Chapter 6
Stylistic Devices at the Semantic Level
6.0. Introduction

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

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

6.1. Interaction of different types of lexical meaning

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

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

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

6.1.1.1. Metaphor

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

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

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

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

(OMS: 24)

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

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

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

   (OMS: 23)

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

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

   (OMS: 27)

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

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

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

(OMS: 33)

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

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

(OMS: 39)

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

(OMS: 42)

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

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

(OMS: 54, 55)

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

(OMS: 58 & 59)

8- "I must think nonsense, he thought. Luck is a thing that comes in many forms and who can recognize her?"

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10-"He only noticed how lightly and how well the skiff sailed now there was no great weight beside her. She's good, he thought. She is sound and not harmed in any way except for tiller. That is easily replaced."

(OMS: 120)

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

(FTA: 23)

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

(FTA: 80)

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

(FTA: 81)

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

(FTA: 309)

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

(FWBT: 13)

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

(FWBT: 76)

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

(FWBT: 161)

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

(FWBT: 253)

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

(FWBT: 279)

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

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

(FWBT: 443)

6.1.1.2. Metonymy

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

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

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

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

(FTA: 256)

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

(FWBT: 19)

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

(FWBT: 79)

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

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

(FWBT: 262)

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

(FWBT: 259)

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

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

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

(OMS: 28)

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

(OMS: 82&83)

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

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

(FTA: 15)

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

(FTA: 49)

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

(FTA: 80)

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

(FTA: 309)
7- "The sun was in Robert Jordan's eyes and the bridge showed only in outline. The sun lessened and was gone and looking up through the trees at the brown, rounded height that it had gone behind."  
(FWBT: 35)

8- "As he stood breathing deep and then listening to the night, he heard first, firing far away, and then he heard an owl cry in the timber below, where the horse corral was slung. Then inside the cave he could hear the gypsy starting to sing and the soft chording of a guitar."  
(FWBT: 59)

9- "Could they see them?"
"Probably not," Robert Jordan said. "Unless the sun were on the trees."
"It is on them very early," Pablo said miserably"  
(FWBT: 77)

C-The relation of proximity, as in:

1-" The water was white where his tail beat it and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped."  
(OMS: 102)

2-"The old man saw the brown fins coming along the wide trail the fish must make in the water. They were not even quartering on the scent. They were headed straight for the skiff swimming side by side."  
(OMS: 112)

3-"There were many people passing in the fog. There were shops and all the windows were lighted."  
(FTA: 158)
4-"His face was down against the pebbles as the bridge settled where it had risen and the familiar yellow smell of it rolled over him in acrid smoke and then it commenced to rain pieces of steel."

(FWBT: 445)

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

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

(OMS: 76)

2-"The peasant all called you "Don" and when you meet them they took off their hats."

(FTA: 78)

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

(FTA: 97)

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

(FWBT: 60)

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

(FWBT: 221)

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

(FWBT: 460)

6.1.1.3. Irony

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

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

(FTA: 4)

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

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

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

   (OMS: 95)

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

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

(FTA: 182)

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

(FTA: 335)

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

(FWBT: 303,304)

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

(Poem: I like Canada)

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

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

6.1.2. Interaction of logical meaning and emotive meaning:

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

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

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

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

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

(FTA: 11)

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

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

(OMS: 34)

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

(OMS: 52)

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

(OMS: 92)

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

(OMS: 107)

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

"**Magnificent.**"

(FTA: 11)

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

"**Wonderful.**"

(FTA: 11)

9-"Do you think I would do right to marry Miss Barkley... after the war of course?"

"**Absolutely,**" I said and poured the basin full of water.

(FTA: 12)
10-"Splendid," he said when he saw me. "You will come with me to see Miss Barkley."

FTA: 17

11-"It's all right. But you see I've never had a baby and I've never even loved any one. And I've tried to be the way you wanted and then you talk about' always.'"
"I could cutoff my tongue," I offered
"Oh, darling!" she came back from where she had been. "You mustn't mind me." We are both together again and the self-consciousness was gone."

FTA: 148

12-"Ferguson was talking. She stopped when I came in.
"My God," she said.
"Hello," I said
"Why it's you!" Catherine said. Her face lighted up. She looked too happy to believe it."

FTA: 263

13-"(...)the old women slapped me on the side of the face and said, 'Shoot, you fool! Shoot or I will kick your brain in!'"

FWBT: 30

14- "What do you say?" the woman of Pablo asked. She poured him a bowl of coffee and handed him a can of condensed milk.
"There is milk? What luxury!"

FWBT: 80

15- "I will think it over," she said. "We must start now. We are late." Then, raising her voice, "English" she called. "Ingles! Come on! Let us go."

FWBT: 95
There may be giants and dwarfs,' the first peasant said. "There may be Negroes and rare beasts from Africa. But for me never, never will there be anything like Don Faustino. But let's have another one! Come on. Let's have another one!"

FWBT: 115

"Yes," Comez said. "He is crazy. You are crazy! Hear! Crazy!" He shouted at Marry who was back now bending over the map with his red-and-blue pencil."

FWBT: 421

6.1.2.2. Oxymoron

Cuddon (1998: 627) defines oxymoron as "a figure of speech, which combines incongruous and apparently contradictory words and meanings for a special effect". For example,

'I like a smuggler; he is the only honest thief'.

He adds, "Oxymoron is a common device closely related to antithesis and paradox". Abram (2000) in this respect writes, "if the paradoxical utterance conjoins two terms that in ordinary language (usage) are contraries, it is called an oxymoron"(2000:201).

Galperin(1977) defines oxymoron as an SD. He points out that "oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two words clashes, being opposite in sense"(Galperin1977:162-63). For example,

Low skyscraper
Sweet sorrow,
Nice rascal,
Pleasantly ugly face,
Horribly beautiful,
Deafening silence.
He added that oxymoron has no stylistic effect and cannot be considered as an SD, if the primary meaning of the qualifying word changes or weakens. This is the case with the following oxymoronic combinations from the work of Hemingway:

1- “You are awfully damned nice.”  
   (FTA: 117)

2- "We'll have to be awfully careful"  
   (FTA: 100)

3- "She looks awfully tired"  
   (FTA: 117)

4- "Listen I am awfully glad to see you."  
   "and me to see thee," the old man said"  
   (FWBT: 200)

5- "We were going awfully good when that thing hit us, he thought."
   (FWBT: 469)

The words 'awfully,' 'terribly,' in the sentences above, have lost their primary logical meaning and are now used with emotive meaning only as intensifiers. Accordingly, the stylistic effect of them is lost. And they are no more oxymoronic SDs.

In epithet, there are different ratios of emotive logical relations. The logical meaning is hardly perceived in some of them. And in others, the two meanings (logical and emotive) co-exist. But in oxymoron the logical meaning holds fast because there is no true word-combination, only the juxtaposition of two non-combinative words. However, we still may perceive a peculiar change in the meaning of the qualifying words. It assumes a new life in oxymoron, definitely indicative of the assessing tendency in the writer's mind (Galperin 1977). For instance,
1-"He loved green turtles and hawk-bills with their elegant and speed and their great value and he had a friendly contempt for the huge, stupid loggerheads, yellow in their armour-plating, strange in their lovemaking, and happily eating the Portuguese men-of-war with their eyes shut."

(OMS: 36)

2-"I am having fine pains now," she said. The woman was holding her wrist and timing the pains with a watch."

(FTA: 335)

3-"He is the boss here," he grinned, then flexed his arms as though to make the muscles stand out and looked at the man with the carbine in a half-mocking admiration. "A very strong a man."

(FWBT: 9)

4-"For me the revolution is so that all will 'say Don to all," Fernanto said. "Thus should it be under the Republic."
"Milk," Agustin said. "Black milk."
"And I still think it would be easier and clearer for Don Roberto to teach English."

(FWBT: 210)

Sometimes, oxymoron can be revealed in structurally different forms not in adjective-noun models. The following examples show that the combination of this kind can be likened to oxymoron. For examples,

1-"The old Man hit him on the head for kindness and kicked him, his body still shuddering, under the shade of the stern."

(OMS: 39)
2- "The boy was sad too and we begged her pardon and butchered her promptly."

(OMS: 50)

3- "Fish," he said, "I love you and respect you very much. But I will kill you dead before this day ends."

(OMS: 54)

4- "I wish I could feed the fish, he thought. He is my brother. But I must kill him and keep strong to do it."

(OMS: 59)

5- "They had had such success joking at Don Faustino that they could not see, now, that Guillermo was a different thing, and if Don Guillermo was to be killed, he should be quickly and with dignity."

(FWBT: 117)

6- "You were enormous in the last bull," she would say to him and he would say, "Yes. I killed him very well."

(FWBT: 189)

6.1.3. Interaction of primary meaning and derivative logical meaning: "SDs based on poly-semantic effect"

As it is known linguistically that the word is the most sensitive language unit that is subjected to change. Its meaning gradually develops, and as a result of this development new meanings appear alongside the primary one. It is normal for almost every word to acquire derivative meanings; sometimes the primary meaning has to make way for quite new meaning which ousts it completely.
In dealing with the problem of nonce-words and new meaning, we know the fact that in the development of language units, we are constantly facing the opposing concepts of permanence and ephemerality. Some meanings are characterized by their permanence, others like nonce-words and contextual meaning, are generally ephemeral, i.e. they appear in some context and vanish leaving no trace in the vocabulary of the language. Primary and derivative meanings are characterized by relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word.

The poly-semantic effect is a very subtle and sometimes hardly perceptible SD. But it is impossible to underrate its significance in discovering the aesthetically pragmatic function of the utterance. Zeugma is the main prominent SD that carries the function of interaction between primary and derivative logical meaning.

6.1.3.1. Zeugma

Abrams (2000:272) says "Zeugma in Greek means 'Yoking'; in the most common present usage, it is applied to expression in which a single word stands in the same grammatical relation to two or more other words, but with an obvious shift in its significance. Sometimes the word is literal in one relation and metaphorical in the other."

Cuddon (1998: 991) defines it by saying "Zeugma in Greek was also called 'bonding'. It is a figure of speech in which the same word (verb or preposition) is applied to two others in different

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2. A nonce-word is an expression that is invented for one particular occasion.
senses". Zeugma as an SD, simply, means the use of a word in the same grammatical function but different semantic relation to two adjacent words in the context, the semantic relation being on the one hand literal and on the other transferred. The following are examples from the novels under analysis;

1- "He took all his pain and what was left of his strength and his long gone pride and he put it against the fish's agony..."

(OMS: 93)

In the above example, the word took in, 'He took all his pain and what was left of his strength', materializes the meaning 'he did his best'. Here the word took is used in its concrete, primary, and literal meaning. However, in 'he took his long pride; the word 'took' is used in derivative meaning.

Zeugma is a very significant device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings apparent in this particular way, the writer makes each of them stands out clearly. Another example from Dicken is,

2- "...And May's mother always stood on her gentility; and Dot's mother stood on anything but her active little feet."

The word 'stood' is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the SD. It still makes the reader realize that the two meanings of the word 'stand' are simultaneously expressed, one primary and other derivative. Below are more examples:
3-“If he will jump I can kill him. But he stays down forever. Then I will stay down with him forever.”

The verb phrase ‘stay down’ in this example is used twice, but applied to two different senses. The first one refers to the fish’s staying in the sea. And this is the literal meaning of it. However, the same verb phrase in the second one refers to the old man who cannot stay down in the water but his fishing cords will. Thus, this is the derivative meaning of that phrase.

6.1.4. Interaction of logical and nominal meaning:

6.1.4.1. Antonomasia

Cuddon (1998) defines antonomasia as an alternative for the proper name. He states that;

Antonomasia, (Gk 'naming instead'), A figure of speech in which an epithet, or the name of an office or dignity, is substituted for a proper name. So 'the Bard' for Shakespeare, 'a Gamaliel' for a wise man; 'a Casanova' for a womanizer; and 'a Hitler' for a tyrant.

(Cuddon 1998: 47)

Antonomasia is a kind of interplay between the logical and nominal meanings of a word. It is, like other SDs, based on the interaction of lexical meanings. The two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context, there will not be SD.

Antonomasia is intended to point out the leading and most characteristic feature of a person or event. At the same time, it pins this leading trait as a proper name to the person or event.

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concerned. In fact, antonomasia is a revival of the initial stage in naming individuals.

It is very important to note that, this device is mainly realized in the written language because, generally, capital letters are the only signals to denote the presence of antonomasia as an SD. Hemingway used this SD in the following sentences:

1- "...there was a picture in color of the **Sacred Heart** of Jesus and another of the **Virgin of Cobre**." 
   (OMS: 16)

2-" I fear both the **Tigers** of Detroit and the **Indians** of Cleveland."
   "Be careful or you will fear even the **Reds** of Cincinnati and the **White Sox** of Chicago." 
   (OMS: 17)

4-" For along time after that everyone had called him **The Champion** and here had been a return match in the spring." 
   (OMS: 70)

5-"I'll say a hundred **Our Fathers** and a hundred **Hail Marys**." 
   (OMS: 87)

6- "How do you feel **Cat**?"
   "Sleepy."
   "I feel hollow and hungry." 
   (FTA: 167)

7-"We came up with the drive to the villa. "I'd like to be there when some of those tough babies climb in and try and hop them."
   "You think they will?"
   "Sure. Everybody in the Second Army knows that matron."
   We were outside the villa.
"They call her the **Mother Superior,**" Bonello said.

9- "They were walking now close together in the dark and he spoke softly, sometimes turning his head as he climbed."I would not kill even a Bishop."

10-"He does not know about the robe, Robert Jordan thought. Good old pig-eyes doesn't know why I paid the **Woods** boys sixty five dollars for that robe."

11-"But we have formidable aviation," the corporal said. "The **Reds** have no aviation such as we have. Those planes this morning were something to make any man happy. "I have seen the **Red** planes when they were something serious," the soldier on the bunk said."

12-"It was at Gaylord's that you learned that Valentin Gonzalez, called El Campesino or **The Peasant,** had never been peasant but was an ex-sergeant in the Spanish Foreign Legion who had deserted and fought with Abdil el Krim."

13-"Fire, cowards, if you are alive," he shouted. "Fire on one who has no fear of any **Red** that ever came out of the belly of the great whore."
6.1.5. Intensification of a certain feature of a thing or a phenomenon:

Under this heading, we have a group of SDs. Before talking about the linguistic nature of these SDs, it is necessary to clear up some problems of definition as a philosophical category. Any definition can point out only one or two properties of the phenomenon. Therefore, in building up a definition, the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observing the function, the growth and the change of the object. However, no definition can comprise all the inner qualities of the object and the new combination of it with other object as well. Simile, periphrasis, euphemism, and hyperbole which are coming below, are the common SDs that have the nature of intensifying certain aspect of an object.

6.1.5.1. Simile

Simile is one of the SDs used to intensify a certain feature of a phenomenon or thing. Ordinary comparison and simile must not be confused with. They represent two diverse processes. Galperin (1977:167) says "...comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference". It also takes into consideration all the properties of the two objects, stressing on the one that is compared. On the other hand, to use simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Simile, furthermore, excludes all the properties of the two objects except
one which is made common to them. For example, "The boy seems to be as clever as his mother" is ordinary comparison. "Boy" and "mother" belong to the same class of objects (human beings), so this is not a simile but ordinary comparison. But in the sentence:

1-He was very fond of **flying fish** as they **were his principal friends** on the ocean."

(OMS: 29)

We have a simile in the sentence above. "Flying fish" and "principal friends" belong to heterogeneous classes of objects. Hemingway, in the sentence above, has found the concept, 'he was fond of flying fish,' indicates to one of the secondary features of the concept *a principal friend*, i.e. being together. Of the two concepts brought together in the simile, one characterized (flying fish), and the other characterizing (principal friends), the feature intensified will be more inherent in the latter than in the former. Moreover, the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it. Leech & Short (1981) mentioned that the connectives *as* and *like* are the commonest signs of simile. Hemingway uses this SD in his novels under studying. Some of those are as follows:

2-"The cloud over the land now rose **like mountains** and the coast was only a long green line with the gray blue hills behind it."

(OMS: 35)

3-"Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands **are like theirs**."

(OMS: 37)
4-"He looked at the sky and saw the white
cumulus built like friendly piles of ice
cream and high above were the thin feathers
of the cirrus against the high September
sky."

(OMS: 61)

5-"Just before it was dark as they passed a
great island of Sargasso weed that heaved
and swung in the light sea as though the
ocean were making love with something
under a yellow blanket."

(OMS: 72)

6-"The shaft of the harpoon was projecting at
an angle from the fish's shoulder and the sea
was discolouring with the red of the blood
from his heart. First it was dark as a shoal
in the blue water that was more than a mile
deep. Then it spread like a cloud."

(OMS: 94)

7-"The next shark that came was a single
shovelnose. He came like a pig to the
trough if a pig had a mouth so wide that you
could put your head in it."

(OMS: 111)

8-"In the night sharks hit the carcass as
someone might pick up crumbs from the
table. The old man paid no attention to them
and did not pay any attention to any thing
except steering."

(OMS: 119)

9-"There were mists over the river and
clouds on the mountain and the trucks
splashed mud on the road and the troops
were muddy and wet in their capes; their
rifles were wet under their capes the two
leather cartridges-box on the front of the
belts, gray leather boxes heavy with the
packs clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child."

(FTA: 4)

10- "The road was crowded and there were screen of corn-stalk and straw matting on both sides and matting over the top so that it was like the entrance at a circus or a native village."

(FTA: 49)

11- "The dead were off to one side. The doctors were working with their sleeves up to their shoulders as butchers."

(FTA: 60)

12- "How did you do it, this rotten thing?" he asked. "Let me see the plate. Yes. Yes. That's it. You look healthy as a goat."

(FTA: 106)

13- "We would be lying together and I would touch her cheeks and her forehead and under her eyes and her chin and throat with the tip of my finger and say, "Smooth as piano keys," and she would stroke my chin with her fingers and say, "Smooth as emery paper and very hard on piano keys."

(FTA: 121)

14- "Good man," he pointed at himself. "Good man," he pointed at me. "Don't you worry." The girl looked at him fiercely. The pair of them were like two wild birds."

(FTA: 209)

15- "There was an island with two trees on the lake and the trees looked like the double sails of a fishing boat."
16- "One of the drunkards poked him in the back side with a flail handle and Don Federico gave a quick jump as a balky horse might, but still stood in the same place, his hands up, and his eyes up toward the sky."

17- "She is like a mountain and the boy and the girl are like young trees. The old trees are all cut down and the young trees are growing clean like that."

6.1.5.2. Periphrasis

It is another SD used to intensify a certain feature of a thing or phenomena. According to the Webster's Dictionary, periphrasis denotes the use of a longer phrasing in place of a possible shorter form of expression. Cuddon (1998:659) calls it “round about speech” He says "Periphrasis is a round about way of speaking or writing; known as circumlocution; thus, using many or very long words where few or simple words will do". When it is viewed from the angle of its linguistic nature, “periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata” Galperin (1977: 169). One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in different situation a certain person can be denoted for instance, as 'his benefactor' or 'the narrator' or the 'wretched witness', etc.

As an SD, periphrasis is based on the idea of indicating to one of the barely noticeable features or properties of the given object
and intensifying this property by naming the object by the property. Periphrasis keeps the reader perceives the new appellations against the background of the one existing in the language code and the two fold simultaneous perception secures the stylistic effect. At the same time, periphrasis like simile has a certain cognitive function inasmuch as it deepens our knowledge of the phenomena described. If a periphrastic locution is understandable outside the context, it is not a SD but merely a synonymous expression. For example:

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

(FTA: 256)

The periphrastic dictionaries and the words they stand for are synonymous by nature. It, as an SD, is a new genuine nomination of an object, a process that realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represents the object.

I- "I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced".

The bold object clause "what can never be replaced" is periphrasis for the word mother. The reader within the given
context easily understands the concept “what can never be replaced”. If it is used independently i.e., out side the context, it may be interpreted in many ways.

The examples below show that Hemingway sometimes favored using elaborate sentences or periphrastic expression because he saw in them a powerful means to impose on his readers his own assessment of events and people. Hemingway, in the following instances, uses the graphic descriptions to depict the scenes in their minute details. He does this in order to make his readers as though they look at the landscape of the events. i.e., the short sentences are unable to convey the message and show every detail of the events. Thus, using periphrastic expressions in this regard is a merit feature in the writing of Hemingway.

2-" The boy was asleep on a cot in the first room and the old man could see him clearly with the light came in from the dying moon. He took hold of one foot gently and held it until the boy woke and turned and look at him."

(OMS: 26)

The bold sentence, in the above example, is a periphrasis of ‘he woke the boy up’.  

3-"Inside the shark he leaned the mast against the wall. In the shark he found a water bottle and took a drink. Then he lay down on the bed. He pulled the blanket over his shoulders and then over his back and legs and slept face down on the newspapers with his arms out straight and the palm of his hands up."

(OMS: 121&122)
Hemingway, instead of using the short sentence ‘then he slept’ he elaborately displayed the way the old man's going to the bed after that imbalanced battle between him and the sharks in the sea. That periphrastic expression deepens our knowledge of the phenomenon described.

4-"That night in the mess after the spaghetti course, which everyone ate very quickly and seriously, lifting the spaghetti on the fork until the loose strands hung clear then lowering it into the mouth, or else using a continuous lift and sucking into the mouth, helping ourselves to wine from the grass-covered galloon flask; it swung in a metal cradle and you pulled the neck of the flask down with the forefinger and the wine, clear red, tannic and lovely, poured out into the glass held with the same hand; after this course, the captain commenced picking on the priest."

(FTA: 6& 7)

The elaborate description of the way spaghetti is eaten and the wine when it is drunk, in the above example, is a periphrastic expression. They can be displayed in a shorter form of sentence such as: 'they ate spaghetti and drank wine'.

Hemingway shows again the same scene when used a periphrastic accent of eating the macaroni on page 57. He writes:

5-"I cut the cheese into pieces and laid them on the macaroni. "Sit down to it," I said. They sat down and waited. I put thumb and fingers into the macaroni and lifted. A mass loosened. "Lift it high, Tenente."
I lifted it to arm’s length and the strand cleared. I lowered it into the mouth, sucked and snapped in the ends, and chewed, then took a bite of cheese, chewed, and then a drink of the wine. It tasted of rusty metal. I handed the canteen back to Passani.”

(FTA: 57)

6-“...Pleasant journey,” he said. The coachman lifted the reins and the horse started. The waiter turned away under the umbrella and went toward the hotel. We drove down the street and turned to the left, then came around to the right in front of the station.”

(FTA: 168)

The bright utterance above is a periphrasis. It denotes the use of longer phrase in place of a shorter one. Few words or short sentence such as ‘we drove to the station’ might be sufficient to convey the desired meaning instead of that longer one. The same situation is noted in the following utterance. Instead of saying, ‘he went to the cafe’, Hemingway periphrastically writes it as follows:

7-“I went down the hall and then down the stairs and out the door of the hospital and down the dark street in the rain to the cafe.”

(FTA: 351)

8-“Then young man, who was studying the country, took his glasses from the pocket of his faded, khaki flannel shirt, wiped the lenses with a handkerchief, screwed the eyepieces around until the boards of the mill showed suddenly clearly and he saw the wooden bench beside the door; the huge pile of sawdust that rose behind the
open shed where the circular saw was, and a stretch of the flume that brought the logs down from the mountainside on the other bank of the stream.

(FWBT: 1)

The bright part of the sentence above is a periphrasis. Its simple form is ‘he took his eyeglasses and saw the mill.’

9-"He is dead since April."
"That is what happens to everybody," Pablo said gloomily. "That is the way we will finish."
"That is the way all men end," Anselmo said. "That is the way men have always ended."

(FWBT: 14)

10-"Robert Jordan dripped some of the thick milk into his coffee from the slit cut in the can, wiped the can on the rim of the cup, and stirred the coffee until it was a light brown."

(FWBT: 80)

11- "Three days later the fascists took the town."
"Do not tell me about it," said Maria. "I do not want to hear it. This is enough. This was too much."

(FWBT: 129)

12-"Let no one move," he whispered.
"Sons of the great whore." The voice came now from behind the rocks again.
"Red swine. Mother rapers. Eaters of the milk of thy fathers. Sordo grinned."

(FWBT: 314)

13-"...Then he took out a tobacco pouch and a packet of papers and rolled himself a
cigarette. He tried to make a lighter work and finally put it in his pocket and went over to the brazier, leaned over, reached inside, brought up a piece of charcoal, juggled it in one hand and while he blew on it, then lit the cigarette and tossed the lump of charcoal back into the brazier."

(FWBT: 433)

6.1.5.3 Euphemism

Abram defines euphemism by saying:

“Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing. So, we can say that euphemisms are synonyms which aim at producing a deliberately mild effect.”

(Abram 2000: 84)

Galperin (1977:173) deems euphemism as "a variety of periphrasis". He adds, "Euphemism is a word or phrase used to replace an unpleasant word or expression by a conventionally more accepted one". In the vocabulary of any language, we can find synonyms that soften an otherwise coarse or unpleasant idea. That is why Galperin calls it “a white washing device” (Op cit). The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym must follow the euphemism like a shadow such as, 'to possess a vivid imagination', or 'to tell stories', in the proper context they will call up the unpleasant verb to 'lie'. Those examples are part of language as a system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as SDs because they do not call to mind the keyword; in
other words, they refer the mind to the concept directly not through the medium of another word. Compare these euphemisms with the following instances from Hewmingway:

1- "Just before it was dark as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket."

(OMS: 72)

In the above example, the bright part is a euphemistic expression of the phrase ‘has sex with...’

2- "Are you in love?"
"Yes."
"With that English girl?"
"Yes."
"Poor baby. Is she good to you?"
"Of course."
"I mean is she good to you practically speaking?"
"Shut up."
"I will. You will see I am a man of extreme delicacy. Does she__?"
"Rini," I said. "Please shut up. If you want to be my friend, shut up."

(FTA: 179)

The context shows that there is a euphemistic expression understood implicitly between the interlocutors in the bold sentence above.

3- "Poor, poor Cat. And this was the price you paid for sleeping together. This was the end of the trap. This was what people get for loving each other."

(FTA: 341&342)
4- "What reason is there for her to die? There's just a child that has to be born, the by-product of good night in Milan."

(FTA: 342)

5- "She held herself tight to him and her lips looked for his and then found them and were against them and he felt her, fresh, new and smooth and young and lovely with the warm, scolding coolness and unbelievable to be there in the robe that was as familiar as his clothes, or his shoes, or his duty and then she said, frightenedly, "And now let us do quickly what it is we do so that the other is all gone."

(FWBT: 73)

6- "I don't like to have my hair cut."
"Neither do I," said Maria. "And I like thy hair as it is. So If there is nothing to do for thee, I will set by thee and watch thee and in the night we will make love."

(FWBT: 172)

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

(FWBT: 270)
6.1.5.4. Hyperbole

Hyperbole as an SD has the function of intensifying one certain property of the object. It can be defined as a deliberate overstatement or exaggeration of a feature essential to the object. In its extreme form this exaggeration is carried to an illogical degree (Leech: 1983). According to Grice (1975) hyperbole is a case of conversational implicature in which the first maxim of quality is flouted. Galperin (1977) defines it by saying;

"Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions… if the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie."

(Galperin 1977: 177)

The following are some hyperbolic expressions from the works of Hemingway:

1- "Now is no time to think of baseball, he thought. Now is the time to think of only one thing. That which I was born for. There might be a big one around that school, he thought."

(OMS: 40)

2- "The shaft of the harpoon was projecting at an angle from the fish’s shoulder and the sea was discolouring with the red of the blood from his heart."

(OMS: 94)

3- "You gave me the saint Anthony."
"That was for luck. Some one gave it to me."
"Then nothing worries you?"
"Only being sent away from you. You're my religion. You're all I've got."

(FTA: 123)
4- "I've told you a hundred times to clear out those bottles. Where are they now?"
"In the armoire."

(FTA: 155)

5- "I will get you drunk and take out your liver and put you in a good Italian liver and make you a man again."

(FTA: 179)

6- "He killed more people than the cholera," the gypsy said. "At the start of the movement, Pablo killed more people than the typhoid fever."
"But since a long time he is muy flojo," Anselmo said. "He is very flaccid. He is very much afraid to die,"
"It is possible that it is because he has killed so many at the beginning," the gypsy said philosophically. "Pablo killed more than the bubonic plague."

(FWBT: 26)

7- "Listen," Andres shouted. I am no fascist but a guerrillero from the band of Pablo. We have killed more fascist that the typhus"

(FWBT: 373)

8- "He looked at his watch and thought, I wonder if Andres got through to Golz? If we are going to blow it I would like to breathe very slowly and slow up the time again and feel it."

(FWBT: 431)

6.2. Concluding remarks

The semantic meaning, to some extent, differs from the stylistic meaning. In fact, some of the language means have meaning which commonly contains acknowledged grammatical and lexical meanings. They are established in the language as a
system. And they constitute as well what we call semantic meaning. Other language means, i.e., the semantic SDs, besides containing the grammatical and lexical meanings, they do accommodate a stylistic meaning. Such stylistic meaning goes alongside the semantic meaning and superimposes on them.

Hemingway creates a unit of meaning which neither confirms to the code of the English language nor to the context. He invents a hybrid unit which comes from both the code and the context and yet is a unit of neither of them. By doing so, the style he creates is unique and novel. And this has application to Widdowson approach.\(^3\)

\(^3\) - See Widdowson Approach page (43)