Chapter 5
Stylistic Devices at the Syntactic Level
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5.0. Introduction

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

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

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

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

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

(Lyons1970: 155-156)

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

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

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

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

(Thorne 19770: 189)

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

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

5.1. Main types of stylistic devices

5.1.1. Parallelism

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

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

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

(OMS: 78)

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

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

Within the parallel construction, in the utterances above, the phonological SDs alliteration (clean, clear) and the rhyme (scooping and pulling), (shit) are used to add a melodic effect to the utterance and make the utterances parallel. Galperin (1977) mentions the way parallelism is constructed. He states:
"Parallel constructions are often backed by repetition of words (lexical repetition) and conjunction and prepositions (polysyndeton)\(^1\)." 

(Glperin (1977:208)

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

5.1.1.1. **Complete parallel construction**

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

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

(OMS: 91) 
(V+N).

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

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

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

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

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

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

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

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

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

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

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

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

(FTA: 347)

(S(N)+ Pph+ V+ N(O))

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

"No, there is no time for girls."

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

(FWBT: 7, 8)

(Nph (Adj+N) +N)

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

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

(FWBT: 15)

(Inf+Exclam)

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

(FWBT: 43)

(Pph+N+V+Pph)

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

(FWBT: 58)

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

(FWBT: 89)

\{V+O(P)+ Excalm\}

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

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

(FWBT: 205)

\{V+ Pph \}

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

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

Of the Battle of Copenhagen."

(The Battle of Copenhagen)

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

(Captives)

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

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

1-- There are two more hours before the sun sets and may be he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sun rise.  
(OMA: 46)

2-- "What an excellent fish dolphin is to eat cooked," he said. 'And what a miserable fish raw. I will never go in a boat again without salt or limes."
(OMS: 80)

4--"The priest was good but dull. The officers were not good but dull. The king was good but dull. The wine was bad but not dull."
(FTA: 41)

5--"No one to come in at night from adventures. No one to make fun of. No one to lend me money."
(FTA: 70)

6-- "When you love you wish to do things for. You wish to sacrifice for. You wish to serve."
(FTA: 77)

7--"She went out. God knows I had not wanted to fall in love with her. I had not wanted to fall in love with any one."
(FTA: 100)
8- "He catches rabbits," Anselmo said. "He is a gypsy. So if he catches rabbits he says it is foxes. If he catches a fox he would say it was an elephant."

(FWBT: 19)

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

(FWBT: 40)

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

(FWBT: 43)

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

(FWBT: 164)

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

(FWBT: 366)

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

(FWBT: 381)

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

(FWBT: 470)

5.1.2. Chiasmus

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

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

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

(FTA: 8)

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

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

(FTA: 106)

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

(FWBT: 97)

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

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

(FTA)

2-"And you call me Catherine?"

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

(FTA: 31)

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

5.1.3. Repetition

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

1-"Come to the bed again."

"All right. I'll come"
"Oh, darling, darling, darling," I said.
"You see," she said. "I did anything you want."
"You're so lovely."

(FTA: 113)

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

(FTA: 58& 59)

3- "Oh, you're sweet. And I'm not crazy now. I'm just very, very, very happy." "Go on to sleep," I said.

(FTA: 321)

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

(FWBT: 114)

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

(FWBT: 452)

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

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

1- Make him pray for the line, he thought. Make him pray for it.

(OMS: 82)

2- "I hope I do not have to fight again, he thought. I hope so much I do not have to fight again."

(OMS: 117)

3- "They beat me, Manolin," he said. "They truly beat me."

(OMS: 124)

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

(FTA: 346)

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

(FWBT: 19)

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

(FWBT: 54)

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

(FWBT: 209)

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

(FWBT: 327)

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

(FWBT: 470)
Some of anaphoric repetitions from the poems of the concerned writer are:

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

(The Lady Poets With Foot Notes)

2- "Do it in the morning when your mind is cold. Do it in the evening when everything is sold. Do it in the springtime when springtime isn't there. Do it in the winter. We know winter well. Do it in very hot days."

(Line to Girls 5 days After Her 21st Birthday)

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

(Some day when you are picked up...)

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

(Advice to a Son)

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

(The age Demanded)

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

(Grass smooth on the prairies...)

5.1.3.2. Epiphora (Epistrophe)

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

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

(FWBT: 228)

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

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

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

5.1.3.3. Framing

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

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

(OMS: 41, 42)

5.1.3.4. Anadiplosis

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

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

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

(OMS: 82)

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

(OMS: 105)

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

(FTA: 185)

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

'Of pride?"

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

(FWBT: 40)

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

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

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

(FWBT: 229)

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

(FWBT: 240)

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

(FWBT: 251)

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

5.1.4. Enumeration

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

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

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

1- "The shake was made of the tough bud-shields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal."
   (OMS: 15)

2- "The room I shared with the lieutenant Rinaldi looked out on the courtyard. The window was open, my bed was made up with blankets and things hung on the wall, the gas mask in an oblong tin can, the steel helmet on the same peg. At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk. My Austrian sniper's rifle with its blued octagon barrel and the lovely dark walnut, cheek-fitted, schutzen stock, hung over the two beds."
   (FTA: 10& 11)

3- "Since you are gone we have nothing but frostbites, chilblains, jaundice gonorrhea, self-infected wounds, pneumonia and hard and soft chancres."
   (FTA: 12)
4-"There were three other patients in the hospital now, a thin boy in the Red Cross from Georgia with malaria, a nice boy, also thin, from New York, with malaria and jaundice and a fine boy who had tried to unscrew the fuse-cap from a combination shrapnel and high explosive shell for a souvenir."

(FTA: 114)

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

(FTA: 162)

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

(FTA: 198)

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

(FTA: 211 & 212)

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

FTA: 334

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

FTA: 347

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

FWBT: 9

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

FWBT: 134

12- "She stroked the girl's head without looking down at her and ran a blunt finger across the girl's forehead and then around the line of
her ear and down the line where the hair grew on her neck."  
(FWBT: 154)

13-"They were walking through the heather of the mountain meadow and Robert Jordan felt the brushing of the heather against his leg, felt the weight of his pistol in its hostler against his thigh, felt the sun on his head, felt the breeze from the snow of the mountain peaks cool on his back and, in his hand, he felt the girl's hand firm and strong, the finger locked in his."  
(FWBT: 158)

14-"...At that, from what he had seen of Campesino, with his black beard, his thick Negroid lips, and his feverish, staring eyes, he thought he might give almost as much trouble as a real peasant leader."  
(FWBT: 230)

15-"Give me the wineskin and I will rinse the mouth," Robert Jordan said, his mouth full of meat, cheese, onion, and chewed bread."  
(FWBT: 288)

5.1.5. Polysendeton

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

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

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

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

(OMS: 26)

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

(OMS: 42)

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

(OMS: 25)

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

(OMS: 75)

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

(OMS: 77)

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

(FTA: 3)

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

(FTA: 35)

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

(FTA: 121)

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

(FWBT: 53)

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

(FWBT: 72)

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

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

(FWBT: 87& 88)

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

(FWBT: 127)

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

(FWBT: 168)

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

(FWBT: 423)
5.1.6. Stylistic inversion

Crystal defines inversion as "a term used in grammatical analysis to refer to the process of or result of syntactic change in which a specific sequence of constituents is seen as the reverse of another" (Crystal 1985: 64).

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

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

(Jesperson 1943:99).

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

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

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

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

(OMS: 35)

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

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

(OMS: 56)

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

(OMS: 76)

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

(OMS: 90)

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

(FTA: 3)

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

(FTA: 17)
G-"...You can picture him at the front and you know he's useful but he's so much the type of boy I don't care for."
(FTA: 133)

H-"Enemies of the people. That was a phrase he might omit. That was a catch phrase he would skip."
(FWBT: 164)

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

A- "And the best fisherman is you."
(OMS: 23)

B- He knew what a huge fish this was...
(OMS: 43)

C-...Then he added, "Blessed Virgin pray for the death of this fish. Wonderful though he is."
(OMS: 65)

E-"I will go when the snow melts," Anselmo said. "And the snow is melting fast."
"What think you of their chance catching Pablo? Robert Jordan asked Agustin."
(FWBT: 284)

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

A-"Once in the afternoon the line started to rise again."
(OMS: 67)
B- "Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than that he had ever heard of."

(OMS: 98)

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

(FTA: 80)

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

(FTA: 165)

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

(FTA: 333)

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

(FWBT: 65)

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

(FWBT: 181)

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

(FWBT: 275)

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

(OMS: 92)

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

(OMS: 103)

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

(FTA: 8)

D- "There are not many at Segovia?"

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

(FWBT: 76)

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

(FWBT: 152)

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

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

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

(FWBT: 76)

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

(FWBT: 141)

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

(FWBT: 287)

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

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

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

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

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

Are his eyes that bad"?

(OMS: 14)

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

(OMS: 58)

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

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

(OMS: 123)

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

(FTA: 82)

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

(FTA: 93)

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

(FWBT: 326)

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

(FWBT: 328)

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

(FWBT: 444)

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

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

(OMS: 11)

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

(FTA: 18)

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

(FTA: 36)

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

(FTA: 100)

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

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

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

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

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

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

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

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

   (FTA: 179,180)

2. "Tomorrow we'll sleep in the king's bed,"
   "Bonello said. He was feeling very good.
   "To-morrow maybe we'll sleep in____,”
   Piani said.
   "I'll sleep with the queen," Bonello said. He looked to see how I took the joke.
   "You'll sleep with____, “Piani said sleepily.”

   (FTA: 204& 205)

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

   (FTA: 209)

4. "I know there is no thing to say. I cannot tell you____"
   "No," I said. "There is nothing to say."
   "Good-night," he said. "I cannot take you to your hotel?"
   "No thank you."

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"It was the only thing to do," he said. "The operation proved___" "I do not want talk about it," I said."

(FTA: 355)

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

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

(FWBT: 68)

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

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

(FWBT: 220)

7-"I thought that you did not believe in political assassination." "It is practiced very extensively," Karkov said. "Very, very, very extensively."

"But____"

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

(FHBT: 244)

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

9-"Turn thy self at the crossroads and put thyself l position to pull this wreck forward," he said to the driver.
"My orders are_____"
"Obscenity thy orders. Do as I say."
(FWBT: 414)

5.1.7.2. Question in the narrative

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

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

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

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

(OMS: 45)

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

(OMS: 51)

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

(OMS: 75)

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

(OMS: 111)

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

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

(OMS: 117)

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

(FTA: 342)

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

(FWBT: 260)

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

(FWBT: 291)

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

(OMS: 117)

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

(OMS: 72)

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

(FTA: 54)

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

(FTA: 184)

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

(FTA: 225)

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

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

(FWBT: 134)

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

(FWBT: 168)

5.1.7.3. Ellipsis

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

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

1- "**What did you catch?**"

"**One the first day. One the second and two the third.**"

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

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

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

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

(OMS: 124)

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

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

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

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

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

(OMS: 56)

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

2- "If you were my boy I'd take you out and gamble."
"But you are your father's and your mother's and you are in a lucky boat."

(OMS: 13)

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

3- "And the best fisherman is you."
"No I know others better."

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

(FTA: 16)

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

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

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

(FTA: 93)

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

(FTA: 156)

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

(FTA: 208)

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

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

"Perhaps four and a corporal."

"And below?"

"More. I will find out."

"And the bridge?"

"Always two. One at each end."

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

_No you must not be. Here now._

(FWBT: 70)

10- "We are going to enter and finish with them inside,' a man shouted.'we are going in.' 

_"Why wait all day in the sun?" another yelled. Come on. Let us go._

(FWBT: 121)

11- "It's very good whiskey." 

_Am contended,_ Sordo grinned. _Was bringing tonight with information._ 

_What information?_ 

_Much troops movement._

(FWBT: 143)

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

(FWBT: 258)

5.1.7.3.2. Verb ellipsis

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

1-"_That's very kind of you," the old man said._ 

_Should we eat?_ 

_I've been asking you to," the boy told him gently._

(OMS: 20)

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

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

(OMS: 92)

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

"Another?"

"All right,"

(FTA: 17)

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

'would you like another?'

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

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

(FTA: 19)

5- "But I do love you."

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

(FTA: 32)

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

"Yes."

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

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

(FTA: 344)

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

(FWBT: 8)

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

(FWBT: 84)

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

(FWBT: 287)

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

(FWBT: 418)

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

5.1.8. Rhetorical question

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

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

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

(OMS: 49)

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

(OMS: 92)

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

(OMS: 68)

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

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

(OMS: 21)

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

(OMS: 85)

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

(OMS: 56)

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

(FWBT: 54)

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

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

(Quoted by Galperin 1977: 244)

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

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

(Byron)

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

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

1- "One side must stop fighting. Why don't we stop fighting?"

(FTA: 54)

2- "Jesus Christ, ain't this a goddam war?"

(FTA: 37)

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

(FTA: 92)

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

"Don't you like it better when we're alone?"

"Yes" I said.

(FTA: 141)

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

(FWBT: 193)

5.1.9. Litotes

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

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

(Galperin 1977: 246)

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

"It is not a bad thing, it is a good thing."

"He is no coward, he is brave."

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

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

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

1- "He picked up a piece and put it in his mouth and chewed it slowly. **It was not unpleasant.**"  
   (OMS: 58)

2- "Now, he said. "I am still an old man. **But I am not unarmed.**"  
   (OMS: 104)

3- "Thank you," he old man said. He is too simple to wonder when he had attained humility. But he knew he had attained it and new **it was not disgraceful and it carried no less of true pride.**"  
   (OMS: 13, 14)

4- "**It would have been impolite not to have known something of them when I had listened to such a splendid explanation of their causes which were, after all, it seemed misunderstandings.**"  
   (FTA: 40)
5-"Driving in convoy is not unpleasant if you are the first car and I settled back in the seat and watched the country."

(FTA: 47)

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

(FTA: 303)

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

(FWBT: 153)

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

(FWBT: 190)

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

(FWBT: 253)

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

(FWBT: 377)
5.1.10. Nominal and verbal style

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

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

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

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

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

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

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

1- Nominal style is easy to write.

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

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

   (OMS: 119)

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

   (FTA: 227)

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

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

(FWBT: 106)

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

(FWBT: 116)

7- "What away to do things," Robert Jordan said. "It was just given to you with out instruction?"
"Yes as a gift might be given."

(FWBT: 271)

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

(FWBT: 420)

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

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

(OMS: 12)

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

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

(OMS: 82)

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

(FTA: 87)

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

(FTA: 95)

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

(FTA: 207)

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

(FTA: 242)

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

(FTA: 333)

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

(FHBT: 5)

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

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

(FWBT: 88)

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

(FWBT: 125)

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

(FWBT: 205)

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

(FWBT: 436)

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

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

(OMS: 4986-50)

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

(OMS: 101)

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

(FTA: 331)

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

(FTA: 337)

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

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

5.1.11. Code-switching

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

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

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

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

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

(FWBT: 77)

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

(FWBT: 95)

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

(FWBT: 97)

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

(FWBT: 125)

5- "What are you doing, shameless?"
"Nada, mujer, nada" he said. Let me alone."

(FWBT: 126)
6- "Back to the palace of Pablo," Robert Jordan said to Anselmo. It sounded wonderful in Spanish.

"El Palacio del Meido," Anselmo said. "The palace of Fear."

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

(FWBT: 199)

7- "But, how then___" Primitivo asked and paused without completing the sentence.

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

(FWBT: 220)

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

(FWBT: 251)

9- "She pulled her fist out of his pocket and out both arms tight around his neck and kissed him.

"I go," she said. "Me voy. I go."

(FWBT: 270)

10- "No te apures," he whispered to Agustin.

"Do not worry. They will pass as the others."

(FWBT: 282)

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

(FWBT: 311)

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

(FWBT: 418)

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

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

5.2. Concluding remarks

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

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