Chapter  –7

Stylistic Devices at the Discourse Level
7.0. Introduction

In the domain of linguistics (particularly within discourse analysis) the term discourse analysis is used to describe a structure which goes beyond the boundaries of a sentence. Mills (1997) reckons discourse as a reaction to the traditional form of linguistics (formal, structural linguistics\(^1\)) which concentrates on the structure of a sentence and does not concern itself with an analysis of a language in use. He adds that discourse analysis is concerned with translating the notion of structure from the grammatical relation of a sentence such as subject (S), verb (V) and object (O) to the level of longer texts. The importance of discourse analysis takes place because it is rare and difficult for anyone to convey a message through a single sentence. So the discourse analysts are against the linguists who focus only on sentence structure. In this regard Hoey states:

Conversation involves an interchange between two or more people in which each contributor may produce more than one utterance and each contribution builds (normally) upon the previous contribution either directly or indirectly. We know immediately if, for example, the subject matter of conversation changes and will comment on it appropriately if it appears to have been for ulterior motives or because of some misunderstanding. Similarly, in writing, sentences bunch into conversational units called paragraphs, paragraphs into chapters, and chapters into books. In short, in our everyday

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\(^1\)Formal linguistics is mainly concerned with word order and grammar in syntax. In semantics, it is concerned with the word meaning. Formal linguistics focuses on the system of a language as whole rather than particular utterances. See Saussure's notions langue and parole page (30).
speech and writing, the sentence is only small
cog in a normally much larger machine.

(Hoey 1983: 1)

Discourse is used in the similar way as the term text in the
sense that both terms may refer to a unit of language larger than
the sentence. That is why some linguists may often use
discourse (text) analysis, or discourse (text) linguistics. However,
Chafe (1982) comments that there is only one difference between
text and discourse. He writes that text focuses on the formal
structure of a larger unit especially with written language, while
discourse can be used to focus on the sociolinguistic function of
larger unit especially spoken language.

When we study the meaning of language in relation to
context, we are encountered with two kinds of context. One is
extra-linguistics (any thing in the world, other than language, in
relation to which language is used); the other is intra-linguistics
(the linguistic context in which that piece of language occurs).
Words occur within a sentential context, sentences occur within
a context consisting of other sentences. Therefore, the analysis of
language at the level of discourse means that we are concerned
with intra-linguistic context\(^2\).

The data of sentence-based studies of language is focused
on the invented sentences and intuitive judgments of their
grammaticality. But in discourse analysis the data comes
naturally from occurring language. Chafe subscribes this view.
He argues:

There is, therefore a strong tendency for
discourse analysis to rely more heavily on
observation of naturally occurring language.

\(^2\) - In this study, there is only a single case in which the researcher is encountered with extra-linguistics
that is in using exophoric reference at the discourse analysis. See exophora page (205)
conversely, scholars who wish to theorize on the basis of naturally occurring language, they have inevitably been led beyond the boundaries of sentences, since natural language rarely occurs in isolated sentence form.

(Chafe 1992: 356)

The main branch of discourse analysis deems language to be a vehicle of social interaction because much of discoursal work is relevant to sociological concern. "Most of sociolinguistics can be seen as a branch of discourse analysis" (Ophitic)

The essence of discourse analysis, as Ochs (1992) elucidates, refers to the set of norms, preferences and expectations relating language to context which language users draw on and modify in producing and making sense out of language in context. Discourse is a set of utterances which constitutes a recognizable speech event such as, conversation, a joke, a sermon, an interview or a narrative. It aims at understanding of language at a greater variety of natural language. Discourse knowledge helps the user of language to produce and interpret discourse structures such as, conversational sequences (like question and answer), verbal act such as (request and offer) and activities like (story telling and arguing). The competent language user knows the context in which these particular discourse structures are preferred, the alternative ways of forming particular structures and formal characteristics of these structures. Chapman (1973) points out that a good writer is known by using the connectives in his writing. Because they (connectives) make each sentence in a discourse is a step forward in the linear material and it is a glance back at what has just been formulated.
Halliday & Hassan (1976), de Beaugrande (1980), de Beaugrande and Dressler (1981) have brought into existence a framework for the interconnection between sentences that comprise a text. In discourse, we use certain types of linguistic devices/markers, the function of which is to form the discourse structure. Discourse devices are dependent linguistic elements which help to enlarge and strengthen the talk. Schiferin (1992) mentions the significance of discourse markers in a text. He comments:

In fact the use of discourse markers is not only a part of what makes a way of speaking seems natural and appropriate to its context, but also part of what makes language seem distinctively human.

(Schiferin 1992: 362)

Wierzbicka (1986), too, shares the same view when he declares that by discourse markers we can distinguish human language from that of robot.

In this study, discourse markers will be considered as SDs since they have the same linguistic function and impart additional information to the utterances. Some of the main discourse SDs will elaborately be dealt with below:

7.1. Main types of discourse devices

7.1.1. Deictics (Deixis)

Clark (1996), Wales (1989) have the opinion that deictics is a term for a word or phrase which relates an utterance to time, a place or a person without actually naming them by using a noun. The narrator refers to them by means of words and phrases like 'I', 'my', 'you', 'here', etc and the present and past tenses of the verbs, such as 'plays', 'was', played, etc. These
terms, in face-to-face conversation, are easily understood because both the speaker and hearer share the same physical context of time and place. However, the situation is different in writing. Although, the readers know the contextual and semantic meaning of those words, they do not know their situational and pragmatic meaning. This is because they cannot see people or observe the places referred to. Verdonk mentions the role of the readers to relate these items to their referent. He writes;

However, prompted by their experience of the real world and their knowledge of the stylistic conventions of fiction, readers will understand these linguistic expressions as representation of the people, places, and time in the story and will act on them, as cues to imagine themselves as participating in the situation of the fictional world of the discourse.

(Verdonk 2002: 34)

Deictics can be divided, as Crystal (1985) and Lyons (1977) express, into two main kinds; one is exophora and the other is endophora. Clark (1996) elucidates that deictics, in common, functions to describe how a text links the world of the narrative with that of the reader. For example, in literature it helps to create and sustain the world of play or narrative by referring to places, people, time and events that have occurred within it or mentioned before (anaphora). Similarly, deictics is used to extend the world of play or narrative to people, times, places and things we have not seen or encountered with yet (cataphora) in the text. The diagram below shows deictics and its different varieties:
These different types of deictics will be discussed individually with some examples from the works of the concerned writer as follows:

7.1.1.1. Exophora

This form of deictics was popularized by Halliday & Hasan (1976). It has the function of referring to a contextual or situational reference. Crystal (1985) pinpoints that exophora is a result of linguistic unit which refers directly to the extra-linguistic situation accompanying an utterance commonly by using the pronouns 'there, that, here'. Exophora is regarded as one of the co-referential forms which instead of being interpreted semantically in their right; they make reference to something else for their interpretation. These forms lead the reader or
hearer to look outside the text to identify what is being referred to (Brown & Yule 1983).

The following examples, from the works under analysis show the exophoric reference in an extra-linguistic situation.

1- "With so much flying fish there should be dolphin," he said, and leaned back on the line to see if it was possible to gain any on his fish."

(OMS: 71)
There = ocean

2- "If the boy was here he would wet the coils of line, he thought. Yes. If the boy were here. If the boy were here."

(OMS: 83)
Here = with him in the boat

3- "What's that?" she asked the waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide"

(OMS: 126)
That = fish's backbone

4- "Did you ever read the 'Black Pig'?" asked the lieutenant. "I will get you a copy. It was that which shook my faith."

(FTA: 7)
That= Black Pig

5- "I would like you to see Abruzzi and visit my family at Capracotta," said the priest. "Listen to him talk about the Abruzzi. There is more snow there than here."

(FTA: 8)
There= Abruzzi

6- "I went with him and found the dugout, which was very good. The drivers were pleased with it and I left them there."

(FTA: 50)
There= dugout
7- "There's a bed in the major's room."
"You sleep there."
"No I'm going up to my old room. Do you want a drink, Bartolomeo."

(FTA: 203)
There= major's room

8- "Look! Look!" Aymo said and pointed toward the road. Along the top of the stone bridge we could see German helmets moving.

(FTA: 225)
Look= Road

9- "If you are in trouble", he said, "I can keep you".
"I am not in trouble."
"If you are in trouble stay here with me."
"Where does one stay?"
"In the building. Many stay here. Any who are in trouble stay here."

(FTA: 254)
Here= building

10- "You're about my size. Would you go out and buy me an outfit of civilian clothes? I've clothes but I left them at Rome"
"You did live there, didn't you? It's a filthy place. How did you ever live there?"

(FTA: 258)
There= Rome

11- "Catherine bought the things she needed for the baby, up in the town. I went to a gymnasium in the arcade to box for exercise. I usually went up there in the morning while Catherine stayed late in bed."

(FTA: 331)
There= gymnasium

12- "Later," Rober Jordan said. "I wished to know where it is."
"It is there," Primitivo said. "I brought it in and I have wrapped it in my blanket to keep the action dry." The spans are in that sack."

( FWBT: 217)

13-"...The driver did not want to leave the angles of the apartment house and bring it up to the bull ring. He was standing behind it with his arm folded against the metal of the car and his head in the leather padded helmet on his arms. He shook his head when Robert Jordan spoke to him and kept it pressed against his arms. Then he turned his head without looking at Robert Jordan. "I have no orders to go there," he said sullenly."

Robert Jordan had taken his pistol out of the hostler and pushed the muzzle of the pistol against the leather coat of the armoured car driver.

"Here are your orders," he had told him."

( FWBT: 240)

14-"you are getting very pompous in the early morning, he told himself. Look there what's coming now."

( FWBT: 432)

7.1.1.2. Endophora

Endophora is one of the referential forms which instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. Endophora is contrasted with exophora in the sense that the former gives interpretation of forms lie within a text (intra-textual situation). In other words, endophoric co-reference instructs the reader or hearer to look inside the text to find what is being referred to. It
also forms cohesive ties within the text, whereas the latter does not (Halliday & Hasan 1976).

Endophora, as the table above shows, has two kinds of forms; anaphora and cataphora. They will be discussed as follows:

7.1.1.2.1. Anaphora

Anaphora is a term given by Halliday & Hasan (1976) to refer to the use of words which refer back to somebody or something that has already been mentioned usually by using personal pronouns such as he, she, they, it or possessive pronouns such as, mine, her, his, theirs...etc. Once a referent has been established (that is, the person, or thing referred to), it is usually replaced with a pronoun the next time it appears.

Quirk & et al (1985) point out that the most common occurrence of anaphora is existed in a situation where a pronoun refers to a noun already mentioned in the same sentence or in the preceding sentence. The anaphoric reference should match with the referent from the gender and number point of view. For examples;

1- "It was papa made me leave. I am a boy and I must obey him."
"I know," the old man said. "It is quite normal."
"He hasn't much faith."
"No," the old man said."But we have. Haven't we?"
"Yes," the boy said."

(OMS: 10)

2."Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see
it and it was on the shelf in the corner under his clean shirt."

(OMS: 16)

3- "Then the fish came alive, with his death in him, and rose high out of water showing all his great length and width and all his power and his beauty. He seemed to hang in the air above the old man in the skiff. Then he fell into the water with a crash that sent spray over the old man and over the all of the skiff."

(OMS: 94)

The bold pronouns, in the example 3 are anaphoric of the noun fish which is mentioned at the beginning of the sentence. The writer uses these personal pronouns to refer to the fish. This means that there is no matching between pronouns and their referents in the sentence above. i.e., the animate pronoun (He, His) are referred for inanimate (fish) referent. But that kind of relation is usually used in literary texts.3

4- "He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it wouldn't open. May be it will open with the sun, he thought. May be it will open when the strong raw tuna is digested. If I have to have it, I will open it cost whatever it costs."

(OMS: 60)

5- "Now he knew there was the fish and his hands and back were no dream. The hands cure quickly, he thought. I bled them clean and the salt water will heal them."

(OMS: 99)

3- See Metaphor page( 156 )
6- "Rinaldi carried a holster stuffed with toilet paper. I wore a real one and felt like gunman until I practiced firing it."

(FTA: 30)

7- "There is a big retreat."
"I read the papers. What happens? Is it over?"
I don't think so."

(FTA: 253)

The referent of the anaphoric pronoun it, in the above sentence, is not mentioned before. However, it is implicitly understood between communicators. It refers back to the war.

8- "How did you happen to pick out Montreux?" I asked Catherine. "Do you really want to go there?"
"It was the first place I could thing of," she said. "It is not a bad place. We can find some places up in the mountains."

(FTA: 303)

9- "They had come through the heavy timber to cup-shaped upper end of the little valley and he saw where the camp must be under the rim-rock that rose a head of them through the trees."

(FWBT: 18)

10- "While he had sketched, Anslemo had been watching the road, the bridge and the sentry box. He thought they had come too close to the bridge for safety and when the sketching was finished, he was relieved."

(FWBT: 36)

The bright pronouns in examples 9, 10 above refer back to Robert Jordan and his comrades who are in charge to explode the bridge.
11- "I do not like Valencia."
"Why?" Maria asked me and passed Robert Jordan's arm again.
"Why did thee not like it?"
"The people had no manners and I could not understand them."

(FWBT: 84)

The use of the pronoun *thee* (you) refers back to Fernando who is mentioned before. The other pronoun (*it*) refers to Valencia.

12- "Are you ready to eat?"
"Is it ready?"
"It is ready when you wish it."
"Have the others eaten?"
"All except you"

(FWBT: 205)

The pronoun above (there) refers back to the comrades of Robert Jordan who are in charge of destroying the bridge.

13- "What do you do sitting there?" Maria asked him. She was standing close beside him and he turned his head and smiled at her.
"Nothing," he said. "I have been thinking"

(FWBT: 249)

All the above cited bright pronouns refer back to Robert Jordan. If the referent once has been established, it is usually replaced with a pronoun the next time it appears.

7.1.1.2.2. Cataphora

Cataphora was introduced by Bühler (1934). It is different from anaphora in the sense that anaphoric references refer back to a person, thing, or situation in a text whereas cataphora refers forward to something that appears below in the text. In
other words, it directs the reader or hearer to something that is about to be encountered later in the text (Halliday 1994).

Hemingway, in his three novels under study, uses cataphora in the first paragraph of each one. In the 'QMS', he starts it by using the pronoun 'he' and then the common name 'old man' to refer to the proper name 'Santiago' that will come later in the text. He writes:

1- *He was an old man who fished alone in a skiff in the Gulf Stream and had gone eighty-four days now without taking a fish.*

(OMS: 9)

He also does not mention the proper name of the boy who accompanies the old man in fishing. He, instead, uses the common name 'a boy' which refers to Manolin who will be encountered later on page 27. He writes:

2- *In the first forty days a boy had been with him. But after forty days without a fish the boy's parents told him that the old man was now definitely and finally salao, which is the worst form of unlucky,...*

(OMS: 9)

Similarly, in the second novel 'FTA', the same style is applied. He does use the first person plural pronoun 'we' in the first paragraph of the novel which refers to the proper names that will be mentioned later in the text. He starts the novel as:

1- "In he late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains."

(FTA: 3)
Equally, in the third paragraph of the novel, as will be shown in the example number 2 below, he goes on using cataphoric referent ‘we’ in the place of the exact names. He jots:

2-"Some times in the dark we heard the troops marching under the window and gun going past pulled by motor tractors."

(FTA: 3)

3-" I brought you a few little things," he said. He picked up the packages. "This is mosquito netting. This is a bottle of vermouth. You like vermouth? These are English papers."
"Please open them."
He was please and then undid them"

(FTA: 74)

The first word in the first paragraph of 'FWBT' as the example below shows is the third person singular pronoun ‘he’. Its cataphoric referent is the person ‘Anselmo’ who is declared later on page three of the novel.

4-" He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of pine trees. The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. There was a stream alongside the road and far down the pass he saw a mill beside the stream and the falling water of the dam, white in the summer sunlight."

(FWBT: 1)

Hemingway intends using this device (cataphora) in order to make the readers familiar with the characters of the novels as
if the readers were acquainted with them through events mentioned before.

### 7.1.2. Conjunction

Crystal mentions the role of conjunctions to tie the constructions. He states:

> Conjunction is a term used in grammatical classification of words to refer to an item or a process whose primary function is to connect words or other constructions.

(Crystal 1985:66)

Conjunctions work in a way that is different from diectics and ellipsis in the sense that they (conjunctions) do not need backwards or forwards for their referent; rather they signal a relation between segments of discourse. Conjunctions join clauses within and between sentences which can lead to ellipsis which may be found in coordinating clauses. For example,

*John walked to the car and got in* (to the car).

They also indicate that what follows in a sentence bears some relation to what has already been said. Grammatically, connectives join the clauses together. As such, they commonly act as elements of coherence as well as cohesion. Within a text, conjunction signals different types of relation between sentences (Brown & Yule 1989).

Some of the main types of connective relations will be exemplified and discussed with the occurrences below:
Additive conjunction is a linguistic item acts in a discourse structure. It is used particularly in discourse to add more information to what has been said. For example,

She is intelligent and she is very reliable.

There are some other joining items that have the same function such as; or, furthermore, similarly, in addition, besides and so on. Below are examples of additive from the under study works:

1- "He watched the flying fish burst out again and again and the ineffectual movements of the bird. That school has gotten away from me, he thought. They are moving out too fast and too far."

(OMS: 34)

2- "It was getting in the afternoon and the boat still moved slowly and steadily."

(OMS: 66)

3- "Now I will rest an hour more and feel that he is solid and steady before I move back to
the stern to do the work and make the decision."

(OMS: 76)

4- "But he was such a calm, strong fish and he seemed so fearless and so confident. It is strange."

(OMS: 84)

5- "The dentuso is cruel and able and strong and intelligent."

(OMS: 103)

6-" He chewed it and noted its quality and its good taste. It was firm and juicy, like meat, but it was not red."

(OMS: 106)

7- "It was a filthy and vile book," said the priest.
   "You do not really like it"

(FTA: 8)

8- There were some British batteries up with the third army. I had met two gunners from that lot, in Milan. They were very nice and we had a big evening. They were big and shy and embarrassed and very appreciative together of anything that happened."

(FTA: 39)

9-"Hello, darling," she said. She looked fresh and young and very beautiful."

(FTA: 98)

10-"The retreat was orderly, wet and sullen."

(FTA: 199)

11-"The night was dry and cold and very clear".

(FTA: 324)
12- "One dying in such a place can be very ugly, dirty, and repugnant."

(FWBT: 63)

13- "Do not be angry, Pilar," Fernando said calmly and cheerfully."

(FWBT: 82)

14- "It was a clear, bright day and warm now in the sun."

(FWBT: 88)

15- "Agustin stood there looking down at him and cursed him, speaking slowly, clearly, bitterly, and contemptuously, and cursing as steadily as though he were dumping manure on a field, lifting it with a dung fork out of a wagon."

(FWBT: 214)

7.1.2.2. Adversative

Adversative as a kind of connective forms operates in discourse to qualify the information already given, e.g.

I have lived here ten years but I have not ever heard of that pub.

Other conjunctions signal such cohesion are however, nevertheless, on the other hand and so on. Consider the instances below;

1-"The boy had given him two fresh small tunas, or albacores, which hung on the two deepest lines like plummets and, on the others, he had a big blue runner and a yellow jack that had been used before; but they were in good condition still and had the excellent sardines to give them scent and attractiveness."

(OMS: 31)
2- "The fish is my friend too," he said aloud. "I have never seen or heard of such a fish. But I must kill him."

(OMS: 75)

3- "You like to drink, I know I have seen."
"Yes. Very much. But not to interfere with my work."
"And women?"
"I like them very much, but I have not given them much importance."
"You do not care for them?"
"Yes. But I have not found one that moved me as they say they should move you."
"I think you lie."
"May be a little."

(FWBT: 91)

4- "That night I slept with Pablo. I should not say this to you, guapa, but on the other hand, it is good for you to know everything and at least what I tell you is right."

(FWBT: 127)

5- 'Tve managed him for ten years and he has never given me a present before,' the manager of EL Gallo had said. 'That's the only thing it can mean.' And sure enough it was true and that was how El Gallo left him."

(FWBT: 187)

7.1.2.3. Casual

Casual plays a significant role to cohere the sentences within the text. It has the function of introducing the reason why something happens. As in:

He caught the cold because he fell in the river.

Other conjunctions which communicate such cohesion are: consequently, therefore, so, for this reason etc. For instance:
1. "He looked around for the bird now **because** he would have liked him for company. The bird was gone."

   (OMS: 56)

2. "God help me to have the cramp go," he said. **Because** I do not know what the fish is going to do."

   (OMS: 60)

3. "You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and **because** you are a fisherman."

   (OMS: 105)

4. "He could not talk to the fish anymore **because** the fish had been ruined too badly."

   (OMS: 115)

5. "**Because of** our mobility and **because** we did not have to stay afterwards to take the punishment we never knew how anything really ended, he thought."

   (FWBT: 135)

6. "What a swine," she said. "First he is the lord of the Manor. Now he is our ex-Lord Himself. Hit him with a chunk of wood, Maria."

   "Nay," Robert Jordan said to her. **I am joking because I am happy.**"

   "You are happy?"

   "Yes," he said. "I think every thing goes very well."

   (FWBT: 203)

7.1.2.4. Temporal

Temporal as the name implies signals a temporal sequence; that is one thing happened before or after another, e.g.
I got up and made my breakfast.

Other conjunctions indicating such cohesion are: then, after that, an hour latter, finally, at last, subsequently, etc. Below are examples from the works selected for present analysis.

1- "After he judged that his right hand had been in the water long enough he took it out and looked at it. "It is not bad," he said. "And pain does not matter to a man."

(OMS: 84)

2- "That day I visited the posts in the mountains and was back in town late in the afternoon."

(FTA: 16)

3- "A new wide road was finished that would go over the mountain and zig-zag down to the bridge. When this road was finished the offensive would start."

(FTA: 24)

4- "I drove coming back and went fast with the empty car to find the man from Pittsburg. First we passed the regiment, hotter and slower than ever: then the stragglers. Then we saw a horse ambulance stopped by the road. Two men were lifting the hernia man to put him in."

(FTA: 38)

5- "You would not be in bed. You would first take a sun cure. Then you would have light exercise. Then when it was encysted we would operate."

(FTA: 105)

6- "We had a lovely time that summer. When I could go out we rode in a carriage in the park. I remember the carriage, the horse
going slowly, and up ahead the back of the driver with his varnished high hat, and Catherine Barkley sitting beside me. If we let our hands touch, just the side of my hand touching hers, we were excited **Afterward** when I could get around on crutches we went to dinner at Biffi’s or the Gran Italia and sat at the tables outside on the floor of the galleria."

(FTA: 119)

7-"You saw the flash, **then** heard the crack, **then** saw the smoke ball distort and thin in the wind."

(FTA: 197)

8-"While the time passed I watched him eat, **then after a while**, I saw that he was lying down and smoking a cigarette."

(FTA: 339)

9- "**When** the wound was closed I went out into the hall and walked up and down again. **After a while** the doctor came out."

(FTA: 348)

10-"**After a while** I went out and left the hospital and walked back to the hotel in the rain."

(FTA: 355)

11- "He sketched quickly and happily; glad at last to have the problem under his hand; glad at last actually to be engaged upon it. **Then** he shut his notebook, pushed the pencil into its leather holder in the edge of the flap, put the notebook in his pocket and buttoned the pocket."

(FWBT: 35, 36)

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

(FWBT: 59)

13-"A Spaniard was only really loyal to his village in the end. First Spain of course, then his own tribe, then his province, then his village, his family and finally his trade."

(FWBT: 135)

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

(FWBT: 154)

7.2. Concluding remarks

The SDs at the discourse level have a vital role to play in making the literary text cohesive. In any literary writing, the deictics with its different varieties help to create the world of narrative by referring to places, events, people and time that have occurred within it, as well as to extend the world of literary work to places, people, time and events the readers have not yet seen or come upon before.

Similarly, Hemingway skillfully, uses conjunctions that are significant in joining, grammatically, the clauses and sentences together and, coherently, the ideas that creates a consistent sense to the readers.