariably wh-cleft constructions providing an emphasis and emotive charge.

a. *What made it pretty [PN] was that it sounded like Island. (II : 32)

b. He said *where it really had been hell [PN] was at San Gabriele. . . (II:131)
c. *But what was lovely [PN] was the fall to go hunting through the chestnut woods. (II:58)
(This last is Frederic's FIT of the priest's description of his village)

5.4.2 Noun Clause as Object

When the nominal clause is object of the predicator it functions to present either (i) a report of a verbal process (a locution) or (ii) a report of a mental process (an idea) (Halliday 1985:231).

5.4.2.1 Object Noun Clause as Locution

The following table gives the relative frequencies of object nominal clause as locutions.

Table. 14. Percentages of Object Noun Clause as Locutions.

<table>
<thead>
<tr>
<th>Locution</th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>65</td>
<td>81</td>
<td>12</td>
<td>-</td>
</tr>
<tr>
<td>Percent</td>
<td>30 %</td>
<td>24 %</td>
<td>2 %</td>
<td>-</td>
</tr>
</tbody>
</table>

Theoretically these projected clauses factually report a verbal process, but in narrative fiction, as Halliday has noted, an emotive charge can be directly added by the semantic form of the projecting verb, showing, for example a sharp rise from said through explain and urge to thunder (Halliday 1985:235). In narrative fiction such projecting verbs present not only the narrator's cognitive/emotive assessment of the speech event, but
also the participant's (the speaker's) relationship to the projection (the speech event). The shades of the meaning the projection (PN) acquires depending on the projecting verb (PV) should be evident from the examples below:

a. The major. . . [PT] asked [PV] me * if I felt that I could travel the next day [PN]. I [PT] said [PV] I could [PN]. He [PT] said [PV] then they would ship me out early in the morning [PN]. (II:58)

b. I [PT] suggested [PV] we fly to Strasbourgh [PN] . . . (I:9)

c. The crowd [PT] demanded [PV] that he should be more than good [PN]. (I:178)

The first example is a neutral report of a verbal event, the third example shows the narrator-protagonist's awareness of the crowd's mood (this is not a literal transcription), while the second example indicates not only the tone of the projection but also presents the protagonist as a polite conversationalist; by contrast, for example, Frances, the forceful lady who "had" Cohn does not request or ask, she urges:

[S]o she urged that they go to Europe (I:8)

The jaded tone of narration of *Farewell* has been noted; one factor contributing to this is the high occurrence of the PV *said* -74 % (60 of the 81 locutions, the rest being divided among *told*: 10; *asked*: 7; *explained*: 2; *agreed*: 1 and
declared: 1) By contrast, in *The Sun* only 24 of the 65 locutions use the projecting verb *said* (32%). The PV *said* presents a factual locution, while the variations in the PV noted below indirectly present the narrator as experiencer, delineate the character of the participant, present his/her attitude to the projection and sometimes even suggest the tone of the locution:

a. The critic [PT] explained [PV] that he liked it very much . . . [PN] (I:145)

b. Robert Cohn [PT] tried to say [PV] he did not want any of the second meat course . . . [PN] (I:79)

c. [S]he [PT] took a great pride in telling me [PV] which of my guests were well brought up, which were of good family . . . [PN]. (I:46)

d. [P]eople were very liable to be told [PV] there was no one home, chez Barnes [PN] (I:46)

There is even one instance of a hypothetical locution which occurs after Jake has replied to the poule's query regarding his wounding:

> We would probably have gone on and discussed the war *and agreed* [PV] that it was in reality a calamity for civilisation and perhaps would have been better avoided [PN]. (I:17)

(The implication of these objects noun clauses as locutions may be noted: (i) Jake is tired of conversing with the poule, (ii) he has gauged her character, (iii) he
is aware of the banal conversational trend of people who have not been touched by war who pontificate on it, and (iv) it counter-indicates his desperate efforts to live with his predicament).

14 of the 65 locutions in The Sun are also quasi-locutions; while being verbal events they are not speech events:

a. I had a note from Cohn [PT] saying [PV] he was going out in the country . . . [PN] (I:59)
b. I [PT] prayed [PV] that the bull-fight would be good. (I:81)

The above section should have indicated how the implicational force of the object noun clause locution varies with the PV and the PT, thus suggesting the plurisignification of language in literature.

5.4.2.2 Object Noun Clause as Idea

This functional type presents the thought process of the participant doing the projecting, the main projecting verbs being think, know, wish and wonder. The following table gives the percentage values for this functional mode.

Table 13. Percentage values of Object Noun Clause as Idea.

<table>
<thead>
<tr>
<th></th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas</td>
<td>128</td>
<td>227</td>
<td>535</td>
<td>137</td>
</tr>
<tr>
<td>Total</td>
<td>215</td>
<td>333</td>
<td>581</td>
<td>146</td>
</tr>
<tr>
<td>Percent</td>
<td>60 %</td>
<td>68 %</td>
<td>92 %</td>
<td>94 %</td>
</tr>
</tbody>
</table>
These figures clearly index the tendency of the later novels to present the psychological states of the protagonist or other characters directly rather than obliquely through the objective focalisation/narration of situations as in the early novels.

As already noted (p.114 above) a first person intradiegetic narrator is denied the possibility of seeing into the minds of the other characters and therefore mental projections in the first two novels mainly present the thought processes of the narrator-protagonist. However mental process projections with third person participants (i.e. object nominal clauses presenting the thoughts of other characters) could occur, but these are psychological states conjectured from their actions; examples are:

a. I was afraid he [PT] thought [PV] he had hurt me with that crack about being impotent [PN]. (I:96)

b. It must have been pleasant for him [PT] . . . to know [PV] he had been away with her [PN] . . . (I:22)
(Other instances in Novel I are on pp.8,11,29,80,81, 122,154 and 179)

c. She [PT] . . . seemed to think [PV] it was somewhat disgraceful that I was with the Italians [PN] (II:66)

d. He [PT] knew [PV] what was in it [PN].  
(II:107)
Other instances in Novel II are on pp. 14, 32, 87, 131, 232 and 234). Object noun clauses as idea with a third person participant in a first person narrative are therefore cognitive focalisations of people by the protagonist. Though the more infrequent type, such mental clause projections occur 21 times in The Sun (16%) and 15 times in Farewell (7%). (However 5 out of the 15 in Farewell occur in speech representation as in "Manera said he [PT] hoped [PV] it would come . . . [PN]" (II:39); and two are the formulaic "God knows . . . .," used for expressive force (II:70); thus giving an effective relative frequency of only 4%). These figures indicate that Jake Barnes reacts to the behaviour of people around him with his psychological assessment much more than Frederic Henry, showing a stronger narrator-narrated events relationship in Novel I, and accounting for the greater vitality of narration.

By contrast the mental process projections with third person participants in a third person narrative are the unmarked mode, such projections marking the within focalisations of the characters by the external focaliser.

a. Robert Jordan [PT] knew [PV] that now his papers were being examined by the man who could not read. (III:20)

However the object nominal clause presenting a mental projection could have a first person participant, with the
choice between a third person participant and a first person participant marking an NRTA:

He [PT] knew exactly [PV] what it was [PN] (IV:33)

or an IT:

He [PT] thought [PV] he would probably like the other wife too, . . . [PN]. (III:207)

or an FDT:

I [PT] wish [PV] I was the fish [PN], he thought. (IV:54)

The object nominal clause therefore functions mainly to present a locution or a mental process, the semantic implications of which are controlled by the nature of the projecting verb and the grammatical form of the participant.

5.4.2.3 Object Noun Clause as Sense Perception

In addition to the two functional types noted above, a third functional type has also been observed; this object noun clause presents a sense perception, where the projecting verbs are verbs of perceptions like see, feel or hear; their relative frequencies in the four novels are given below.

Table 16 Percentage Values of Object Noun Clause as Sense Perceptions.

<table>
<thead>
<tr>
<th>Sense Perceptions</th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>24</td>
<td>29</td>
<td>24</td>
<td>9</td>
</tr>
</tbody>
</table>
Halliday acknowledges that such nominal clauses are a kind of projection (1985:227). According to him the first of the following sentences presents an event where the process 'the boats are turning' is a macrophenomenon while the second sentence, a nominal clause, presents a fact, a metaphenomenon. (1985:227)

a. I can see the boats turning
b. I see that the boats are turning

However the difference between the two sentences can be better grasped in terms of focalisation; the first is a perceptual facet focalisation, the second a cognitive facet focalisation. Projections of sense perceptions are therefore cognitive facet focalisations.

Examples are:

a. I [PT] saw [PV] she was drunk. (I:30)
b. She grinned and I [PT] saw [PV] why she made a point of not laughing. (I:15)

(Other examples in Novel I with see occur on pp 27, 110, 173) A first person narrative could also have a third person participant doing the projection, as in the following examples:

a. She [PT] saw [PV] how Romero avoided every brusque movement [PN]. . . She [PT] saw [PV] how close Romero always worked to the bull. . . (I:139)
b. She [PT] looked towards the door, saw [PT] there was no one . . . [PN]. (II:69)

The third person participant indicates the narrator's awareness of the participant's cognitive awareness of the situation, in the first example above, for instance, Jake has been explaining the intricacies of the bull-fight to Brett, and from his focalisation of Brett he has understood that Brett is aware of the significance of the action (cognitive focalisation). Such projections also indicate the mental sharpness of the narrator.

In a third person narrative, the third person participant is the unmarked form and the projection simultaneously marks the within focalisation of the participant by the external focaliser and the cognitive focalisation of the situation by the participant:

a. A man came out of the timber . . . Robert Jordan [PT] saw [PV] it was Pablo [PN]

b. He [PT] saw [PV] he was already further out than he had hoped to be . . . [PN]. (IV:23)

(Other instances in Novel III occur on pp. 11, 38, 62 and 147; and in Novel IV on pp. 45 and 65)

A more overt form of the projecting verb which emphasises the cognitive aspect of the focalisation in the projection is noticed or noted:

a. He [PT] noticed [PV] his hand was bleeding [PN]. (IV:46)
b. But he [PT] noted [PV] one man took cigarettes [PN]. (III:50)

(The implication in the first example that he did not feel the pain, may be noted)

The projection could also be introduced by the verb find, which while emphasising the visual perceptual facet has cognitive overtones/connotations (e.g. 'see with surprise, astonishment' etc)

a. At dinner . . . we [PT] found [PV] that Robert Jordan had taken a bath, had had a shave and a haircut and a shampoo, and something put on his hair afterwards to make it stay down. (III:82)

The semantic structure of the projection could also create special meaning effects:

a. I [PT] found [PV] I had taken off my shoes [PN]. (I:162)

b. The lady who had him [PT] found [PV] . . . that her looks were going . . . [PN]. (I:9)

The first example suggests the muddle-headed condition of Jake after being hit by Cohn, while the second example has ironic overtones.

The verb feel could also be used to project sense perceptions, but needs careful discrimination to determine whether the feeling has been perceived through the senses or through the mind; the sense perception projection with the verb feel occurs only once; normally
feel projects a mental process. In the following example
the first is a sense perception projection, the second a
mental process projection:

I [PT] tried to get up * and felt [PV] I did
not have any legs [PN]. I [PT] felt [PV] I
must get on my feet and try and hit him (mental
process projection). (I:158)

When not presenting locutions, mental processes or
sense perceptions the object noun clause can be an
attitudinal marker of the focaliser towards the focalised
and marks a cognitive focalisation; the projecting verb
can be any transitive verb:

a. He wore what used to be called polo shirts at
school. . . (I:40)
b. She wore what seemed to me to be a nurse's
uniform . . . (II:18)

The object noun clause type of hypotactic
projections therefore present either a locution, a mental
process or a sense perception or can be an attitudinal
marker, whose imlicational force depends on the structure
of the projecting verb and the participant.

5.4.3 Noun Clause as Complement

The noun clause as complement in Hemingway is
inheribly what Hemingway has called marked thematic
equative (1985:42) where the complement nominalisation
identifies or elaborates the subject, as in the following
example:
a. I . . . could not understand why I had not done it. It was * what I had wanted to do . . . (II:14)

b. Yes, that was * where he would go in Madrid . . . (III:206)

Two general points may be noted: (i) subject which is elaborated by the complement noun clause is usually a unit of grammatical cohesion (pronouns as in the above examples), referring back anaphorically to the previous discoursal situation, and (ii) the nominalisation is an abstraction and indicates a thought process; such noun clauses often occur in passages of thought representation, as in the following example:

a. [I] think that was * where Frances lost him . . . (I:10)

b. He had only one thing to do and that was * what he should think about. (III:16)

When such nominalisation occur in narration proper they are narratee-oriented as they are interpretations or explanations of the situations for the narratee:

She had been afraid they would pass out. That was why I was to be sure to take her. (I:162)

If the sentence with the complement noun clause has the introductory there for its subject, this nominalisation could mark a cognitive focalisation.

There was * what was left of a railway station and a smashed permanent bridge . . . (II:21)
The complement noun clause could also elaborate an abstraction and such points in the narration clearly emphasise narration over focalisation:

a. The reason is that . . . I have never heard him make one remark which would in any way detach him from other people. (I:39)

b. The only trouble was that people . . . were very liable to be told there was no one home, chez Barnes. (I:46)

Significantly both these instances occur in narrational digressions. When such noun clauses elaborating an abstraction occur in thought representation they could mark a cognitive focalisation of the situation:

The only good sign was that Pablo was carrying the pack and that he had given him the carbine. (III:22)

Concluding this section on noun clauses it could be observed that noun clauses invariably signal a movement away from concreteness towards abstraction, often marking cognitive facet focalisation. The significant difference between those noun clauses which function as subject and complement and those which function as object is that the latter often have greater implicational force, having projecting verbs and participants to do the projecting.

5.5 The Adjective Clause

The adjective or relative clause can function as the modifier of any of the clause elements, viz., the
subject, complement or object or the NP in the adjunct or an entire clause as in the examples below.

a. The restaurant *where they have a pool of live trout and *where you can sit and *look out was closed and dark. (I:25)
b. There were big guns too *that passed in the day . . . (II:70)
c. Robert Jordan unpinned a safety pin *that ran through his breast flap. (III:16)
d. Those who had caught sharks had taken them to the shark factory on the other side of the cove *where they were hoisted on a block and tackle . . . (IV:7)
e. They are still firing up at Sordo's *which means that they have him surrounded and *are waiting to bring up more people, probably. (III:270)

The adjective clause therefore functions mainly to present additional circumstantial details or specifications regarding the clauses elements, i.e., they are elaborations of the clause elements (or the clause) (Halliday considers only the non-defining relative clause as performing the function of elaboration; 1985:204). However a more delicate functional analysis is necessary, to make the adjective clause relatable to aspects of narrative technique, which is the concern of the immediately following section (5.5.1), which is followed
by an examination of certain formal features of this clause type (Sec. 5.5.2), this section following the functional analysis as the meaning effects attained through these formal structures could be better grasped with an awareness of the main functional modes.

5.5.1 The Adjective Clause and Narrative Technique

Adjective clauses could be classified into four main types depending on the nature of and the relationship between the modifying adjective clause and the modified element.

The Type (i) clause modifies an abstract or indefinite NP, with an equivalence - elaboration relationship existing between the modifying clause and the modified element; the NP could be subject, object, complement or NP in adjunct:

a. [s+]: From it, from the palm of her hand against the palm of his . . . something came . . . *that was as fresh as the first light air . . . (III:144)

b. [o+]: I have never heard him make one remark * that would, in any way, detach him from other people. (I:39)

c. [C+]: [T]he boy's parents had told him that the old man was now definitely and finally salao, * which is the worst form of unlucky . . . (IV:5)
d. [A+]: I meant tactically speaking in a war * where there was some movement . . .

(II:132)

The type (I) clause emphasises the act of narration, as it asserts the presence of the narrator who offers the abstraction (the result of a thought process) and then details its meaning; the following example perfectly exemplifies this mode, where Jake is narrating Cohn's background in his inimitable, subtly ironic style:

He [Cohn] had married on the rebound from the rotten time *he had in college and Frances took him on the rebound from his discovery *that he had not been everything to his first wife. (I:11)

It is significant that type (I) relative clauses have a tendency to occur in narrational digressions in the first two novels; all the four expressions below, for example, occurs in NDs: (i) "a nice boyish sort of cheerfulness *that had never been trained out of him " (I:40); (ii) "the sort of healthy conceit *that he had when he returned from America early in the spring" (I:39); (iii) "one remark *that would in any way, detach him from other people" (I:39); (iv) "things *that were glorious" (II:133) etc.

If a type (I) relative clause occurs in narration proper in a third person narrative, it would betray the presence of the extradiegetic narrator, such intrusions
being more pronounced in a narration which adopts the objective effaced-narrator mode of narration; in For Whom 
Indicates, his rhetorical stance as in the following clause, which again occurs in an ND:

There is a hollow, empty feeling *that a man can have when he is waked too early in the morning *that is almost like the feeling of disaster . . . (III:318)

The type (i) relative clause could also occur within passages of speech representation, as in the example below:

He said where it had been hell was at . . . the attack beyond Lom * that had gone bad. (II:131)

or in passages of thought representation:

It [whisky] does not curl around you the way *absinthe does. (III:184)

The type (i) clause when it occurs in thought representation in a third person narrative, as in the above example, does not betray the narrator's presence. In all instances, whether in narration proper or in thought/speech representation, the type (i) relative clause signals a thought process in the implicit (as in the passage beginning "There is a hollow feeling") or explicit (as in the last two examples) narrator focaliser of the situation.
The type (ii) adjective clause, by contrast modifies a concrete (palpable through the senses) NP, but its referent is a virtually focalised object, situation or event, the relationship between the modified element and the modifying clause being one of elaboration or specification, as in the following examples:

a. The lady *who had him, her name was Frances, found . . . that her looks were going . . . (I:9)

b. [He said] there was a battery naval guns* that had gotten on his nerves. (II:131)

The virtualness of the modified element signals that this type of relative clause occurs within passages of external /virtual focalisation, which are mainly confined to the first two novels. In these narratives, the type (ii) relative clause mainly performs the expository function, filling out additional circumstantial details regarding the virtually focalised characters or situations thus helping to create the fiction, or produces the reality effect by specifying details.

The opening chapters of both The Sun and Farwell consequently have a high frequency of the type (ii) adjective clause, examples follow:

a. At the military school * where he had prepped for Princeton and * played a good end in the football team, no one had made him race-conscious. (I:8)
b. He had been taken in hand by a lady who hoped to rise with the magazine. (I:8)
c. 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. (II:7)
d. The mountain that was beyond the valley and the hillside where the chestnut forest grew was captured . . . (II:8)

The emphasis is clearly on narration (telling) in these passages.

If the type (ii) adjective clause occurs in passage of intradiegetic narration in a first person narrative, it inevitably marks a thought representation, as in the following passage which is Jake's reaction to the wedding invitation sent by Mr. and Mrs. Kirby:

I knew neither the girl nor the man she was marrying. (I:28)

or it signals a retrofocalisation; in the following passage Jake after having just seen Brett off at 4.30 a.m, goes back and sits on his bed:

This was Brett that I had felt like crying about. (I:32)

The modified element in the above clause is the visualisation, while the modifying clause is implicitly narratee-oriented being the narrator's direct statement of his fellings, an explanation of his state of mind.
In a third person narrative the type (ii) adjective clause can occur either in retrofocalisations (visualisations) or in passages of thought representation; the following passage is Pilar's visualisation of her ex-lover, the bull-fighter Finito de Palencia, as he stands poised to kill the bull:

(S)he could see him . . . with the black hair curled wet on his forehead * where the tight fitting matador's hat had made a red line . . .

(III:165)

The following passage could be considered a thought-visualisation of the old man and clearly suggests his passionate involvement in his effort:

This time it was a tentative pull . . . and he knew exactly what it was. One hundred fathoms down a marlin was eating the sardines * that covered the point and shank of the hook where the hand-forged hook projected from the head of the small tuna. (IV:33)

In these third person narratives the type (ii) adjective clause therefore suggests the visualiser's involvement with the object of the visualisation.

In the type (iii) adjective clause the modified element is a concrete NP with its referent being a focalised object in the immediate textual situation (real focalisation), but the modifying clause is an extrasituational elaboration or specification:
a. [I] went to the side door of the villa *where the ambulances drove up. (II:20)
b. First it [the red of the blood] was dark as a shoal in the blue water *that was more than a mile deep. (IV:81)

The modifying clauses in the type (ill) adjective clause is often a short analeptical excursion, elaborating the present situation/event to include the narrator's past experience/knowledge of events/situations, as in the following examples:

a. That night we helped empty the field hospitals *that had been set up in the least ruined villages of the plateau. . . (II:135)
b. The lieutenant-Colonel Miranda, . . . *who had been in the army all his life, *who had lost the love of his wife while he was losing his digestion in Morocco . . . (III:350)

This clause type could indicate narration by an involved narrator as this adjective clause often presents the extradiegetic narrator's close awareness of each detail of the protagonist's existence, as in the following example:

The box with the baits was under the stern along with the club * that was used to subdue the big fish when they were brought alongside. (IV:10)
The modifying clause in type (iii) also emphasises the act of narration, the narrator from his past experiences (first person narrative) or omniscient knowledge of events (third person narrative) explaining the significance of past actions for the present situation. The type (iii) adjective clause performs mainly, in third person narratives with internal focalisation, the function of narrational exposition as in the two novels *For Whom* and *Old Man*; as noted earlier, by contrast, the type (ii) adjective clause is preferred in first person narratives for exposition. These preferences, it may be noted, are determined by aspects of narrative technique.

Like the type (iii) adjective clause the Type (iv) clause also has for its modified element an object/situation in the immediate textual world and the modifying clause is a specification or elaboration of this element in terms of its concrete features, as in the following examples:

a. We . . . started across the street toward the Select *where Cohn sat smiling at us from behind the marble topped table. (I:42)

b. The two sacks were at the head of Pilar's bed *which was screened off with a hanging blanket from the rest of the cave. (III:318)

This type has a uniform function across the different modes of narration; they inevitably help to create a more detailed or vivid concretisation in the reader and always
mark an internal focalisation; only the type (iv) adjective clause emphasises focalisation, all the other modifying clauses stressing narration.

A slightly variant form of the type (iv) adjective clause is also in evidence, especially in the first novel; in this type the modifying clause presents an immediately temporally anterior situation/event, which knits together the events in time, and which, because it is narrated by the protagonist suggests his continuous (or simultaneous) awareness of various details in his world and the relationship between them; the following examples typify this mode:

a. Suddenly the bull left off and made for the other steer *which had been standing at the far end, his head swinging, watching it all. (I:117)

b. By the time the second rocket had burst there were so many people in the arcade, *that had been empty a minute before that the waiter . . . could hardly get through the crowd to our table. (I :127)

With these functional tendencies in mind it would be possible to grasp the relevance of the following statistical data, which are the relative frequencies of the four adjective clause types in the four novels, taken from a limited sampling (covering 20-25% of the adjective clauses); the figures have been taken from the chapters
with the highest relative frequencies (percentages) of adjective clauses (chs. 2, 5, 6, 9, 13 and 17 in Novel I; chs. 1, 2, 3, 5, 12, 15, 22, 23, 27, 33 and 39 in Novel II; chs. 4, 6, 12, 16, 24, 31, 32, 33, 36, 40 and 42 in Novel III and pp 7-35 and 79-109 in Novel IV).

Table 17. Relative Frequencies of Adjective Clauses Types.

<table>
<thead>
<tr>
<th>Type (i)</th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>41 %</td>
<td>18 %</td>
<td>32 %</td>
<td>25 %</td>
</tr>
<tr>
<td>Type (ii)</td>
<td>22 %</td>
<td>41 %</td>
<td>13 %</td>
<td>20 %</td>
</tr>
<tr>
<td>Type (iii)</td>
<td>11 %</td>
<td>16 %</td>
<td>18 %</td>
<td>25 %</td>
</tr>
<tr>
<td>Type (iv)</td>
<td>26 %</td>
<td>17 %</td>
<td>37 %</td>
<td>30 %</td>
</tr>
</tbody>
</table>

Given the narrator-protagonist's firm gaze on objective reality and the relative infrequency of passages of thought representation in The Sun, perhaps the most unpredictable among these values is the highest type (i) value in Novel I. This value is significant as it suggests that abstraction and its modification could be one factor responsible for the reader's awareness of the shape of Jake's psyche, indirectly suggesting Jake's capacity for rational thought and intelligent abstractions/assessments, just as cognitive facet focalisations of people presented Jake making sharp character judgements of others from their actions. It is noteworthy that For Whom, with its over-zealous exploitation of FIT and FDT, has not managed to convey the vitality of Robert Jordan's mental processes the way
The Sun has succeeded in suggestively presenting Jake's mental agility and perspicacity; again the contrast between the earlier and later novels is that between suggesting and telling.

The high value of the type (i) adjective clause in For Whom could be attributed to the passages of thought representation, as the type (i) clause in narration proper in this novel is infrequent, having adopted the objective mode of narration. In Novel IV the value for type (i) could be indicative of the narrator's involvement in the narration as the thought representations of the old man are more often immediate cognitive/emotive reactions (focalisations) of the old man to his immediate situations, rather than abstract speculations on these situations. The lowest type(i) value for Novel II seems a clear index of the mental listlessness of Frederic Henry.

The highest value for type (ii) adjective clauses in Farewell is a clear measure of the predominant external (virtual) mode of focalisation employed; while the second highest value for The Sun indicates that this intradiegetic narration (internal focalisation), relies to a considerable extent on this type of adjective clause to provide background details of characters/situations (exposition). The lowest value for this type in For Whom implies the strict chronological sequencing of events (internal focalisation) in this novel.
Among the four novels Old Man has the highest value for type (iii) relative clause. This not only indicates the narrator's involvement in the narration, the narrator through these relative clauses constantly offering details regarding the background of the old man, but, because this type presents short analeptical shifts, it also could be responsible for the diffuseness of narration noted earlier. The high value in this novel also suggests that the extradiegetic narrator prefers to give details regarding the old man's background continually through the narration, thus maintaining the internal position of the focaliser, rather than giving background details at the beginning of the novel in a well-marked exposition as was the case with The Sun and Farewell. The lowest value for The Sun seems to be a clear index of the precision of the narration and the tight chronological sequencing of events, matched not even by For Whom with its much shorter story-time duration.

The type (iv) adjective clause occurs most frequently in For Whom, which is a clear index of the internal position of the focaliser and the consequent objective mode of narration, as this type is the only adjective clause type which presents real focalisations. This high value in For Whom could also be indicative of a tendency toward over-specification discernible in this novel in instances like:
a. The young man, *who was tall and thin, . . .
   *who wore the sun-faded flannel shirt, *a pair of peasant's trousers and *rope-soled shoes . . . (III: )

b. [H]e . . . rolled on his pistol *which was fastened by a lanyard to one wrist and had been by his side. . . (III:67)

The low value for this type in The Sun could be attributed to the fact that focalisation in this novel is presented mainly through simple and compound sentences.

The above functional analysis indicates that the aesthetic import of the adjective clause could be grasped in terms of the narrative technique.

5.5.2 Formal Variants: The Non-Defining Adjective Clause

Adjective clauses have been mainly classified into two formal types, viz., the non-defining and the defining types, the difference between the two being that the former is orthographically set-off within punctuations (the comma), while the latter is not; in the following example the first is a defining adjective clause, the remaining three being of the non-defining type.

Robert Jordan unpinned a safety pin *that ran through his pocket flap and took a folded paper . . . and handed it to the man, *who opened it, *looked at it doubtfully and *turned it in his hands. (III:16)
Three semantic qualities of the non-defining adjective clause have been noted by grammarians. First, the non-defining relative clause, as its name implies, has generally been considered to be non-defining or non-restrictive in meaning, while the defining clause restricts or defines the meaning of the modified element; this difference is exemplified in the following pair of sentences:

a. The girls, who wore pyjamas, chased the burglar. (Non-defining)

b. The girls who wore pyjamas chased the burglar. (Defining)

The first sentence implies that all the girls wore pyjamas, and all the girls chased the burglar, while the second implies that a few of them modestly stayed behind (Scott et al. 1971:102). The second semantic feature is that the non-defining relative clause has been considered to be semantically equivalent to the co-ordinated clause (e.g. Quirk et al. 1979:275; Leech and Svartvik 1979:288 etc) as in the following example.

Then he met Mary, [who invited him to a party and she invited him to a party.]

(from Quirk 1979:383)

And according to Halliday, who provides the third semantic feature, the combination of elaboration with hypotaxis (subordination) gives the category of the non-
defining relative clause, which functions as a kind of descriptive gloss to the primary clause:

   They decided to cancel the show *which upset everybody. (1985:204)

Though Halliday's example is a non-defining relative clause modifying a clause, his observation seems to come closest to the basic function of the non-defining clause. However both the formal types, especially the non-defining type exhibit plurifunctional trends in narrative fiction.

Even though the non-defining relative clause could be considered semantically equivalent to the co-ordinated clause, literature, which creates meaning through the form, maximally exploits the subordinate status of the clause. In a first person narrative the non-defining relative clause clearly functions as an elaborating, descriptive gloss, but more significantly it creates a casual informal, disjunctive (in the sense of 'commenting') tone of narration, the narrator in a relaxed manner presenting the details of the story situation. Narration is also emphasised through this formal type. All these semantic qualities of the non-defining clause should be evident in the following examples taken from the opening chapter of The Sun, thus setting the tone for the entire novel:

   a. By that time Cohn, *who had been regarded purely as an angel, *and whose name had
appeared on the editorial page merely as a member of advising board, and become the sole editor (I:8)

b. [So] she urged that they go to Europe *where the lady had been educated, and stayed three years. (I:8)

(Other non-defining clauses are on pp 11, 13, 165 in Novel I and on pp. 25, 57, 117 etc' in Novel II)

In a third person narrative also the non-defining relative clause performs its basic function of elaboration, but does not seem to have the same informality of tone, these adjective clauses giving the impression of presenting incidental focalisations/facts, which serve to heighten the reality effect, as in the following examples taken from the opening chapter of For Whom; the differences in the tonal effects between these clauses and those in The Sun may be noted:

a. The young man, *who was studying the country, took his glasses from the pocket of his . . . shirt, wiped the lens . . . (III:9)

b. The young man, * who was tall and thin, *who wore the sun-faded flannel shirt . . . (III:10)

c. The young man, * whose name was Robert Jordan, was extremely hungry . . . (III:11)

This change in tone is partly attributable to the content structure of these clauses, the objective narrator of For
being restrained from entertaining a subjective attitude towards the narrated events (by virtue of narrative stance adopted), and partly to the fact that the non-defining clauses in the first novel belong to type (ii), giving extra-situational details, while the clauses in For Whom are more often the type (iv) clause (the highest percentage value for this type in this novel may be noted), which with its objectivity could produce only a more factual tone of narration. However the type (iii) non-defining clause does occur in For Whom; in the following examples the content structure of the clauses clearly creates a piece of rhetorical narration:

The lieutenant Colonel Miranda, * who was a short, gray-faced man, * who had been in the army all his life, * who had lost the love of his wife while he was losing his digestion in Morocco and *become a Republican when he found he could not divorce his wife . . . (III:350)

The difference between such subjective flourishes in For Whom and The Sun is that while in the latter they would indicate the attitude of the narrator-protagonist to the object of narration, in the former they would merely be a rhetorical flourish and would have no impact on the narration proper in terms of character portrayal or establishment of inter-personal relationship between characters, the narrator not being a character in the fiction, i.e., while being brilliant in parts it fails to
cohere into grandeur (the main charge against \textit{For Whom}; see p.94 above)

The relative clause modifying the entire clause occurs only thrice in the four novels and depending on its content structure it could have different implications. In the example below they mark a free indirect thought and present Robert Jordan's state of mind more powerfully (because of the unpredictability of this structure) than a more direct mode of thought representation.

His regiment was the Nth cavalry \*which surprised Robert Jordan . . . (III:267)

(Its variant form does not suggest the suddenness of the surprise as he reads the letter of the dead cavalryman: He was surprised that his regiment was the Nth cavalry) (The other instances are on pages III:270 and IV:96)

The relative frequencies for the non-defining clauses in the four novels are noteworthy.

Table 18: Relative Frequencies of the Non-defining Relative Clause.

<table>
<thead>
<tr>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-def. Adj:cl.</td>
<td>25</td>
<td>25</td>
<td>71</td>
</tr>
<tr>
<td>Tot Adj. Cl.</td>
<td>299</td>
<td>392</td>
<td>1016</td>
</tr>
<tr>
<td>%</td>
<td>8.4</td>
<td>6.4</td>
<td>7</td>
</tr>
</tbody>
</table>

If the non-defining clause could be considered a marker of tonal informality the above values are an indication that \textit{The Sun} has the most informal narrational tone among
the four novels, an impressionist assessment already made in ch.3 above.

5.5.3 Formal Variants: The Defining Adjective Clause

Significant semantic features of the defining relative clause in narrative fiction have also gone unnoticed, one of the more significant oversights concerning the meaning of the defining adjective clause. As noted above, the defining adjective clause defines or restricts the meaning of the modified element; but in narrative fiction, by virtue of the signification creating powers of literary language, the defining clause also performs the elaborating/descriptive function of the non-defining adjective clause. In the following sentence, the type (iv) defining clause is presented:

I got my rod *that was leaning against the tree. (I:99)

In this example, the adjective clause does not perform the defining function, but performs the descriptive function, as it merely presents the focalisation and thus the perceptivity of the focaliser, these being no implication that the narrator selected the rod leaning against the tree from many lying around. The non-defining function of the formally defining adjective clause becomes evident if contrasted with its formally non-defining variant, as in the following pair of sentences:
a. We went in through the heavy leather door *that moved very lightly. (I:173)
(Formally defining but functionally descriptive)

b. We went in through the leather door, *which moved very lightly. (Formally and functionally non-defining)

The difference between the two modes is only one of emphasis; therefore the selection between modes is part of rhetorical strategy rather than part of content structure organisation. If either of the above textual sentences occurred in spoken discourse, they would perform the defining function.

It may however be noted that the type (iv) formally defining adjective clause could also be functionally defining as in following example:

[We. . . stopped at the little place *where they sold sandwiches. (II:83)

Similarly the type (iii) defining adjective clause could perform both the defining and the descriptive functions as in the following examples:

a. [He rowed over the part of the ocean *that the fishermen called the great well . . . (IV:22) (Defining function)

b. It was the yellow Gulf weed *that had made so much phosphorescence in the night. (IV:45) (Describing function)

But the type (ii) and type (i) defining adjective clauses can perform only the defining function as in the
sentence (i) "I never met anyone of his class who remembered him" (1:7; type (ii) defining) and the expression "his discovery that he had not been everything to his first wife" (1:11; type (i) defining).

The defining clause (type (iii) and (iv)) therefore by their functional expansion into the non-defining mode indicates the special nature of literary language, and its ability to present elaborate (detailed) focalisations.

5.5.4 Formal Variants : Position of the Adjective Clause

The second formal categorisation of the adjective clause is based on its position within the superordinate clauses, which is dependant on the clause element modified. The most fronted adjective clause is usually that modifying the subject, which occurs before the predicator, and because it opens up a textual space between the subject and its immediately following element, viz., the predicator, creates a narrational tension of expectation demanding that the reader hold the subject in memory while awaiting the predicator. This tension depends of course on the length of the textual space opened up, but Hemingway's embeddings are never the comprehension thwarting embeddings of a James or a Milton (See Dillon 1978 for comprehension thwarting constructions), the predominant trend being simple embeddings like
The Basque * who had been lying on the tin roof now sat between us. (I:89)

The adjective clause could modify a phrasal qualifier of the subject thus opening up a larger textual space; in the following sentence the phrasal qualifier and its modifying clause could together be responsible for the greater narrational tension and for suggesting the intense perceptivity of the focaliser-protagonist:

Just then an old man with long sunburned hair and beard, and clothes * that looked as though they were made of gunny-sacking, came striding up to the bridge. (I:77)

A sustained use of the adjective clause modifying the subject could produce various effects; the tension of expectation created by the fronted adjective clause for example is partly responsible for the gossipy tone of the portrayal of Cohn in the first chapter, created by the sentences beginning (i) "By that time Cohn, *who had been regarded purely as an angel. . ." (I:8), (ii) "At the military school where he prepped for Princeton . . . ." (I:7-8) etc.

As the last sentence above has indicated the modifying clause in the most fronted position could be the modifier of an adjunct in sentence initial position:

Below the line * where his ribs stopped were two raised white welts. (I:53)

But this type is relatively infrequent. The adjective
clauses modifying the clause elements Complement and Adjunct are generally trailing constituents. It is the subject modifying adjective clause which demands a greater text-reader interaction and which could contribute towards producing a tighter, more tense, narrational structure. The following relative frequencies of the subject modifying adjective clauses in the four novels could therefore be considered an indication of the relative tightness of structure.

Table. 19 Relative Frequencies of Subject Modifying Adjective Clause.

<table>
<thead>
<tr>
<th></th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>S+ Adj.Cl</td>
<td>56</td>
<td>59</td>
<td>123</td>
<td>18</td>
</tr>
<tr>
<td>Tot.Adj.Cl.</td>
<td>299</td>
<td>392</td>
<td>1016</td>
<td>200</td>
</tr>
<tr>
<td>%</td>
<td>19</td>
<td>15</td>
<td>12</td>
<td>9</td>
</tr>
</tbody>
</table>

The above section on the adjective clause could be summed up with the following points.

(1) Adjective clauses could be functionally classified into four main types depending on the nature of and relationship between the modified element and the modifying clause.

(2) The type (1) adjective clause (modification of abstractions) in a first person narration (a) could suggest the thought processes of the narrator and (b) stresses narration; while in narration proper in a third
person narrative they assert the presence of the narrator.

(iii) The type (ii) adjective clause (modifying a virtually focalised object) also stresses narration and in a first person narrative signals external focalisation, and could be used for exposition.

(iv) The type (iii) clause (extrasituational modification of real objects) in the third person narration is mainly used for exposition and in both first and third person narratives could indicate the narrator's involvement in the narration.

(v) The type (iv) adjective (modifying real focalisation) clause emphasises focalisation and mainly presents a more specific or elaborate focalisation.

(vi) The formal category of non-defining clause is mainly responsible for creating an informal, casual tone of narration while the use of the defining relative clause throws light on the special nature of literary language.

(vi) The adjective clause modifying the subject could contribute towards tightness of narrational structure because of the syntactic tension created by this construction.

The following diagrammatic representation of the relative frequencies of adjective clauses in the four novels could therefore be considered significant.
5.6 The Adverbial Clause

The adverbial clause basically functions to "enhance" the meaning of the immediately superordinate (matrix) clause by providing circumstantial details of time, place, manner, reason, result, condition and concession (Halliday 1985:211-15). Eugene Winters has noted two other semantic features of the adverbial clause: (i) they present 'given' information, as opposed to the 'new' information presented in the main clause; and (ii) they are used to mark a topic shift from the preceding main clause (1982:79). The basic meaning effects attained through this structural variant have been outlined below, by relating them mainly to aspects of narrative technique and the formal variations possible within each type (position in the matrix clause, subordinators etc). Before proceeding to the analysis proper the increasing relative frequency of this subordinate clause type in the four novels may be noted:
5.6.1 The Adverbial Clause of Time: Basic Function

The temporal adverbial clause marks the nature of the temporal relationship between itself and its matrix clause; depending on the subordinating conjunction they can express the durative simultaneity of events (as, while), the non-durative simultaneity or continuity of events (when, as soon as), durative or analeptic or proleptic durative events (after, since, before, until) etc (adapted from Halliday 1985:214). Not only is the semantic relationship of time specified, by virtue of its subordinate status it provides contrastive emphasis to the main clause. At the outset the relative frequencies of the adverbial clause of time in the four novels may be noted, the significance of which could become clear with the analysis following:

<table>
<thead>
<tr>
<th></th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adv.Cl.</td>
<td>357</td>
<td>597</td>
<td>1472</td>
<td>395</td>
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<tr>
<td>Tot.Subord. Cl.</td>
<td>889</td>
<td>1349</td>
<td>3171</td>
<td>754</td>
</tr>
<tr>
<td>Adv.Cl %</td>
<td>40</td>
<td>44</td>
<td>46</td>
<td>52</td>
</tr>
</tbody>
</table>

Table 21. Relative Frequency of Adverbial Clause of Time
5.6.2 Adverbial Clause of Time: Clause-Initial Position

The basic enhancing through detail function and the contextualising function i.e. the function of marking the topic-shift, are evident in this formal variant of the adverbial clause of time, those which occur in passages of intradiegetic narration (internal focalisation) being examined first; the adverbial clauses in the following passages exemplify these functions:

a. I went back in the hotel to get a couple of bottles of wine to take with us. *When I came out the bus was crowded. (I:87)

b. I went to sleep. *When I woke I looked around. (II:64)

c. 'I go now for the sardines,' the boy said. *When the boy came back the old man was asleep in the chair . . . (IV:13)

In the first example the subordination has emphasised the focalisation in the main clause, thus presenting the focaliser's sudden awareness of the crowd in the bus. The given status of the adverbial clause implies that the focaliser has already come out of the hotel, while at the same time the subordination de-emphasises the coming out (cf. 'I came out and the bus was crowded'), and succeeds in contextualising the action of the final main clause with the preceding main clause (cf. 'I went in the hotel to get a couple of bottles of wine to take with us. The bus was crowded.') In all these examples the
contextualising function is effected by the change in topic in the subordinate clause, from the preceding main clause. Any of the subordinators could be used when the clause-initial temporal adverbial clause performs the contextualising function; before and as the subordinators in the following examples:

a. 'Jerez', [sherry] I said to the waiter.

   *Before he brought the sherry the rocket that announced the fiesta went up in the square. (I:127)

b. [Andres] started along the small stream bordered with poplars... and *as he walked along the stream he looked back ... (III:320)

In the first example because of the subordinator before, the adverbial clause presents a proleptic durative event within which an event of much less duration is emphatically presented through the main clause; while in the second example, together with effecting the contextualisation of the two main clauses the adverbial clause with the subordinator as presents an event temporally simultaneous with the event in the matrix clause. As the above examples indicate the subordinator could create various meaning effects; the following example could be considered just an indication of the possibilities:
*As I started up the stairs, the concierge knocked on the glass of the door of her lodge, and *as I stopped she came out. (I:46)

This sentence opens a chapter; the first adverbial clause maintains the context by the implication that the protagonist has reached his lodge, the last two clauses of the previous chapter reading "[I] got in [The taxi] and gave the driver the address of my flat" (I:45), while the second adverbial clause contextualizes the two main clauses by existing in a cause-effect relationship with the preceding main clause. But the special semantic effect is achieved in the final pair of clauses, the simultaneity of the two events suggesting the tired listlessness of the protagonist's action, having just come away from Brett (through the implication that the time taken for the protagonist to stop equals the time taken by the concierge to come out). (The implicational force of these constructions are patently evident in the context). The subordinator as and the reader's awareness of the durative aspect of the verb stop are together responsible for these implicational meanings.

The change in topic is the crucial factor effecting contextualisation; the adverbial clause could be redundant, thus loosening the narration, if this is not in evidence; in the following examples the adverbial clause may be considered redundant:
a. She put a thermometer in my mouth. . .

*When she took the thermometer out she read it and then shook it. (II:65)

(cf.'She took out the thermometer, read it and then shook it'). There is no change in topic here as the action in the first clause does not open a choice i.e., it is not a kernal event - the thermometer has to be taken out, and could therefore be considered one continuous action; by contrast the adverbial in the first example above is not redundant as a person who goes into a hotel need not come out. In the following example the redundancy occurs as the topics in the two main clauses are identical.

They brought the cars around to the front of the villa and we loaded them. . . *when it was all in, the three cars stood in line down the driveway... (II:137)

A few other special semantic effects created thorugh the nature of the subordinator may be noted. Even in intradiegetic narration the basic extradiegetic position of the narrators in Novels II and III is sometimes betrayed by the subordinations. In the following example the adverbial is a durative prolepsis extending much beyond the immediate situation; the loss of suspense through this prolepsis which divulges a crucial future event, has already been noted (p. above)

Then I forgot about him [the St. Anthony]

*After I was wounded I never found him. (II:36)
The adverbial and its matrix in the following sentence are the focalisations of the external focaliser presenting a bird's-eye view focalisation; the adverbial cannot be a focalisation of the internal focaliser because he is occupied otherwise:

*Before they [the bombers] were gone over the shoulder of the mountain, he had buckled on his pistol, rolled the robe and placed it against the rocks . . . (III:72)

Temporal adverbial clauses could simultaneously have other semantic relationships with its matrix clause; the cause - effect relationship in the following example may be noted.

The fire was smoking, but *as the girl worked with it,. . . there was a puff and then a flase and the wood was burning . . . (III:162)

The identification of the second main function of the clause-initial adverbial clause owes to Halliday. According to him clauses in fronted position have thematic status (1985: 56-59). The effect of this thematising is best seen in conjunction with the fact that in intradiegetic narration the temporal adverbial clause inevitably presents events/motion (as opposed to fact). Clausal thematisation therefore foregrounds the simultaneity, duration or continuity of the events presented in the clausal pairs; the following passage perfectly exemplifies this function:
As I baited up, a trout shot up out of the white water into the falls and was carried down. Before I could finish baiting, another trout jumped at the falls.

I did not feel the first count strike. When I started to pull up I felt I had one and brought him, fighting and bending the rod almost double.

While I had him on several trout had jumped at the falls. As soon as I baited up and dropped in again I hooked another. (I:99-100)

The simultaneity/continuity of the actions presented in the thematised clause is mainly responsible for conveying the tension and excitement in Jake; these initial adverbials also creating a narrational tension of expectancy (anticipatory constituents). In a first person narrative, if the subject of the initial adverbial clause of time includes the protagonist (I or We), it presents the protagonist's awareness of the temporality and the movement in the adverbial clause:

a. *As soon as we started out on the road outside of town it was cool. (I:87)

b. Now *as we went higher there was a wind blowing the grain. (I:88)
c. As the bus ground slowly up the road we could see other mountains coming up in the south. (I:91)

Often both these functions work in tandem, the initial adverbial clause creating the discourse and a tension of expectation in the reader who waits for its matrix, as in the following adverbial clause-matrix clause pair:

He offered the wine skin to Bill and to me and *when I tipped it up to drink he imitated the sound of a Klaxon motor-horn so well and so suddenly that I spilled some of the wine, and everybody laughed. (I:87)

In extradiegetic narration, the significant distinctive feature is the change in the content structure of the temporal adverbial clause which nearly always presents facts as opposed to events/motion:

*When I could go out we rode in a carriage in the park . . . Afterwards * when I could get around on crutches we went to dinner at Biffi's or the Gran Italia . . . (II:82)

However the tension created by the thematising is also found in these clauses and depending on the content and connotations of the situation could be manipulated for various effects; in the following example the irony and the tone of gossip is the result of the inherently durative mental process in the adverbial clause being
presented as a non-durative event through the intensified subordinator *just when:*

He was married five years, had three children, lost most of the fifty thousand dollars his father left him, . . . hardened into a rather unattractive mould under domestic unhappiness with a rich wife; and *just when* he had made up his mind to leave his wife she left him and went off with a miniature painter. (I:8)

In addition to the clause-initial adverbial clause, it may be noted that the clause medial temporal clause could also create the tension of expectation:

Just then, *while* he was watching all of the country that was visible, he saw the gypsy coming through the rocks to the left. (III:244)

This medial clause could again create various effects depending on the nature of the subordinator and the content of the clauses; in the following example, the paradoxical extra significance of the content of the adverbial clause and the variation in tone are clearly effected by the clause medial position:

All during the fiesta you had the feeling, *even when* it was quiet, that you had to shout any remark to make it heard. (I:128)

The clause-initial or clause medial temporal adverbial clause could also occur in thought representation, the following examples presenting, the
effects of thematisation and a speculative thought process respectively.

a. I wish the gypsy would come in, though. *As soon the gypsy comes I'll go after the old man. (III:163)

b. All the best ones, *when you thought it over, were gay. (III:23)

Two points may be noted regarding the clause initial adverbial clause: (i) in intradiegetic narration these temporal clauses show a preference for representing events/motion over facts, while its converse holds for extradiegetic narration and (ii) The Sun has the highest percentage of clause initial (including medial) temporal adverbial clauses - 50% (107 out of 225), followed by Farwell - 40% (130 out of 333), For Whom - 36% (265 out of 728) and Old Man - 33% (17 out of 52)

5.6.3 Adverbial Clause of Time: Clause-Final Position

The adverbial clause of time in clause-final position in intradiegetic narration mainly presents the additional circumstantial details necessary for maintaining the credibility of the fiction:

It was baking hot in the square *when we came out after lunch with our bags and the rod-case to go to Burguete. (I:87)

In addition to this function the adverbial clause performs the function of contextualising the main clause, but with a difference - the clause-final
adverbial clause contextualises its immediately following main clause; in the above passage, for example, the immediately following main clause reads, "People were on top of the bus." (I:87). Other examples of the clause-final temporal adverbial clause performing the functions of providing circumstantial details and contextualising the main clauses are:

a. I was rubbing down [after a shower] *when I heard the door-bell pull. I put on a bath robe . . . (I:47)
b. I could see the light come out *when the curtain opened and they brought someone in or out. The dead were off to one side. (II:45)
c. His hand was still there [on Augustin's shoulders] *as they saw the four horsemen ride out of the timber. . . (III:249)
d. Then he . . . washed his right hand in the sea *while he watched the sun go down into the sea and *the slant of the big chord. (IV:62)

As with the clause-initial adverbial clauses of time the temporal aspects of the clauses change with the nature of the subordinators, the main difference between the two forms being the absence of thematisation for clause-final type. The subordinate status of these temporal clauses may be noted, such clauses being the circumstantial background against which the main clause is highlighted (Leech and Short 1981:221). However the
subservient status itself could be exploited for emphatic effects, the arrival of the first shark for example being dramatically highlighted through unexpectedness of the subordination:

The old man looked at the fish constantly to make sure it was true. It was an hour * before the first shark hit him. (IV:85)

Or the subordination receives prominence by being orthographically set off from the main clause, in the following example emphasising the implicational force of the adverbial:

Fifteen years ago they said if you wanted to see Belmonte you should go quickly, *while he was still alive. (I:178)

Similarly the more striking meaning effects are created by subordinators in passages of extradiegetic narration. In the example below, which occurs in a passage of extradiegetic narration the proleptic adverbial clause of time betrays the basic extradiegetic position of a first person narrator (by the knowledge of future events), even though the narrator of The Sun has maintained a very careful intradiegetic stance:

I did not see Brett *until she came back from San Sebastian. (I:59)
The durative aspect of the main clause created through the temporal adverbial in the following sentence marks this as the external narrator's statement on the situation:

He slept *until the airplane motors woke him.

(III:72)

For an intradiegetic perspective on a similar situation see the paragraph beginning "I woke up" (I:29). The following analeptical adverbial clause is the extradiegetic narrator's narration of a past event not narrated before:

He had pushed his straw hat hard down on his head * before he hooked the fish ... (IV:37)

While the above analepsis presented a non-durative event the analepsis in the following temporal adverbial clause presents a situation extending from a much earlier point in the narration upto and including the present moment in the narration:

He tried to increase the tension but the line had been taut upto the very edge of the breaking point * since he had hooked the fish ... (IV:44)

Temporal adverbial clauses as in the two examples above are particularly frequent in the last novel and mark the narrator's involvement in the narration, presenting his desire to present all the physical circumstantial details regarding the old man's efforts.
From the above analysis the following conclusions could be drawn:

(i) clause-initial temporal adverbial clauses in intradiegetic narration could be considered the most versatile among the variants, with its functions of thematisation, contextualisation and presenting the narrator's awareness of durative significance of action/events.

(ii) the temporal adverbials in the extradiegetic narration by contrast seems biased to storytelling with its tendency towards the presentation of extra-situational analeptical or proleptical events/facts. The intradiegetic narration of *The Sun* and the highest relative frequency among the four novels for this type could indicate its maximal exploitation for the presentation of the temporal dimension of the action, with consequence on the aesthetic impact of this novel.

5.6.4 Adverbial Clauses of Manner

The relative frequencies of this subordinate clause type in the four novels is presented below.

Table 22. Relative Frequencies of Manner Adverbial Clauses.

<table>
<thead>
<tr>
<th>Adv.Cl. of Manner</th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adv.Cl. of Manner</td>
<td>31</td>
<td>34</td>
<td>157</td>
<td>34</td>
</tr>
<tr>
<td>Tot. Adv. Cl.</td>
<td>357</td>
<td>597</td>
<td>1472</td>
<td>249</td>
</tr>
<tr>
<td>% Adv. Cl. of Manner</td>
<td>9</td>
<td>6</td>
<td>11</td>
<td>14</td>
</tr>
</tbody>
</table>

This adverbial clause type which provides
circumstantial details regarding the manner of the action has four main subordinators in Hemingway, viz. as, as... as, and as though and as when. The meaning effects created through this clause type could be best analysed in terms of points of view.

5.6.5 Manner Adverbial Clause in Novels I and II

Of the four subordinators used in Hemingway's four major novels, only as and as though are used in The Sun. The subordinator as presents the manner of performance as a direct statement:

a. He killed *not as he had been forced to by the last bull, but *as he wanted to. (I:183)

b. Brett had sipped from her brandy, *as it stood, on the wood. (I:204)

c. Then I thought of her walking up the street and stepping into the car, *as I had last seen her, and of course in a little while I felt like hell again. (I:32)

The first example shows the protagonist's awareness of the significance of each of the bull-fighter's moves; in the other two examples the adverbial clauses are set off orthographically from their matrix clauses, in the first emphasising the implicational force of Brett's action (that her hands would be shaking) and in the second creating an informal tone of explanation. The only other instance of the as subordinator is a simile:
The dampened mud-weighted cape swung open and full * as a sail fills, and Romero pivoted with it just ahead of the bull. (I:81)

This simile not only presents the protagonist's intense emotive perception of that tense spectacle but also helps a more powerful concretisation in the reader.

The subordinator as though has been much more frequently employed and functions mainly to present the protagonist's objective evaluation of the situation; the following examples exemplify the use of this subordinator.

a. 'Your friends are here,' he [Montoya] said. 'Mr.Campbell?'

'Yes, Mr.Cohn and Mr.Campbell and Lady Ashley.' He smiled * as though there was something I would hear about. (I:109)

b. Each time he let the bull pass so close that the man and the bull and the cape that filled and pivoted ahead of the bull were all one sharply etched mass. It was all so slow and so controlled. It was * as though he were rocking the bull to sleep. (I:181)

In the second example, in addition to the evaluatory nature of the adverbial, there is an element of comparison, giving a subjective touch to the focalisation and making the focalisation emotively and visually alive for the reader, who has awareness of the action sequence 'rocking to sleep'. Other examples of the manner
The adverbial with as though as subordinator are:

a. [T]he big grey trees [were] well spaced *as though it were a park. (I:98)

b. Mike acted *as though nothing had happened. (I:122)

c. Everything became quite unreal finally and it seemed *as though nothing could have any consequences [during the fiesta] (I:128)

d. I... saw her coming through the crowd in the square, walking, her hand up, *as though the fiesta were being staged in her honour, *and she found it pleasant and amusing. (I:171)

e. The water was buoyant and cold. It felt *as though you could never sink. (I:198)

The as though subordinator in the adverbial clause of manner, because it presents conjectures, marks cognitive focalisation and the narrator's close involvement with the narrated events, this subordinator also providing an element of objectivity to the focalisation, with the implication that the reader would have formed the same evaluations in the same situations. Moreover it is possible that the intensity of the narratee's concretisations of the action presented through the main clause VP depends on the narratee's experience in life of the referents in the adverbial clause.

By contrast, in Farewell all the four subordinators occur; as again presents a direct statement as in the
following example, which offers a comparison with a previous situation:

It was all as I had left it. (II:12)

The manner adverbial with as as subordinator could have the effect of a comment:

It was not much of a wine. As he said it did not even taste like strawberries. (II:83)

The as when subordinator introduces an adverbial of manner which is usually a comparison offering a specification of the situation:

a. The captain spread his hand open, the thumb up and fingers outspread as when you make shadow pictures. (II:21)

b. We were apart as when someone comes into a room and people are self-conscious. (II:102)

The adverbial of manner with the as . . . as subordinator, is usually a direct statement of a process in the 'comparative' or 'superlative' degrees:

a. I had liked him as well as anyone I ever knew. (II:154)

b. I could see the brush, but even . . . swimming as hard as I could, the current was taking me away. (II:163)

but could mark a cognitive focalisation in fronted position:
*As far as I could make out the last mile . . . would be able to be shelled steadily by the Austrians. (II:21)

The adverbial clause of manner with the as though subordinator again seems the most versatile, the element of comparison also helping to effect a cognitive/emotive ambience for the feeling state presented in the following example:

When she came upstairs it was *as though she had been away on a long trip . . . (II:83)

What may be noted of this second novel is the relative infrequency of the subordinator as though in comparison with the earlier novel (25%, 9 out of 34 in Farewell against 88%, 27 out of 31 in The Sun), these values serving as an indication of a closer narrator-narrated events relationship in Novel I and a tendency towards telling in Novel II (the other subordinators presenting direct statements).

5.6.6 Adverbial Clauses of Manner in Novels III and IV

Given that manner adverbials together with its matrix clause present focalisations, the aesthetic import of this clause type in the third person narratives could be grasped by examining them in relation to the agency of the focalisation; these focalisers could be either the protagonist (or the other characters) or the external narrator-focaliser.
When the protagonist is the focaliser the adverbial clause with the *as though* co-ordinator presents his objective cognitive focalisations of the situation:

a. [And] there was the rail of the bridge as clear *as though* you could reach out and *touch* it. (III:39)

b. The horse plunged *as though* he had been spurred . . . (III:236)

The first is Jordan's focalisation of the bridge through binoculars and the second his focalisation of the horse and horseman immediately after he had shot the horseman. Such cognitive focalisations also occur in *Old Man*:

The sky was clouding over and . . . [it] looked *as though* he were moving into a great canyon of clouds . . . (IV:68)

The focalisations by the protagonist (or other characters) could also occur in passages of thought representation:

a. In spite of what has happened to the two of them they look . . . *as though* they had never heard of misfortune. (III:125)

b. The moon affects her [the sea] *as it does a woman,* he thought. (IV:23)

But more significant are the focalisations by the external focaliser, especially presented through the matrix clause-adverbial clause with the *as though* subordinate pair:
a. [T]he old man acted *as though they [the horses] were some great surprise that he had produced, suddenly, himself.

b. [E]l Sordo waved disparagingly with the abrupt, Spanish upward flick of the forearm *as though something were being tossed away . . . (III:140)

c. [T]hey passed a great island of that heaved and swung *as though the ocean were making love with something under a yellow blanket . . . (IV:61)

While the above examples could be considered cognitive focalisations of people from without or of the locale by the external focaliser, the following examples are within focalisations of people:

a. [S]omething came from her hand . . . that was so strengthened . . . that it was *as though a current moved up his arm . . . (III:144)

b. But in the night he woke and held her tight *as though she were all of life ... (III:235)

Wayne C. Booth has charged that modern 'objective' novelists often maintain their objective pose simply by prefacing the evaluative comparisons of the actions of their characters with the subordinators as though or as if, implying that the "author really shared the human condition to the effect of not knowing for sure how to
evaluate these events." But the moral effect, he says is still "a rigorous control over the reader's own range of judgments" (1961:184)(similar to the direct statements of the 'subjective' novelists). Three points may be noted regarding this charge: (i) Booth has not discriminated between the historical author and the narrator as textual construct\(^2\) (ii) his charge does not hold for first person narratives as theoretically this narrator-protagonist can only conjecture about the mental states of other characters, himself being a character in the fiction and (iii) Booth's charge holds only for the last type noted above - those presenting within focalisations of people. Focalisations by the characters can only be conjectures, while the external focaliser's cognitive focalisation of locale or without cognitive focalisations of people, though asserting the presence of the narrator-focaliser does lend an objectivity to the narration while implicitly attributing the agency of the focalisation to the protagonist also (i.e. the protagonist could also be the focaliser in third, fourth and fifth examples above (p.392)). That is, this type marks an internal focalisation. However as Booth has noted the last two examples have a pseudo-objectivity; by contrast such adverbial clauses are not found in Old Man where the subjective (involved) narrator prefers to give direct statements regarding psychological states:

\(^2\)This is only a restatement of Rimmon-kenan's stand. (p.393:91)
a. His hope and his confidence had never gone. But now they were freshening * as when the breeze rises. (IV:8)

b. He loved them [the lions] * as he loved the boy. (IV:19)

It may also be noted that adverbial clauses of manner in narration proper which presents a simile often stresses the effort of the narrator after effect (the rhetorical stance) or his involvement in the narration; this tendency is most evident in the third novel:

a. [H]e felt confidence rising in him * as a type fills with air from a slow pump. (III:345)

b. His face looked * as though it were modelled from the waste material you find under the claws of a very old lion. (III:365)

c. The corporal and the soldier with them were taking a lively interest in this [Marty's behaviour] * as though they were at a play they had seen many times but whose excellent moments they could always savour. (III:367)

d. [T]he shark ploughed over the water * as a speed-boat does. (IV:88)

Of these the third example is perhaps the most obviously rhetorical, presenting a within focalisation.

The main points of the above analysis may be noted.
5.6.7 Adverbal Clauses of Reason

The relative frequencies of this type are presented below:

Table 23. Relative Frequencies of Adverbal Clause of Reason in the Four Novels.

<table>
<thead>
<tr>
<th></th>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adv.Cl.of Reason</td>
<td>36</td>
<td>65</td>
<td>120</td>
<td>53</td>
</tr>
<tr>
<td>Tot. Adv.Cl.</td>
<td>357</td>
<td>597</td>
<td>1472</td>
<td>249</td>
</tr>
<tr>
<td>Reason %</td>
<td>10</td>
<td>10</td>
<td>8</td>
<td>21</td>
</tr>
</tbody>
</table>

Just as the temporal adverbial clause made explicit the temporal relationship between clauses, the subordinate adverbial clause of reason makes explicit the cause-effect semantic relationship existing between clauses. However, it may be noted that while the subordinators of the temporal adverbial clauses nearly always presented nuances which an unexplicit link between main clauses could not present (cf. 'As soon as we started out on the road outside town it was cool' and 'We started out on the road outside town. It was cool'), the adverbial clause of reason makes explicit an implicit relationship with the effect of providing circumstantial detail through the subordination (cf. 'We could not see them because the crowd was too great' and 'We could not see them. The crowd was too great'). Again the situational impact of this clause type could be examined from the perspective of point of view.
5.6.8 Adverbial Clause of Manner in Novels I and II

As indicated, the subordinate clause of reason indicates a point in the narration emphasising telling and consequently the adverbial clause of reason occurs frequently in passages of 'extradiegetic' narration in The Sun; the direct explanation mode of this clause type is evident in the following sentences:

a. [I] think that was where Frances lost him, *because several women were nice to him in New York . . . (I:10)

b. [W]hen he came out of retirement the public were disappointed *because no real man could work as close to the bulls as Belmonte was supposed to have done ... (I:178)

Within 'extradiegetic' narration the adverbial clause of reason also occurs in clause initial position in contrast to the earlier examples, the thematised status giving emphasis to the reason presented; in the first of the following examples the clause initial position is also responsible for the innuendo filled tone of narration:

a. *As he had been thinking for months about leaving his wife and *had not done it *because it would be too cruel to deprive her of himself, her departure was a very healthful shock. (I:8)

b. *But because he got thirty thousand pesetas and *people had stayed all night to buy tickets to see him, the crowd demanded that he should be more than very good. (I:178)
In intradiegetic narration the unthematised adverbials of reason provide circumstantial details of explanation.

a. We could not see them * because the crowd was too great. (I:128)

b. He . . . closed the window *because the people on the balcony . . . across the street were looking in. (I:133)

The adverbial clauses when they occur in thematised position accentuate the tone of narration:

Because they were against Belmonte the public were for Romero. (I:179)

Because these clauses indicate a rational process they also mark a cognitive focalisation.

The paucity of this clause type could be attributed to the fact that the cause effect relationship is usually left implicit in the discourse in this novel, contributing to the greater suggestive force of the novel and a closer reader-text interaction as the reader has to fill in the implications; the following examples may be noted:

a. There was no one dancing in the square. The gravel was too wet. (I:148)
(cf. There was no one dancing because the gravel was too wet.)

b. A fog had come over the mountains from the sea. You could not see the tops of the mountains. (I:141)
(cf. You could not see the tops of the mountains because a fog had come over the mountains from the sea.)
In *Farewell* also this clause type occurs frequently in extradiegetic narration, explaining the circumstances:

a. [I] was very glad the Austrians seemed to want to come back to the town—sometimes... because they did not bombard it to destroy it. (II:8)

b. Miss Van Campen had accepted the status that we were great friends *because she got a great amount of work out of Catherine.* (II:87)

In extradiegetic narration there is one instance of an ironical juxtaposition with the main clause (the ironical effect created, it may be remembered, by the reader’s experience of the world):

But I knew from the papers that they were still fighting in the mountains *because the snow would not come.* (II:206)

This clause type occurs equally frequently in intradiegetic narration:

a. It did not matter *because the man on that side had been very sick on the floor several times before.* (II:61)

b. She was not ready to leave *because she had disliked me for long...* (II:106)

It had been noted that the paragraph beginning "The day had been hot "(II:21) is cognitive focalisation (p 129 above); this cognitive focalisation is mainly marked by the three adverbial clauses of reason in it (see App 3. b)

Significantly there are no thematised adverbial clauses of reason in *Farewell* indicating the uniform tone of narration in this novel.
5.6.9 Adverbial Clauses of Reason in Novels III and IV

In a third person narrative the adverbial clause of reason, which provides explanation/reasons for the situation or actions of the characters would assert the presence of the narrator. Consequently in *For Whom*, this clause type is relatively infrequent in narration proper, the majority occurring in passages of thought representation, as in the following examples:

a. Pretty soon he'll feel bad *because he can't join the Jockey Club, I guess, he thought.* (III:22-23)

b. But you always said pursuit planes were ours *because it made people feel better* (III:41)

(Other examples are on pages 1:23, 148, 149, 204, 269, 313 etc) These examples present the protagonist thinking out the significance of each of his actions, or his situations. Such adverbial clauses could also occur within focalisations of the protagonist by the external focaliser, with similar effects:

[H]e was not usually worried *because he did not give any importance to what happened to himself . . . * (III:11)

Only 8 of the 120 clauses of reason (7%) occur in narration proper the narrator thus maintaining his objective stance towards the narration. These instances occur in narrational digressions, as in the first of the following examples, or in the digressive focalisations i.e. in situations without the protagonist, as in the last two examples:
a. If he had known how many men in the history have had to use a hill to die on it it would not have cheered him any for, men are not impressed by what has happened to other men in similar circumstances.

b. But he [Joaquin] was not dead because the whistle came again. (III:284)

c. He [Joaquin] . . . had no feeling since he had been in the very heart of the thunder . . . (III:284)

In the one instance in which the adverbial clause occurs in narration proper the narrator has taken care to immediately anchor it with an FDT, thus transforming a sentence of direct narration into an FIT:

It must have been bad enough when the leader of the first patrol of the cavalry pointed toward the entry because they were all talking very much. Too much, Robert Jordan thought (III:253)

The narration of Old Man by an involved narrator has been noted. One of the main linguistic features creating this narrational stance is the highest frequency of this adverbial clause type among the four novels, especially in narration proper, exemplified in the following sentences.

a. [T]oday there was only the faint edge of the odour because the wind had backed into the north . . . (IV:7)

b. The old man heard the dip and the push of their ears even though he could not see them now the moon was below the hills. (IV:21)
c. He was rowing steadily and it was no effort for him *since he kept well within his speed (IV:23)

These examples present the narrator explaining the situations of the old man to the narratee and shows his intimate awareness of the circumstances of the old man. Even when the adverbial clause -matrix clause pair presents a within focalisation the narrator's involvement could be evident:

[H]e had taken it [the tinted photograph of his wife] down *because it made him too lonely to see it... (IV:11)

While in this example the narrator's involvement is indicated mainly through the analeptical psychological explanation, such adverbial clauses of reason in the immediate narration could also mark his involvement as the narrator is offering an explanation for the action:

He lifted it as lightly as he could *because his hands rebelled at the pain. (IV:92)

In addition to these are sentences with the adverbial clause of reason which seem ambiguous between direct narration and the FITs of the old man, these also showing the narrator's involvement:

a. He was very fond of flying fish *as they were his principal friends on the ocean. (IV:22)

b. [H]e was happy to see so much plankton *because it meant fish.
c. But now he said his thoughts aloud many times *since there was no one that they could annoy.

(IV:32)

Such instances also suggest the narrator's close identification with the protagonist.

Significantly there is only one instance of this adverbial clause type in an FDT in contrast to their frequent occurrence in FDT in For Whom:

They do not see it ashore * because they do not know what to look for, he thought. (IV:51)

Adverbial clauses of reason could therefore be seen as being responsible for the involved narration of Old Man, while their lesser frequency and their occurrence in FDTs is For Whom is an index of the narrator's objective stance; in The Sun and Farewell, though this type is relatively infrequent their occurrence marks cognitive focalisations or are points in the narration which emphasise telling, the greater involvement of the narrator of The Sun signalled by the clause initial adverbials.

5.6.10 The Adverbial Clause of Result

The relative frequencies of this type of adverbial clauses are presented below:
Like the adverbial of reason the adverbial of result also makes explicit the cause-effect relationship, marks a point in the narration which emphasises telling and is narratee-oriented as it is an explanation of the significance of the action. The relationship between the adverbial of reason and result and the explanatory nature of the result clause could be seen in the following pair of sentences:

a. It was so cold *my hand and wrist felt numbed. (1:99)

b. Because it was so cold, my hand and wrist felt numbed.

Point of view again offers the best perspective to examine the function of these clauses.

5.6.11 Adverbial Clause of Result in Novels I and II

This clause type has two main subordinators, so that and so... that, both of them explaining the consequence of effect of the situation; the following sentence is from a passage of 'extradiegetic' narration:
This changed him so that he was not so pleasant to have around. (I:11)

So of the so... that subordinator usually presents an intensified adjunct or predicative adjective, while the that expresses the resultative significance of the intensified action/state:

He was so good [in boxing] that Spider promptly overmatched him... (I:7)

As both tense sentences indicate, the result clause in extradiegetic narration usually explains or interprets the situation for the narratee; a further example follows:

They [the peasants] had come in so recently from the plains and the hills that it was necessary that they make their shifting in values gradually. (I:126)

In intradiegetic narration the result clause with the so... that subordinator presents the narrator's direct statement of the result of an action:

By the time the second rocket had burst there were so many people in the arcade... that the waiter could hardly get through the crowd to our table. (I:163)

or of the effect of a state:

I remember... being so sleepy that I went to bed around four o'clock. (I:133)

The result clause with the subordinator so that, though an explanation, is more neutral in tone:
a. The fiesta absorbed the Biarritz English *so that you did not see then unless you passed close to a table. (I:171)
b. The timber swung slowly *so that the bank was behind me . . . (III:163)

These result clauses present the subjectivity of the narrator and show him reacting to and assessing his situation.

5.6.12 Adverbial Clauses of Result in Novels III and IV.

Since the adverbial clause of result would indicate the subjectivity of the extradiegetic narrator, For Whom, with its objective mode of narration, has the lowest percentage value for this clause type; in this novel, as with the clause of reason, the result clause in narration proper tends to occur in the digressive focalisations, the points at which the narrator makes his presence most overt. The following examples are from two digressive focalisations:

a. It [the car] came up the snow covered road ... the windous blued over *so that you could not see in . . . (III:173)
b. He had shot him [the horse] . . . *so that the horse pitched forward, down to plug a gap between two rocks. (III:271)

When these result clauses present the narrator's within focalisations of his characters which is the more
frequent trend, they are the unmarked from, presenting the thought processes of the characters:

Anselmo was now so cold *that he decided he had best go to camp before it was dark.

(III:174)

Old Man has the highest relative frequency for this clause type among the four novels, indicating the involvement of the narrator in the narration. This involvement is most evident in the fact that, contrary to the tendency in For Whom, these clauses occur mainly in narration proper, though some of these clauses present 'within' focalisations of the old man. The sympathetic, involved tone of narration is clearly evident in the following examples with the so that subordinator, as the narrator interprets the actions and situations of the old man:

a. He adjusted the sack and carefully worked the line *so that it came across a new part of his shoulders . . . (IV:43)

b. He took hold of the line carefully *so that it did not fit into any of the fresh line cuts and shifted his weight *so that he could put his left hand into the sea on the other side of the skiff. (IV:72)

The emotional pitch of the narration rises with the so . . . that subordinator:

His shirt had been patched so many times *that it was like the sail . . . (IV:13)
'Within' focalisations though not as frequent as the earlier mode, is also in evidence:

a. [T]he flat sea sent it [the glare of the sun] back at his eyes *so that it hurt sharply ... (IV:25)

b. [T]he glow of Havana was not so strong, *so that he knew the current must be carrying them to the eastward. (IV:39)

The last adverbial clause-matrix clause pair is also a cognitive focalisation of the old man. The emotional pitch rises again when the subordinator *so. . . that is used:

Sometimes he would be so tired *that he could not remember the prayer . . . (IV:54)

If there is a hypothetical element in the result clause, the involvement of the narrator is more pronounced:

He closed them [his hands] firmly so *they would take the pain now and would not flinch . . . (IV:92)

The adverbial of result therefore in all the four novels marks the narrator's involvement with the narrated events and the relative frequencies of these values in the four novels indicate the comparative objectivity or formal tone of narration of Farewell and For Whom.
5.6.13. Adverbial clause of Condition

Table: Relative Frequencies of the Adverbial Clause of Condition in the Four Novels

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<td>I</td>
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<td>II</td>
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<td>IV</td>
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This clause type, because of its hypothetical nature, functions mainly to mark thought or speech representation in all the four novels.

The following clauses mark thought representation in *The Sun*, in both of which Jake is ruefully pondering his situation:

a. Probably I never would have had any trouble *if I hadn't run into Brett. (I:29)

b. May be *if you found out how to live in it you learned from that what it was all about. (I:124)

In *Farewell* the most significant use is in the last chapter, the conditional clause presents the unthinkable, which keep forcing itself on Frederic:

But what *if she should die? She won't die. But what *if she should die? She won't. She's all right. What *if she should die? (II:229)

In *For Whom* the conditional clause has been used to represent the weighty thoughts of the protagonist:

Continence is the foe of heresy. How would that premise stand up *if he examined it? (III:149)
Conditional clauses are more related to the story situation for example when Sordo, pondering over their hopeless situation, indulges in wishful thinking:

*If we could have gotten clear, he thought.* If we could have made them come up the long valley. . . (III:275)

The conditional in *For Whom* functions nearly exclusively to mark thought representation; there are only three clauses outside this mode.

In *Old Man* the conditional has been used mainly to present the old man thinking over each of the immediate possibilities:

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. (IV:37)

In the first two novels this clause often marks speech representation also, the first of the following example is an NRSA, the second an FIS and the third an IS:

a. [H]e talked several times of how a man could always make a living at bridge*if he were ever forced to. (I:11)

b. I asked him *if he ever fished, and he send no, that he didn't care for it. (I:77)

c. [T]he major . . . asked me *if I felt that I could travel the next day. (II:58)

Conditional clauses when they occur in narration emphasise the narrational aspect; most of these
conditional clauses therefore occur in narrational digressions, offering the narratee the narrator's cognitive assessments of the situation/people:

a. *If he were in a crowd nothing the said stood out. (I:40)
b. *If you want people to like you have only to spend a little money. (I:194)
c. If people bring so much courage to the world the world has to kill them to break them (II:178)

The cognitive, evaluate nature of such assessments is emphasised by the the thematised position of the adverbial clauses.

In For Whom also the conditional clause outside FDTs occur within the NDs, and presents the extradiegetic narrator's evaluation or comments on the situation:

a. *If he had known how many men in history have had to use a hill to die on it would not have cheered him any . . . (III:275).
b. It is doubtful *if the outcome of Andres's mission would have been any different *if he and Gomez had been allowed to proceed without Andre Marty's hindrance. (III:370)

Because the conditional clause emphasises narration this type occurs more frequently in Farewell, marking the direct telling mode:
a. *If we let our hands touch... we were excited (II:82)

b. *[If] we could only touch each other we were happy. (II:84)

The adverbial clauses here clearly mark the extradiegetic position of the narration.

There is one instance of the conditional clause in intradiegetic narration which betrays the narrator's extradiegetic stance, creating a confusion regarding his position:

The room was long with windows on the right-hand side... *If you lay on your left side you could see the dressing room door. (II:58)

This is clearly the external focaliser's visualisation of a scene from an outside the story position. In The Sun there is one conditional clauses in narration proper marking the narrator-narratee relationship.

'Watch how he handles a bull that can't see the colour.'

'It is the sort of thing I don't like to see.'

It was not nice to watch *if you cared anything about the person who was doing it. (I:181)

Similarly there is one such instance in Old Man where the narrator interprets the significance of the action for the narratee:

Just then the fish gave a sudden lurch... that would have pulled him overboard *if he
had not braced himself and *given some line.

(IV:46)

The conditional clause therefore, in the earlier novels, mark thought and speech representation and in narration proper mark extradiegetic narration, and the narrator-narratee relationship (in intradiegetic-narration), always emphasising the direct telling mode of presentation; in the later novels they are mainly markers of thought representation, but in narration could signal the narrator's attitude to the narratee or the narrated events.

5.5.14 Adverbial Clause of Concession and Place

These two clause types are the least frequent of the subordinate clause types.

The adverbial clause of concession in narration proper functions as all the other adverbial clauses except the temporal have done viz, it presents the narrator's evaluations or comments on the action/situation, and have a bearing on narrational tone:

a. But there was no comparison with Romero* although neither of his bulls was much. (I:136)

b. We met Cohn as we came out of church, and although it was obvious he had followed us, yet he was very pleasant and nice... (I:126)

In extradiegetic narration they have the same function: There was a certain inner comfort in knowing he could knock down anybody who was snooty to him
*although, being very shy, and a thoroughly nice boy, he never fought except in the gym. (I:7)

Similarly, when this adverbial clause type occurs in a third person narrative, in narration proper, they mark the presence of the narrator, who offers an evaluation/interpretation through the concessive clause:

[T]he old man heard the dip and push of their oars *even though he could not see them now . . . (IV:211)

In FDTs also the concession presents an evaluation:

[S]o I had better eat it, *although I am not hungry. (IV:49)

The basic function of the adverbial clause of place is to present cognitive specifications regarding the spatial location; the following sentences perfectly exemplify the basic functional mode:

a. His shirt was still wet *form where the pack had rested. (III:11)

b. He . . . had shot him [the horse] . . . *just where he had needed him . . . (III:271)

From the above examination of the subordinate adverbial clause the following conclusions could be drawn:

(1) Adverbial clauses specify the semantic relationships between clauses, which are usually left implicit in main clauses sequences.
(II) Since it is the mind which subordinates, all adverbial clauses have cognitive overtones, usually offering the narrator's evaluations/interpretations of the situation, and therefore emphasise telling over suggestion. The following diagramatic representation of the relative frequencies of the adverbial clause in the four novels could be a clear indication of the shift towards expansiveness, complexity and directness of the narrational mode in the later novels.

Fig 9. Percentage of Adverbial Clauses in the Four Novels of Hemingway.

With this analysis of the adverbial clause, the chapter, which has presented a functional analysis of the different finite clause types, consistently relating them