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Magister Thesis

**Repetition and Traductio as Stylistic Devices in
Hemingway's Narrative**

**Presented for the Fulfilment of the Degree of Magister in
Comparative Stylistics**

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Université de Ouragla
Résumé de la thèse de l'étudiant Abdelhakem Slimane
Magistère en stylistique comparée (Année 2004/2005)

Le thèse est sur la stylistique comparée

Cette thèse contient : Une introduction , trois chapitres et une conclusion

L'introduction contient :Une apreçue sur le *Réalisme* tout en portant quelques écrivains de cette période ,parmis eux Hemingway. Nous allons voir le *Réalisme* en Europe et en Amérique et ses *principes*.Des extraits des œuvres d' Hemingway ,étant l'écrivain en question, illustrant ces principes.*La motivation* qui m'a poussée de choisir cette œuvre d'Hemingway (L'Adieu des Armes). Puis , nous allons voir quelles sont les *observations* obtenues à travers ma lecture .

La citation des outils linguistiques qui ont mis en relief la notion de "la mort" (*répétition* et *traductio*).

Le premier chapitre est consacré à quelques définitions et commentaires sur la stylistique.Ensuite ,nous allons voir les problèmes de définir le style . Nous allons suivre une explication sur le "*style comme un choix entre beaucoup d'alternatives d'expressions* ",accompagnée de quelques illustrations (comparaison entre Hemingway et Henry James). Puis , un autre titre :Le style comme un outil de caractères individuel et collectif . Le titre suivant est sur "*la déviation du style*" de quelques écrivains ;déviation du style du même écrivain dans deux œuvres différentes;déviation du même écrivain dans la même œuvre.Nous allons voir aussi des *théories générales sur la répétition et le traductio* .Le deuxième chapitre sera sur *l'application du premier outil linguistique "répétition"*.Le troisième chapitre ,*l'application du deuxième outil linguistiques "traductio"*.

Enfin, La conclusion c'est une confirmation de l'hypothèse posée à l'introduction. Puis, une question qui sera l'extension de la recherche présente et qui ouvre les portes pour de futures recherches.

LES MOTS CLES

Répétition – traductio – la mort – sybolism -

ABSTRACT

The thesis is about comparative stylistics. It is divided into an introduction, three chapters and a conclusion.

The introduction includes American Realism; its beginning; some prominent writers of the period like Hemingway. I shall focus on both European and American Realism and what each of them aimed at. Then, I shall have a look at the principles of Realism, illustrating that with an example from an excerpt from Hemingway's writing. I shall also give the motivation that made me choose the novel A Farewell to Arms. I shall point out the observations noticed throughout my reading (The stylistic features: repetition and translation) and how they contributed to the construction of the idea of "death" in the novel.

The first chapter is devoted to some definitions and comments on stylistics; problems of defining style; style as the choice between alternate expressions, illustrated with a comparison between two excerpts from two novels of two different writers; style as a set of individual or collected characteristics; the deviation in style, in two novels by the same writer; within the same novel by the same writer. I shall give some definitions of repetition and translation.

The second chapter is about the application of "the repetition" the first stylistic device noticed in the novel.

The third chapter is about the application of the "translation" the second stylistic device noticed in the novel. The conclusion shows my opinion on the devices applied on the corpus by the writer and other opinions.

KEY WORDS

Repetition – traductio – death – symbolism – lexical items meaning death: wind

–night-cold-dark-black

ملخص :

الرسالة هي حول الاسلوبية المقارنة .تقسم الى مقدمة ,ثلاثة ابواب و خاتمة
المقدمة تحتوي على الواقعية الامريكية , بدايتها و بعض الكتاب المرموقين مثل هيمنقواي .سوف اركز
على الواقعية الاروبية والامريكية وما تهدف اليه كلهما .وسوف القي نظرة على مثل الواقعية موضحا ذلك
بمقتطف من كتابة هيمنقواي . كما ساد كر الدافع الذي جعلني اختار كتاب وداعا للأسلحة . سابين
الملاحظات التي لاحظتها من خلال قراءتي (ادوات الاسلوبية :اعادة الكلمات واعادة الافكار)وكيف ساهم
في بناء فكرة (الموت) في الكتاب .

الباب الاول مخصص لبعض التعاريف والتعاليق حول الاسلوبية ,مشكلة تعريف الاسلوب , الاسلوب
كاختيار بين تعابير متغيرة , موضحا ذلك لمقارنتن بين مقتطفين من كتابين لكاتبين مختلفين .الاسلوب كا
خاصية منفردة او مشتركة . الانحراف في الاسلوب, في كتابين لنفس الكاتب و في كتاب واحد لنفس الكاتب
كما سا عطي تعاريف لتكرار الكلمات وتكرار الافكار .

الباب الثاني هو تطبيق (تكرار الكلمات) كادات اسلوبية لوحظت في الكتاب .

الباب الثالث هو حول تطبيق (تكرار الافكار) كادات اسلوبيتن ثانيتن

الخاتمة تبين راياي حول الادوات المطبقة في الكتاب من طرف الكاتب و اراء اخرى .

كلمات المفاتيح

تكرار الكلمات _تكرار الالفاظ ,الموت ,اليل, الريح ,المطر ,الظلام ,البرد .

INTRODUCTION

I deal with American realist literature. In American literature, the term 'Realism' encompasses the period of time from the Civil War to the turn of the century during which William Dean Howells, Henry James, Mark Twain and others, wrote fiction devoted to accurate representation and an exploration of American lives in various contexts. As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialisation and urbanization, an expanding population base due to immigration, and relative rise in middle-class affluence provided a fertile literacy environment for readers interested in understanding these rapid shifts in culture. In this period, American writers shifted from Romantic style fiction into Realistic style. Journalism was the first realist work which paved the way to writers like Hemingway. Although Ernest Miller Hemingway often complained that journalism robbed him of the juices he needed to write fiction, there is evidence that moving among journalism, creative nonfiction and fiction stimulated all his writing; each genre enriched his experience in others. Hemingway produced journalism at intervals throughout his life, the writer of realist fiction made his choice when he found himself reporting real life. Hemingway tends to blur distinction between fiction and nonfiction and between the concrete and imagined realities they pretend to represent.

Through my research, and particularly when applying the stylistic devices on

Hemingway's work, A Farewell to Arms, we can notice the techniques and material that first appeared in journalism were transformed, recontextualized and reconstituted in the fiction. "...although American prose between the wars experienced with viewpoint and form, American wrote more realistically, on the whole, than did European novelist, Hemingway wrote about war, hunting, and other masculine pursuits in a stripped, plain style." (1)

In its time, Realism was the subject of controversy and debates over the appropriateness of realism as a mode of representation led to critical exchange known as the realism war. Hemingway succeeds to use language, history, fact and fiction together.

"It is now generally held that American Realism and Naturalism are not similar to the European varieties, but that the differences between them should lead, not to a rejection of the use of the terms in America, but rather to studies that will exploit our understanding of these differences in order to help us interpret the American literary phenomena designed by the terms. It is now generally accepted that the terms can be used to historical and critical advantage to designate a body of writing produced during a distinctive phase of American expression. Or, to put it in another way, that the historian can accept the premise that whatever was being produced in fiction during 1870 and 1880's that was new, interesting, and roughly similar in a number of ways can be designated as realism.

A final major problem of the use of realism and naturalism as key terms in American literary historiography arises from several significant differences in the way the terms have been used in European literary history. Realism and naturalism occurred earlier in Europe than in America (from the late 1850's to the late 1880's in France); contained in the pronouncements of Flaubert and Zola, for example. Realism and naturalism contained self-conscious and full-scale ideologies, they functioned within a coherent network of personal relationships for much of their existence. In America, on the other hand, it is noted that the boundaries of the period are the Civil War and WWI which suggests a substitution of historical event for ideology as the significant basis for understanding literary production; the critical discussion; as characterized by Howell's definition of realism as "the truthful treatment of material, lacks depth, the movements also lacked a social base or centre. For some critics, the inescapable conclusion to be drawn from these differences is that it is inappropriate and poor criticism to attempt to apply terms with a body of specific meaning derived from the specific characteristics of their European origin to a very different set of circumstances in American literary history." (2)

Realism sets itself at work to consider characters and events which are apparently the most ordinary and interesting in order to extract from these characters their full value and true meaning. It would be apprehend in all particulars the connection between the familiar and extraordinary, and the seen and unseen of human nature. It detects and endeavours to trace the outline of the spirits that are hidden beneath the uneventful days to measure the changes in their growth.

"If American realism means anything, it means to the multiple realities in the work of the broadest possible range of authors writing in the late nineteenth and early twentieth centuries. Howells and James have been regarded as cofounders of the movement for "realism" that is seen to have dominated American literature after the Civil War.

The principles of realism, which each writer would articulate somewhat differently, derived from their common experience as Americans abroad...The American who has known Europe much can never again see his country with the single eye of his old ante-European days. Realism depends on characters rather than story for its effects. Realism values the particularity of ordinary life. Realism is ultimately a matter of seeing the world accurately."

(3)

From his characters, for instance, we know, to tell the truth, his exterior behaviour. Hemingway proceeds like the psychologists of "the behaviourist school", he refrains from reading the thoughts of his heroes. We know them only by their gestures and their words. Is not it exactly the way we know the human beings we keep close to ?

To give to his readers a truth of an unexceptionable feeling, Hemingway always starts locating his narrations with the greatest precision. We can follow on a map or on the plan of a town the moving of his characters. Once settled in a given place with such or such character, with nice or horrible weather, the reader is made known by scrutinized events occurring around Hemingway's style gains power because it is full of sensory details.

If The Sun Also Rises was one of the best books I have ever read, then A Farewell to Arms is truth. I simply cannot believe that these books existed so long without my knowledge of how grand they are. I consider myself to read constantly, more than nearly almost anyone I know, and here in less than a month I read two books that are undoubtedly among the best I have encountered. When I finished A Farewell to Arms I was of course stunned by the death of the baby and Catherine and Henry's sudden solitude. I felt, as I so often do when I finish a book that I want to go on forever. This is infinitely more difficult with a book that has no conclusion, and A Farewell to Arms leaves a reader not only emotionally exhausted but also just as alone as Henry and with nowhere to go. The reader was aware of where it was going and what was going to happen next and then to stop the way it did was unfair. Now, I read enough essays while deciding which would be the topic for my thesis. I know many people see courage is not enough to struggle because it is no avail to fight this battle since man is surrounded by two forces both within and without. Love and death are apparently the most important themes in the book, but I do not agree. I also do not agree that it is a war story or a love story. Exactly what it is, Cannot art exist without being anything? There isn't always an explanation for everything. War and love are obviously important themes in the book, and the relationship between the two is exported by Hemingway and, somewhat, by Henry. In the first two Books we are in the war and the war is overwhelming. In the last two Books we are in love. Just as the first two Books are peppered with love in the time of war, the last two Books are tinged with war in the time of love. The third Book is the bridge between the two "stories". But the central theme in the novel is "death". It is a portrayal of a hero, but also heroes struggle to face

danger. To be a hero means to dare more than other men, to expose oneself to danger, and therefore more greatly to risk the possibilities of losing oneself's life.

The perception of heroism is eminent in many of Hemingway's novels along with his own biographical background.

Through my reading, I have noticed that Hemingway uses repetitions in his work (Repetition of lexical items and repetition of ideas).

If you have the time and inclination, get some coloured pens or pencils and draw a ring round the words that occur more than once in the novel.

I have done that for you:

Blow (26 times)

Die (26 times)

Dead (29 times)

Cold (31 times)

Wind (39 times)

Dark (90 times)

Rain (109 times)

Night (179 times)

Going through the novel A Farewell to Arms, you will notice that all the chapters are full with the lexical items listed above. If you have a careful reading of the novel, you undoubtedly see that some chapters are more overloaded by these lexical items than other chapters. If you take a close look at the novel and scrutinize the chapters, you will find out that "chapter twenty" of the novel is void from any lexical items that are said to be occurring in all the chapters. Is it a coincidence? Is the novel written randomly. Does the repetition touch some chapters and exempt others? This is what I am going to explain in chapter two and three of this work.

Why does Hemingway use repetitions in his narrative?

Hemingway uses repetitions to show and obsessive recurrence of death.

The idea of death is used as an answer to meta-physical angst.

The stylistic features which contribute to the construction of the idea of "death" are: **Repetition** and **traductio**. The idea of "death" is overwhelmed by these features along the novel and disappear when the close examination of Hemingway's fiction wants to.

My analysis is based on Halliday's approach because it fits my research.

The central theme in Hemingway's work is "death". Most of his novels are essentially the portrayal of hero, the man who by force of some extraordinary quality sets the standards for those around him. Hemingway has always kept four subjects in his mind when writing. These four subjects which have always fascinated Hemingway are fishing, hunting, bullfighting, and war, in which all have shown some type of international aspects. But most of Hemingway's novels are the studies of death. They are a portrayal of a hero, but also a hero's struggle and perception of death. What truly influences Hemingway's writings, more than the portrayal of a hero is the notion of death. To be a hero means to dare more than other men, to expose oneself to greater dangers, and therefore more greatly danger to risk the possibilities of death.

The favourite characters are men who deal with death and accept its risk. To understand why Hemingway revolves his novels around the concept of death, one must look at his own life and how the meaning of death affected Hemingway himself. In 1928 Hemingway's father Edmonds Hemingway committed suicide. He was only compatible on the surface between his parents. His father put a fishing rod in his hand at the age of three and a rifle at ten. Hemingway's first novel In Our Time, shows Hemingway's own struggle with his parents through the eyes of Nick Adams. In this novel, Hemingway creates the character of Nick Adams in order to depict himself. Nick's youth is wild and free, just as Hemingway. Nick who is a portrayal of Hemingway is grateful to the doctor for the rifle and hunting lessons, but he resents his father's weaknesses toward his mother and conventional ideas of sex.

Hemingway in his writing uses a particular style to tell hard stories. He depicts characters in his stories such as bloodied prize fighters , hires killers , bull fighters, crippled soldiers, hunters of wild animals, and deep sea fisherman. Hemingway portrayed his characters as heroes, but they all in some way dealt with the perception of death. It almost seems as if Hemingway wrote about characters that in some way or another dealt with death because Hemingway himself wanted to die .

Every major episode, in many of his novels, ends in evidence, in physical brutality, and usually in death. An excessive exposure to violence and death produced first a compulsive fascination with dying, and ideal symbol for it . Death is the recurrent theme in many of his novels. The perception of death is eminent in many of his novels along with his own biographical background such as Death In The Afternoon, which moves to A Farewell to Arms .

Death also by gangs in The Killers, and the man who is dying of gangrene in the Snows of Killimandjaro .

The theme of death, is then, to a certain extent, part of most of Hemingway's works. It seems, death in one form or another, is the capital theme in most of his best novels. In his novels and short stories, Hemingway presents human life as a perpetual struggle which ends only in death. it is to no avail to fight this battle, where man is reduced to a pathetic figure by forces both within and without. However, what matters is the way man faces the crisis and endures the pain. The ultimate victory depends on the way one faces the struggle. In a world of pain and failure, the individual also has his own weapon to assert the dignity of his existence. He has the freedom of will to create his own values and ideals.

Hemingway's hero is a lonely individual, wounded either physically or emotionally. He exemplifies a code of courageous behaviour in a world of irrational destruction. He offers up and exemplifies certain principles of honour, courage and endurance in a life of tension and pain which make a man a man. Hemingway's tragic novels and short stories address the same issue of man's encounter with the external forces. Many of his characters are forced to live the consequences of World War I and many of their actions reflect the protagonists encounter with the war.

"The connection between Hemingway and his hero has always been intimate. The books Death in the Afternoon (1932) and Green Hills of Africa (1935) The first is a book about bullfighting, one of a surprising number of subjects in which the author has learned; the second is a book on big-game hunting, about which he also knows a great deal. But the books are really about death ." (4)

Hemingway's field of vision, was filled with cruelty, violence and pain. His early boyhood was spent with the northern woods of Michigan among the native Indians, where he learned the primitive aspects of life such as fear, pain, danger and death. He always wanted to be the hero and refused to see anyone outdoing him. He wanted to be free; he was among the writers of the century (1920's) who had shown a deep interest towards anything that harms the freedom of man .

" All the writers at that time, Steinbeck and Dos Passos, Mencken and Lewis, Cather and Fitzgerald as well as Faulkner and O' Neil had their words to say. Hemingway who takes precedence over the question of honour, analyses the individuals' behaviours put through constraints. These writers didn't find in America the shelter for their art and thought to emigrate to Paris. The prohibition of the selling of alcohol made these people furious." (5)

Hemingway wanted his image to be that of the hero and refused anything that stained his pride.

" When , once , in 1947 William Faulkner treated him of cowardnes .The opinion deserved to come under article in Associated Press newspaper. Hemingway felt offended, he sent the article of the paper to the general Lanham and asked him to write to Faulkner to tell him the truth about the behaviour at the war in 1944. Lanham wrote a long letter to Faulkner showing the behaviour of Ernest during war.He is the most exceptionally courageous man I have never known in time of peace and war. He possesses the physical courage, and also, the scarce quality, the moral courage. Faulkner begged Ernest to excuse him for the incident which, he declared, didn't mean it. " (6)

Hemingway could not get rid of the challenge, even in moments of rest and enjoyment. Carlos Baker in his book Hemingway , A Life Story wrote "Toronto and Morly Callaghan, arrived to Paris. Vainly tried to get in touch with their old friend Ernest, until one day, Ernest himself managed to find their room of the hotel. They went for a walk and Ernest offered them beer. In return, Callaghan visited Ernest at Férou Street, at home. Ernest took out his boxing gloves and showed his skills to Callaghan and fixed a rendez-vous the day after in the underground of the American Club. Even though, Ernest was 1.82 cm tall and weighed one hundred kilos, he failed to win the match and received a hit right in the face what made him bleed. Ernest could not swallow that defeat and spat out the blood on Callaghan's face. It is the least means to make his scorn clearly shown." (7)

Hemingway himself said: "Only those who have seen death close to them and have undergone the utmost initiations deserve the name of men. " (8)

The universe of Hemingway is then a world of violence and death. Frederick in A Farewell to Arms says: "We always feel trapped" this means that all the ways are blocked, they are blocked by death. He continues: " It's always like that We die." This awareness of the futility of human existence led Hemingway to deal with the themes of violence, darkness and death in his novels.

By presenting the darker side of life, he tries to explore the nature of the individual's predicament in this world .

This metaphysical concern about the nature of the individual's existence in relation to the world made Hemingway conceive his protagonists as alienated individuals, fighting a losing battle the odds of life with courage, endurance and will as they are their only weapons. The Hemingway hero is a lonely individual , wounded either physically or emotionally.

In his novel For Whom the Bell Tolls, Hemingway, through his character , Robert Jordan prefers to be a dead lion than a alive dog. He waits for no reward. He knows that game is lost. Nevertheless, he delivers the attack on the enemy for the honour's sake, for the man's honour. " I wish they would come now ", he said. "I wish they would come right now because the leg is starting to hurt now . It must be swelling ." (9)

NOTES

- (1) VAN SPANCKEREN Kathyn, Outline of Amerian Literature. (n.p.)(n.p.)
- (2) PRIZER Donald, American Realism and Naturalism. Cambridge University Press, 1995, p.4.
- (3) Ibid.p.119.
- (4) YOUNG Philip, Ernest Hemingway. Jones Press, USA, 1963. p.14.
- (5) GRAY Wood and HOFSTADTER Richard, Esquisse d'une Histoire des Etats-Unis d'Amérique. (n.p)(n.d) p.144.
- (6) BAKER Carlos, Ernest Hemingway: A life Story. Princeton University Press , 1969. p. 242.
- (7) Ibid, p. 289.
- (8) ASSELINEAU Roger, Ernest Hemingway. Seghers, Paris, 1972. p.94.
- (9) HEMINGWAY Ernest, For Whom the Bell Tolls. Penguin Books, 1955 p.442.

CHAPTER I

I.1. Stylistics

I.2. Problems of defining style

I.3. Style as the choice between alternate expressions

I.4. Style as the choice between individual or collected characteristics .

I.5. Deviation in style

I.5.1. Deviation in style within different novels by Ernest Hemingway

I.5.2. Deviation in style within the same novel by Ernest Hemingway

I.6. Reiteration

I.6.1. Repetition

I.6.2. Traductio

I.1.STYLISTICS :

Since stylistics is going to be the conceptual apparatus of my research, I feel it necessary to give some definitions. In fact, stylistics is a moving discipline because it is seen from many angles, that is why there is not a conventionally unified definition .

Stylistics is " simply defined as the (linguistic) study of style, is rarely undertaken for its own sake as an exercise in describing what use is made of language. We normally study style because we want to explain something, and in general, literary stylistics has implicitly or explicitly, the goal of explaining the relation between language and artistic function. The motivating questions are not so much what, as why and how. From the linguist's angle, it is why does the author here choose to express himself in this particular way ?

From the critic's view point, it is how is such-and-such an aesthetic effect achieved through language ?" (1)

Others define stylistics as:

" the study of aesthetic use of language, particularly the use of language in literature. On the whole, the European linguistic tradition has almost always seen the study of the purely structural aspects of language as bound up with the study of its aesthetic aspect; for example, in the middle of the twentieth century , the greatest Russian linguist Roman Jakobson contributed equally to theoretical linguistics and to the critical examination of literary works .

In the English-speaking world, however, there was long a seemingly unbridgeable gulf between linguistics and literary criticism, and neither discipline paid any attention to the other. In the last several decades, however, this has changed, and a number of scholars have been applying the analytical techniques of theoretical linguistics to the elucidation of literary works and to the examinations of the aesthetic aspects of language generally. To this discipline we now give the name *stylistics*..... In the last few years the label Literary Linguistics has begun to be applied to the linguistic analysis of literature." (2)

There have been attempts, like that of Charles Bally, to make stylistics a mere subdivision of linguistics; but stylistics, whether an independent science or not, has its very definable problems. Some of these, it would seem, belong to all or practically all human speech. Stylistics, conceived in this wide sense , investigates all devices which aim at some specific expressive end and thus embraces far more than literature or even rhetoric. All devices for securing emphasis or explicitness can be classed under stylistics; metaphors, which permeate all languages, even in the most primitive type; all rhetorical figures; syntactical patterns. Nearly every linguistic utterance can be studied from the point of view of its expressive value. It seems impossible to ignore this problem as the 'behaviouristic ' school of linguistic in America very consciously does . In traditional stylistics, these questions are usually answered in a haphazard and arbitrary fashion .

Figures are dichatomized into intensifying or minimizing. The intensifying figure , such as repetition, accumulation, hyperbole, and climax, have been associated with the Sublime Style ."...it seems impossible , however , to prove that specific figures and devices must, under all circumstances, have specific effects or 'expressive values ' .

In the Bible and in chronicles, the coordinate sentence constructions (and... and...and) have a leisurely effect of narration: yet in romantic poem, a series of ands may be steps in a stair of breathlessly excited questions. A hyperbole may be tragic or pathetic, but it may also be grotesque and comic. Besides, certain figures or syntactic features recur so frequently, and in so many different contexts, that they cannot have specific expressive meaning." (3)

I.2.PROBLEMS OF DEFINING STYLE :

For Vorshney "It is difficult to define 'style'. Style is like personality and other abstract terms. As it is difficult to define 'style', personality in man is the ultimate mystery, the ultimate fascination, the ultimate justification, so is style in a writer. It is the essence of aesthetic pleasure. Style is a maze. It is very difficult to tell what constitutes style and how one cultivates style. In style a man or his work, his body, his heart, or soul, or the words he uses, an embellishment , choice, personality, psyche, derivation from norm, set of individual or collective features, or the words he uses, or the way in which he uses them.

The style of work is not a sort of veneer glued over the outside. On the contrary, it is like the pattern of the grain in a piece of wood. It is a pattern that goes all the way through a manifestation of the growth and development of the structure of the tree itself. This maze has not been solved despite two hundred five hundred years history of thought ." (4)

I have collected some definitions. Here are some of the major of them:

The Oxford Dictionary " is a manner of writing , speaking , or doing ; collective characteristics of the writing or diction or artistic expression. proper to a person or school or period or subject ; and noticeably superior quality or manner ."

According to Buffou (French writer); style is man himself (le style est l' homme lui meme .)

Emerson : 'A man's style is his mind's voice'

Socrates: 'As a man is , so is his speech '

Gibbon: 'Style is the image of character '

Schopenhauer: 'Style is the physiognomy of the mind '

Longinus: 'Elevation of style is the echo of a great soul '

F.L.Lucas: 'Style is a means by which a human being gains contact with others it is personality clothed in words, character embodied in speech '.

George Puttenham: 'Style is a contact and continual phrase or tenor of speaking and writing, a certain contrived form and quality, many times natural to the writer, many times his peculiar by election and art. '

Cartyle: 'Style is the skin and not the mere coat '

Murry: 'Style is the flesh , bone and blood of the writer '

Quillet-Couch: 'Style is the power to touch with ease, grace, precision, any note in the ganut of human thought and emotion. But essentially it resembles good , manners. '

Goethe regards style as a higher, active principle of composition by which the writer penetrates and reveals the inner form of his subject .

Henri Mrier: 'Style is a disposition of existence, a way of being.'

It is said that style is the prints of the writer's feeling and no writer can imitate other writer's style even if they write it in the same period .

In the light of what we have seen before, we can say that the writer has to choose how to convey the feelings he wants the reader to feel through his characters in the most appropriate way and without any conspicuousness. The way he chooses to convey his intentions is called 'style'. Therefore, style must not, in the least, be considered as an ornament. J .Cocteau says :

Style cannot be a standing point. For a great many people it is a complicated way of saying very simple things. From our point of view, it is a simple way of saying very complicated things.

Hemingway refers to prose in Death in the Afternoon in these words:

" Prose is architecture, not interior decoration and the Baroque is over. People in a novel must be projected from the writer's assimilated experience , from his knowledge, from his mind, from his heart and from all there is of him

... and the reader, if the writer is writing truly enough, will have a feeling of those things as truly as if the writer has stated them. The dignity of an iceberg is due to only one-eighth of it above water. " (p.5)

I.3.STYLE AS THE CHOICE BETWEEN ALTERNATE EXPRESSIONS :

No writer is able to use all the resources of his language at the same time but can only choose some of the resources of his language, taking into account . First, the general choice conventionally permitted by laws of English language that be violated. Then, the choice between acceptable alternate expressions asserted by a given situation. Finally, the choice to distinguish between the various types of choices which stereotypes his style as a writer. Let us take E. Hemingway as an example. Hemingway's prose style , however , that has been most imitated , and it is as a stylist that he commands most of respect . His prose is easy to recognize. For the most part it is colloquial, characterized chiefly by a conscientious simplicity of diction and sentence structure . The words are normally short and common ones and there is a severe economy , and also a curious freshness , in their use . As Ford Madox Ford remarked some time ago, in a line that is often (and justifiably) quoted, the words: "Strike you each one, as if they were pebbles fetched fresh from a brook ."

"The typical sentence is a simple declarative one, or a couple of these joined by a conjunction. The effect is of crispness, cleanness, clarity, and a scrupulous care and a scrupulous care goes into the composition; Hemingway works very slowly and revises extensively.

He claims to have rewritten the last part of A Farewell to Arms thirty-nine times, and to have read through the manuscript of The Old Man and the Sea two hundred times before he was finishing it .

It is a remarkably unintellectual style. Events are described strictly in the sequence in which they occurred; no mind reorders or analyses them, and perception comes to the reader unmixed with comments from the author. The impression, therefore, is of intense objectivity; the writer provides nothing but stimuli. Since violence and pain are often the subject matter, it follows that a characteristic effect is one of irony or understatement. The vision is narrow, and sharply focused. The dialogue is equally striking, for Hemingway has an ear like a trap for the accent and mannerisms of human speech; this is chiefly why he is able to bring a character swiftly to life. The conversation is far from a single transcription, however, of the way people talk. Instead the dialogue strips speech to an essential pattern of mannerisms and responses characteristic of the speaker, and gives an illusion of reality that reality itself would not give." (6)

As we have seen that style is a way of writing. It is a choice of manner rather than matter. The same content can be expressed in different ways . These ways are called 'style' Let us take this example :

It rained cats and dogs yesterday .

It rained heavily all the day yesterday .

The content of the two statements is the same . However, the way each statement is arranged differs according to the context in which it is held .

The first sentence is short and sounds like weather report, the vivid language has the immediacy of a news bulletin. The second sentence more like an excerpt from a novel, it is more effective than the first one. The writer formulates his statements in various ways. The vocabulary may be formal or colloquial, simple or complex, descriptive or evaluative, general or specific. The text may contain idiomatic phrases. The nouns may be abstract or concrete. The verbs may be static or dynamic. The sentences may have a simple or a complex structure, they may be long or short. All these and others, are asserted by the message the writer wants to convey to his readers.

Compare the following passages from the two writers who occupy a prominent place in the annals of American literary history by virtue of their role in the arena of twentieth century American fiction:

" I had coffee and papers in bed and then dressed and took my bathing-suit down to the beach. Everything was fresh and cool and damp in the early morning. Nurses in uniforms and in peasant costume walked under the trees with children. The Spanish children were beautiful. Some boot-blacks sat together under a tree talking to a soldier. The soldier had only one arm. The tide was in and there was a good breeze and a surf on the beach.

Ernest Hemingway , The Sun Also Rises

We had listened to it for years: the long legend of corneribs rifled, of shots and grown pigs and even calves carried bodily into the woods and devoured, of traps and dead falls overthrown and dogs mangled and slain, and shotgun and even rifle changes delivered at point-blank range and with no more effect than so many peas blown through a tube by a boy – a corridor of wreckage and destruction beginning back before he was born, through which sped, not fast but rather with the ruthless and irresistible deliberation of a locomotive, the shaggy tremendous shape.

William Faulkner, The Bear

As you observe these two excerpts, one difference should catch your attention almost at once. Although Faulkner's is the longer of the two, it is made up of a single sentence, while the shorter Hemingway 's excerpt contains seven . Further examination of syntax reveals that Hemingway uses no subordination except for the participial phrase " talking to a soldier " .

In Faulkner's sentence, after the opening main clause (" He had listened to it for years."), everything is subordinated so as to modify the " long legend", culminating in the bear's description, with-held to the very last, as the " shaggy tremendous shape . "

Identifying grammatical patterns is not in itself enough. If all we can say about Hemingway's sentences is that they go on and on, we will not have gained much insight. We might even conclude that these writers are guilty of " prime " style in one case and excessive subordination in the other, but to form such a

conclusion is to ignore the fact that style is the result of choice. Good writers control style for the purpose of bringing out meaning . The Sun Also Rises is a novel about members of a "lost generation", disillusioned just after WWI and roaming aimlessly about Europe. Hemingway's sometimes incoherent stringing together of short sentences without any transition ("The soldier had only one arm . The tide was... ") helps us to explain the dislocation felt by these characters. Faulkner's sentences spinning out modifier after modifier, gives us the sense of the " irresistible " power of the old bear ." (7)

I.4. STYLE AS A SET OF INDIVIDUAL OR COLLECTED CHARACTERISTICS :

Each great writer is a master of a particular style, which, becomes his trademark. However, it is hard to deny, from a common sense reader's point of view, that some novels, from the same writer, likely differ in style. Furthermore, the reader sometimes notices that there are common characteristics shared by many writers. Nevertheless, it is easy for an experienced reader to scent his writer's style, because the latter can never be totally anchored from his style .

"The emphasis on the individual element of style is, of course, quite important, and must be allowed for in all stylistic studies. Almost all great writers have their individuality that makes it possible for an experienced reader to identify their writing. Sometimes this can be done quite objectively by statistical-counts of frequencies or linguistic features in limited contexts." (8)

Let us take the instance of Stephen Crane and Hemingway." Both men began their careers very young as reporters, then foreign correspondents. Both journeyed widely to wars. Each was profoundly shocked by the death of his father; each childhood was marred by the experience of violence; each man found in warfare an absorbing formalization of violence and an essential metaphor for life. Each tested himself against violence and in the end was cited for courage . Perhaps all this helps to account for the fact that a great many characteristics of Hemingway's prose, its intensity, its terse unliterary one, and many of the features of the dialogue, for instances, can be found first, when he is at his best. However , some features generally labelled as stylistic are not individual at all. They are also found in others.

Any effort to write a simple, spare, concise, and yet repetitive prose – clean free of cliché and "artful" synonyms and all but the smallest and simplest of words-could and did benefit as well from the efforts of Gertrude Stein. Hemingway's early stories, for instance, show a debt to Sherwood Anderson ,and a good many other writers seem also to have had at least a small hand in the forming of him.The names F. Scott Fitzgerald, Ezra Pound, Ring Lardner, Joseph Conrad, Ford Madox Ford, and Ivan Turgenev should appear, among others, on any list that pretended to be complete. " (9)

Any reader who is passionately involved in the study of a particular author can easily detect the work he is dealing with, whether the author wrote it in peace or in war, whether it is only the beginning of an illustrious career or it is an impressive output of several novels, whether he is in his hayday or he is witnessing the running out of his ink. "If we can describe the style of a work or of an author, there is no doubt that what can also describe the style of a group of works, of a genre: the Gothic novel, the Elizabethan drama, the Metaphysical poem; that we can also analyse stylistic types such as the Baroque style of seventeenth-century prose. One can generalize even further and describe the style of a period of movement. In practice, this seems extraordinarily difficult to do with any empirical closeness. Books like E. Barat's *Le style poétique et la révolution romantique* or Luise Thon's *Die sprache des deutschen impressionismus* trace many stylistic devices or traits of syntax and vocabulary in a whole school or movement. Much has been done to describe the style of Old Teutonic poetry. These are mostly communal styles, fairly uniform in their nature, which can be treated almost like the works of a single author. The stylistic description of whole ages and whole literary movement like Classicism and Romanticism encounters almost unsurmountable difficulties, since we must find the common domination between the most diverse writers, sometimes writers of many countries .

As art history has established a widely accepted series of styles, e.g. the Classical, the Gothic, the Renaissance, and the Baroque, it seems attractive to try to transfer these terms into literature. In so doing, we have come back to the question of the relation between the arts and literature, the parallelism of the arts, and the succession of the great periods of our civilization." (10)

On the basis of what we have seen, I may include a list of points given by Leech and Short:

- " -Style is a way in which language is used .i.e. it belongs to parole rather than langue. Therefore style consists in choices made from the repertoire of the language.
- Style is defined in terms of a domain of language use .
(e.g . What choices are made by a particular author in a particular genre, or in a particular text.)
- Stylistics (or the study of style) has typically been concerned with literary language)
- Literary stylistics is typically concerned with explaining the relation between style and literary or aesthetic function .
- Style is relatively transparent or opaque : Transparency implies paraphrasability opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader."(11)

I.5.DEVIATION IN STYLE:

I.5.1.Deviation in style within different novels by Ernest Hemingway :

The stereotyped style of almost each writer is pervasive within his work. However, the nature of the work, sometimes asserts its own norm. To illustrate this, we make the comparison of style in two novels from the same writer: The Sun Also Rises and A Farewell to Arms by Ernest Hemingway .

The first, written in 1926 and the second, in 1929.

" After a while I went out and left the hospital

and walked back to the hotel in the rain" (p 332).

This last sentence of the novel, A Farewell to Arms, gives an understanding of Ernest Hemingway's style and tone. The overall tone of the book is much different than that of The Sun Also Rises. The characters in the book are propelled by outside forces, in this case WWI, where the characters in The Sun Also Rises seemed to have no direction. Frederick's actions are determined by his position until he deserts the army. Floating down the river with barely a hold on a piece of wood, he abandons everything except Catherine and lets the river take him to a new life that becomes increasingly difficult to understand. Nevertheless, Hemingway's style and tone make A Farewell to Arms one of the great American novels. Critics usually describe Hemingway's style as simple , spare, and journalistic. These are all good words they all apply. Perhaps because of his training as a newspaper man, Hemingway is a master of the declarative subject-verb-object sentence. As illustrated in A Farewell to Arms :

" She went down the hall. The porter

carried the sack. He knew what was in it". (p145)

One can see that Hemingway's style is to the point and easy to understand . The simplicity and the sensory richness flow directly from Hemingway's and his characters' beliefs. The language has the immediacy of a news bulletin:

these are facts, Hemingway is telling us, and they cannot be ignored. Just as Frederick Henry comes to distrust abstractions like "patriotism", so does Hemingway distrust them. Instead he seeks the concrete and the tangible. *Simple* Hemingway's style changes, too, when it reflects his characters' changing states of mind. *Good style* becomes higher praised than another writer's string of decorative adjectives .

Writing from Frederick Henry's point of view, he sometimes uses a modified stream-of-consciousness technique, a method for spilling out on paper the inner thoughts of a character. Henry's thoughts are usually choppy, staccato, but when he becomes drunk, the language does too, as in the passage on page thirteen A Farewell to Arms "I had gone to no such place but to the smoke of cafés and nights when the room whirled and you knew that that was all there was, and the strange excitement of waking and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and not caring ." The rhythm, the repetition, have made us reeling with Henry. In general , Hemingway's writing is descriptive yet effective in leaving much to the readers interpretation and allowing a different image to form in each readers'mind. The simple sentences and incomplete descriptions free your imagination and inspire each person to develop their own bitter love story .

I.5.2.Deviation in style within the same novel by Ernest Hemingway :

The nature of each work and the state of the author, as well as the outside impacts assert the type of style on the writer. I previously showed how the same writer deviates from his style when the type of a novel requires so. It seems unreasonable, but still it is called style because style is a choice of manner rather than matter.

Let us consider something more striking. The deviation in style within the same work by Ernest Hemingway, "Where the departure from the norm is in the direction of sentence complexity rather than simplicity, is illustrated in The Old Man and the Sea: The culmination of the Old Man's battle with the fish is related in (for Hemingway) unusually complex sentences, conveying a climatic frenzy of movement against the background of Hemingway's more usual simplicity of style. The contrast can only be appreciated if we first quote a more characteristic passage from the same episode :

-1- That way nothing is accomplished, he thought. His mouth was too dry to speak but he could not reach for the water now. I must get him alongside this time, he thought. I am good for many more turns. Yes, you are, he told himself. You're good for ever.

On the next turn he nearly had him. But again the fish righted himself and swam slowly away.

-2- 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 and the fish came over onto his side, and swam gently on his side, his bill almost touching the planking of the skiff, and started to pass the boat, long, deep, wide, silver and barred with purple and interminable in the water.

The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side just behind the great chest in that rose high in the air to the attitude of the man's chest. He felt the iron go in and he leaned on it and drove it further and he pushed all his weight after it." (12)

This internal deviation is due to the situation in which the hero lives ; the situation asserts its own style, the speed of the events makes the norm of Hemingway's style go faster ; the use of the short, simple sentences breaks the speed of the events. The situation obliges the writer to change the speed of the style; long sentences and complex ones rather than the usual short and simple ones.

I.6.REITERATION :

We are going to see some theoretical background of the linguistic devices which will be the subject of my research.

We shall see the definition of reiteration illustrated by detailed examples, relying on M.A.K.Halliday and Ruqaiya Hasan book.

Reiteration will be the big title of the two devices of the research (repetition and traduction), then we shall show the definitions of these two devices (repetition and traduction.)

" There is no use of language that is not open to stylistic investigation . Some areas, however, are richer in material for such investigation because they show a high incidence of special features." (13)

" Reiteration is a form of lexical cohesion which involves the repetition item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between - the use of a synonym, near synonym, or superordinate. Let us illustrate each of these in turn .

- a. There was a large mushroom growing near her, about the same height as herself; and, when she has looked under it, it occurred to her that she might as well look and see what was on the top of it .

She stretched herself up on tiptoe, and peeped over the edge of the mushroom,...

- b. Accordingly ... I took leave, and turned to the ascent of the peak .The climb is perfectly easy ...

- c. Then quickly rose Sir Bedivere, and ran ,
and leaping down the ridges lightly, plung'd
among the bulrush beds, and cluth'd the sword
and lightly wheel'd and threw it. The great brand
made light'nings in the spendour of the moon...

- d. Henry's bought himself a new Jaguar. He practically lives in the car.

In (a), there is REPETITION: *mushroom* refers to *mushroom*.

In(b), *climb* refers back to *ascent*, of which it is a SYNONYM.

In(c), *brand* refers back to *sword*, of which it is a NEAR-SYNONYM.

In(d), *car* refers back to *Jaguar*; and *car* is a SUPERORDINATE of *Jaguar*-that is, a name for a more general class (as *vehicule* is a superordinate of *car* spoon of *teaspoon*, and so on.)

All these instances have in common the fact that one lexical item refers back to another, to which it is related by having a common referent. We shall refer to this phenomenon as REITERATION. A reiteration item may be a repetition, a synonym or near-synonym, a superordinate, or a general word; and in most cases it is accompanied by a reference item, typically *the*.(14)

I.6.1.REPETITION :

" Repetition is a major rhetorical strategy for producing emphasis, clarity , amplification, or emotional effect. Within the history rhetoric terms have been developed to name both general and very specific sorts of repetition.

-Repetition of letters, syllables, sounds.

-Repetition of words.

- Repetition of clauses and phrases.

Repetition of ideas." (15)

Other writings give more extension to the definition of repetition .

"It is an essential unifying element in nearly all poetry and much prose. It may consist of sounds, particular syllables and words, phrases, stanzas, metrical rhyme, alliteration and onomatopoeia are frequent in repetition." (16)

I.6.2.TRADUCTIO: Repeating the same word variously throughout a sentence or thought.(17)

NOTES

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- (12) Ibid. Style in Fiction. Longman, 1981. p.55.

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CHAPTER II

II. Application of the stylistic device "repetition"

II. APPLICATION OF THE STYLISTIC DEVICE REPETITION:

In this chapter we shall see how the first *stylistic device which is repetition* is applied on the corpses and we shall see how this feature contributes to the construction of the idea of death .

The approach I am going to use is that of Halliday and Hasan, already given in definitions.

I am going to focus on this part of the reiteration of the kind of **repetition**(definition already seen in chapter one) :

..." is a form of lexical cohesion which involves the **repetition of a lexical item** or the occurrences of synonyms of the same kind, in the context of reference , that is where the two occurrences have the same referent."

We have to take into account that :

"...the referential meaning **fall, cold, dark, wind, blew**, which we can call lexical words, ...the unspoken word which is the key to all the repeated words in the text is **death** ." (1)

We have to take into account that the lexical item **rain** refers to **death** in this novel:

"I am afraid of rain because sometimes I see me dead in it ." (p 126)

"In this double theme is added, right from the first chapter, that of the rain which makes men die and makes leaves fall...rain brings cholera ." (2)

We have to take into account that the lexical item **night** refers to **death** in this novel:

"...The symbolism of night as being bad . To the main character in Hemingway's novels, nights have always been a sign of death, or something negative to happen ."(3)

We can say that the lexical items : **fall , cold , dark , wind , dark , wind** and **night**, they all refer to **death** in this novel.

The opening paragraph emerges as a highly descriptive vignette of purposeful fluidity and transition. Hemingway contains a quantitative predominance of report and dialogue, then, we should be alert for the possible significance of such a break in pattern. In this case Hemingway's detailed depiction focuses closely on two parallel (both physically and figuratively) scenes observed from the house window. (p.9) that looks across the "bare and white" road (which runs directly under the window) and the river to the plain "rich with crops" and the "brown and bare" mountains in paragraph two.

Rivers and roads are both conduits-the river for the water (an archetypal image of life) that is "swiftly moving and blue in the channels" ;the road (whose dry dust, traditionally an image of infertility and death, is mentioned three times in three lines)for the "troops marching along the road" . Hemingway links the contents of these two conduits not just by the grammatical structure of their description, but also by repeating the colour "white" that he applies both to the soldiers in the riverbeds and to the dust in the roadbed. The river and its blue water are thus associated with the second paragraph "plain rich with crops" in the near distance; the road (whose troops have disappeared by the end of the paragraph). Now "bare and white except for the (dust powdered)leaves", is similarly linked both symbolically and verbally (through the repetition of "bare")with the second paragraph's "brown and bare" mountains in the farther distance . By interposing these visions of " troops marching...dust rising and leaves...falling," Hemingway projects almost holographic overlapping images of the dust-covered troops and dust-powdered leaves to which the "falling" participle now subliminally attaches itself. At the end of that paragraph, our mind's eye sees the river still flowing, but the road is now bare "except for the leaves" that have fallen just as the soldiers, who have disappeared ,will also fall; the narrator tells us that the autumn, after the rains came , "things went very badly"(p. 4)

Consider the following sentences :

' We drank rum and it was very friendly.

Outside it was getting **dark**. I asked

what time the attack was to be and

they said as soon as it was **dark**.' (p. 47)

In the first sentence, Frederick mentions the things they do before the attack and how things are friendly. Just then, comes the sentence that follows, warning that there will be something unpleasant '*it was getting dark outside*', he wants to say that outside there is *death* waiting for them. Then comes the confirmation of that in the sentence that follows '*I asked what time the attack was to be and they said as soon as it was dark*', Frederick asks about the time of the attack and he is answered that as soon as it is dark, as soon as death is ready to come. We can notice that the word "**dark**" is repeated. **Dark**, we said, refers to **death**. We have the idea of death repeated through the lexical item '**dark**'.

In the following sentences, Frederick describes the preparation for the attack and describes how things are :

" It was **dark** outside and the long light from the search-lights was moving over the mountains. There were big search-lights on that front mounted on camions that you passed sometimes on the roads at **night**, close behind the lines, the camions stopped a little off the road, an officer directing the light and crew scared.. We crossed the brickyard and stopped at the main dressing station. There was little shelter of green branches outside over the entrance and in the **dark** the night wind rustled the leaves dried by the sun." (p.51)

*It was **dark** outside and the long light from the search-lights was moving over the mountains, **death** is outside, they are at war after all. Since light is there, danger and death are over. We notice that the search-lights are moving over the mountains; the place of fighting, and where death occurs most of the times.*

Let us take this sentence :

*There were big search-lights on that front mounted on camions that you passed sometimes on the roads at **night** , close behind the lines , the camions stopped a little off the road , an officer directing the light and crew scared.*

We notice that the lights are mounted on the camions at night, because at night, there is death, the soldiers try to avoid it by mounting search-lights on the camions in order to reveal death and avoid it. In the same sentence, when an officer directs the light, the crew are scared, because they may receive a shoot when they are exposed to light, they are also detecting mines, they expect the blowing up at any time as well .

The writer refers to death by "**dark**" in the first sentence, and by "**night**" in the second one. We notice that there is a repetition of these two lexical items seen before . They are repeated to mean death.

*There was a little shelter of green branches outside over the entrance and in the **dark** the **night** **wind** rusted the leaves dried by the sun.*

Frederick does not feel completely safe "*a little shelter*", because he is outside, where death exists, "*in the dark* ", "dark" refers to death. Then, we have the lexical item "night". "**Wind**" is used for the first time . "Night", "death" and "wind" refers to "death" as well. Hemingway uses a repetition of "dark" , "night" and "wind" , to hammer the idea of "death".

"Wind" is mentioned for the first time and it is going to be repeated because it refers to "death" as well. We can read this in this quotation :

" Wind is often a symbol of life and spirit
in religious and Romantic writing , is here
associated with lifelessness. God is very

dead in these early stories by Hemingway ." (4)

Consider the following sentence:

"...Then there was a flash, as when a blast furnace door is swung open, and a roar that started white and went red and on and on in a rushing **wind**. I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all of myself, and I knew I was **dead** and that it had all been a mistake to think you just **died**." (p. 54)

The writer describes the moment of horror and how Frederick surfaces out of *death*. The rushing wind and what it bears with it. Then, he shifts to the description of Frederick's feeling out of himself and how his body all in the wind. We notice that Hemingway uses the item "wind" to refer to "death". Then, he uses openly "dead" and "died" all in the same sentence; "death" seems to hammer the reader's mind. It becomes an obsession.

After the attack of the enemy, Hemingway writes about the wounded and the dead. This is illustrated through an exchange with Tenente and his comrade :

- 'Passimi's **dead**'.

- 'Yes , he's **dead** '

Tenente's comrade answers the question by saying 'Yes , he's dead '. We can notice the repetition of the same item '*dead*' and '*dead*', it can be avoided by saying 'Yes , he. Hemingway insists on repeating "*dead*" twice to accentuate the idea and make it appear every now and then.

The writer continues describing the situation after the attack:

"The **dead** were off to one side. The doctors were working with their sleeves up to their shoulders and were red as butchers. There were not enough stretchers. Some of the wounded were noisy but most were quiet. The **wind blew** the leaves in the bower of the door of the dressing station and the **night** was getting **cold**.
"(p.56)

Describing the situation after the attack, Frederick describes the dead put aside, the doctors and how they do not care about the wounded, the wind blowing the leaves in the bower of the door of the dressing station. We notice the shift in the description, which seems void from any coherence; the dead, the doctors doing their job then the wind blowing the leaves. It is nothing but a repetition of the idea of "death". The writer wants his reader to know that, since there are wounded, and doctors are working as butchers, with their sleeves up to their shoulders, there must be some dead in this situation, but the writer wants to mention it using repetition of the lexical items seen before "dead" "wind", "night" "cold" referring to "death" .

After the attack and when the ambulance starts evacuating the wounded

Notice this exchange:

- 'How is he ?', the Englishman called .

- 'We're almost up.'

- 'He's **dead** I think ,I said.

"The drops fell very slowly, as they fall from an icicle after the sun has gone .It was **cold** in the car in the **night** as the road climbed." (p.61)

The writer refers to "death" by using the word "dead". Then, he uses the word "cold" and just then, he uses "night"; we have a repetition of the same lexical items referring to the idea of "death".

Frederick describes the hemorrhage of the man on the stretcher over him in the ambulance. The writer uses the lexical item "cold" to mention that death is there; the man is going to die. Then, the writer uses the other lexical item "night" when he mentions : '*in the night as the road climbed*'. The writer wants to say that the possibility of death rises when the road climbs because the wounded suffer more. At the beginning of the eleventh chapter and after having been wounded, Frederick describes his hospitalization; he describes the room which he shares with his friends:

"The lights were only turned on when someone was brought in at **night** or when something was done. It made me feel very young to have the **dark** come after the dusk and then remain." (p.68)

The writer often uses "night" to show danger possibility of death, when bringing the wounded. The following sentence shows this:

It made me feel very young to have the dark come, after the dusk and then remain. The writer uses "night" and "dark", it is a repetition of two lexical items referring to "death".

On the fifth page, in the same chapter, we read:

'I don't love God. I am afraid of Him in the **nights** sometimes'.

Notice here that the writer refers to "death" by "night" because to be afraid of someone, means that you do not like to meet him. Frederick does not like to meet God because when he meets Him, this means "death".

At the beginning of chapter sixteen Frederick describes the room where he is hospitalized. He begins the chapter like this :

" That **night** a bat flew into the room through the door that led onto the balcony and through which we watched the **night** over the roofs of the town . It was **dark** in our room except for the small light of the **night** over the town and the bat was not frightened but hunted in the room as though he had been outside.....and it was **dark** again. Breeze came in the **night** and we heard the men of the anti-aircraft gun on the next roof talking.(p.101) .

The chapter begins with "*that night a bat flew into the room*" , the "night" refers to "death", and since the bat refers to hunting, this means that "death" is in the room where the wounded are displayed. Frederick continues:*we watched the night over the roofs of the town..* We can notice a repetition of "night" in the first sentence and "night" in the sentence that follows.

It was dark. We have another repetition of, "night" and "dark", referring to the idea of "death". *It was dark except for the little light of the night over the town and the bat was not frightened but hunted in the room as though it had been outside.*

When there is night, there is death. The writer wants to confirm this for the reader, this time through this embedded story of a bat .Whenever there is light , death is disturbed.The bat is a hunter, symbol of death, it causes death but its favourite moment is the night. The writer uses in this situation the lexical item "night", meant "death". We have another reiteration of the kind of the same lexical items "dark" and "night, referring to the idea of "death".

We wonder why Frederick describes a bat flying into the room, hunting insects in a such critical situation. Any reader who does know Hemingway gets astonished, but in fact it is nothing but repetitions to make the idea of "death" stressed.

Frederick recovers and fills the empty months spent in the hospital; he spends all his times in cafés and frequents the races. Catherine wants Frederick to be promoted captain in order to be admitted to the better restaurants because this is the only concern they have at that time. Then, during the chatting Catherine breaks it by saying :

'Listen to it rain '

'It's raining hard, said Frederick.

'And you always love me, won't you ?', said Catherine.

'Yes', said Frederick.

'And **the rain** won't make any difference ?', said Catherine. (p.125)

Here again there is a repetition of the lexical item **rain**. We notice clearly that the word "rain" means "death" because when Frederick says that it is raining hard Catherine asks if he still always loves her and whether the rain does not make any difference. We can understand from this exchange that "rain" refers to "death" because rain as such does never prevent anyone from love. We have

already seen that "rain" refers to "death". This can be seen in the statement of Catherine (already mentioned):

" All right, I am afraid of the rain because
sometimes I see dead in it."(p.126).

Again the other exchange showing that "rain" refers to "death":

"That's good .Because I'm afraid of the **rain**."

This is another repetition of the same lexical item "rain" and "rain".

Fredetick and Catherine continue exchanging statements of love and affection:

"I was sleepy. Outside the **rain** was falling."

Notice that the lexical item "rain" is repeated. Fredetick wants to tell Catherine that while he was sleeping, death was outside, which means that the Frederick's comrades are fighting and meeting death. In short, the lexical item "rain" is repeated many times and the chapter ends with it .

Although Frederick and Catherine live the happiest days of their life still they feel haunted by death as if there is a near meeting between them. Catherine who is not concerned by death, at least in the situation where she is-a nurse at the hospital-, unlike Frederick, who seems closer to death than her. Catherine inspires the feeling of death from him; they both carry the same feeling towards death.

The whole chapter is devoted to the enjoyment and the glee of Frederick and Catherine; driving in an open carriage through the park and out along the tramway and out of town, they devour nature with their eyes, big overgrown gardens and ditches with water flowing and green vegetable gardens.They can look across the plain and see farm houses and the rich green farms with their irrigation ditches. Frederick in uniform, so they can get into the race track without cards.

We can notice something unbelievable; while the other chapters are full of the lexical items referring to "death" such as "wind", "dark", "night", "cold", "fall", "rain" and of course, "death". In this chapter (chapter twenty), we cannot find a single lexical item mentioned earlier because they have no place among the sentences where enjoyment, glee, laughter and childish behaviours reside. This confirms that the lexical items cited before all refer to "death" and most of occurrences of them, cannot but be taken as a repetition to make the idea of "death" stressed every now and then.

The beginning of chapter twenty one is about the end of Frederick's convalescence. He has to prepare himself to the front. Unlike the previous chapter (twenty) where no lexical item referring to "death" occurs, notice the beginning of this chapter (twenty one):

" In September the first cool **nights** came, then the days were cool and the leaves on the trees in the park began to turn color and we knew the summer was gone...The horses were gone to Rome and there was no more racing." (p.133)

Notice the beginning of this chapter, where the *cool nights came*, after the long absence of the "night", now it is coming, since Frederick is going to the front soon, after the last check up. The days of enjoyment are over and even the leaves which used to be green now begins to turn color, "death" is near. The horses that used to run in races and hear happiness of the race-watchers, now are going to Rome, where fighting takes place and they can no more be on the field of race.

We can say that *night* is the lexical item, referring to "death" at the beginning of the chapter (twenty one) as an odd person. It is mentioned to put an end to the happiness of the couple.

Notice the beginning of the next chapter(twenty two):

" it turned **cold** that **night** and the next day it was raining. Coming home from the Ospedale Maggiore it rained very hard and I was wet when I came in. Up in my room the **rain** was coming down heavily outside on the balcony, a **wind** **blew** it against the glass doors."(p142)

The beginning of chapter twenty one bears one lexical item meaning "death" because Frederick has still some days in front him to stay in the hospital (Ospedale Maggiore) that is why there is only one referent item to "death" which is "night".

In chapter (twenty two), Frederick returns home from the hospital, he has completely recovered. He has to prepare himself to joint the front.

Notice this beginning *It turned cold that night and the next day it was raining...the rain was coming down...* There are three lexical items referring to "death" they are "cold" "night" and "rain" because the possibility to be at the front now becomes reality, the possibility of "death" is also high. That is why there is only a repetition of one lexical item in the twentieth chapter but in the twenty first, there are three lexical items repeated to accentuate the idea of "death" because it is nearer.

Frederick does not feel well. He does not want to go to the front, he prefers staying with Catherine. The shift is unbearable. He knows that he is going from one pole to the another; staying with Catherine and enjoying love and affection towards a place of war, danger and death. The nature of the human being asserts itself and makes Frederick avoid the front by producing jaundice with alcoholism. Frederick is not afraid of the front but the months spent with Catherine are stronger than his desire to fight. In spite of the bad news about joining the front, the couple still enjoy themselves in the hotel they speak about their future baby, they try to benefit from the days left. Catherine hopes he gets hurt in the front so he takes another convalescence but the leave does not seem coming unless jaundice says its final word .

Notice this sentence :

"I felt sick in the **night** and in the morning after breakfast I was nauseated
"(p.142)

The doctor examines Frederick and knows everything about him and where the jaundice comes from. He refuses him another convalescence and orders him to go to the front.

The first paragraph of chapter twenty four is void from any lexical item referring to "death" because the couple are still in the hotel. As soon as the carriage arrives, Frederick and Catherine see it through the window , we have :

"It stopped, the horse's head hanging in the **rain**.there were tcarabinieri standing under the light just out of the **rain**.the **rain** was clear and transparent against the lightfrom the station. A porter came out from under the shelter of the station, his shoulders up against the **rain**".(p.157)

When the carriage stops to take Frederick to the front, we can notice that the repetition of the lexical item "rain", meaning "death" appears the one after the other because the situation fits this kind of the event. The writer shows that the hero is nearing the field of "death", this can be said through this stylistic device "repetition".

Catherine, saying good bye to Frederick .Here is the exchange :

- "Good bye, darling ',she said.

- 'Good bye', I said. I stepped out into the **rain** and the carriage started ...the carriage went up the street,...I realized she meant for me to get in out of the **rain**." (p.158)

We notice that the lexical item "rain" comes again *I stepped out into the rain.....*,meaning that Frederick is going to the front to meet "death". Notice the statement of Frederick *I realized she meant for me to get in out of the rain*, which means that Catherine wants Frederick to avoid exposing himself to danger or death and to take care of himself and keep alive as long as possible .

At the beginning of chapter twenty seven, Frederick is at the front. He meets his comrades there. He sees the posts, he meets Gino (a patriot). Gino shows him badly smashed houses and a certain amount of shelling. Frederick, as usually, when writing about something related to "death", uses one of the lexical items to make the reader acquainted to the idea of death .

"There would be many sick now the **rain** had started." (p.182)

"Rain" is becoming familiar to us as a lexical item referring "death". Rain makes people sick because it brings cholera, which leads to "death" we can see this in :

"...rain ,symbol of tears and death ." (5)

"...rain makes men die and make leaves fall....rain brings cholera" .(6)

"I'm afraid of rain because sometimes I see me dead in it".(p.140)

It is confirmed that "rain" refers to "death" from the quotations cited above.

When we follow the sentences explained before, we can hardly find any coherence between them speaking about the smashed houses, then speaking about the wounded and completing with a sentence holding the lexical item "rain".

Frederick and Gino are driving peacefully through the hills, Gino speaks about the sacred soil and the glory. Frederick does not care about it They drive out on the road behind the hill, the sun is down. All of a sudden.

The writer starts the next paragraph this way :

"The **wind** rose in the **night** and at three o'clock in the morning with the **rain** coming in sheets there was a bombardment and the Croats came over across the mountain meadows are through patches of woods and into the front line . They fought in the **dark** in the **rain** and a counter-attack of scared men from the second line drove them back. There was much shelling and many rockets in the **rain** and machine-gun and rifle fire all along the line. They did not come again and it was quieter and between the gusts of **wind** and **rain** we could hear the sound of a great bombardment far to the north. " (p.186)

Right from the beginning of the paragraph, we notice the use of the word "*wind*" as an omen to prepare the reader that there is something unpleasant coming.

We notice that the writer puts the three lexical items on the same two lines , "*wind*", "*night*" and "*rain*" referring "*death*" in order to accentuate the notion of death. Indeed, just after, there is a bombardment.

This is what the reader expects "*bombardment* " because there must be something unpleasant that bears "*death*" after the repetition of the three lexical items .

If we follow most of the paragraphs of this novel, we notice that after the use of the lexical items, I said, refer to "*death*", we can see that danger and death come right after them because they are placed there as omen of danger and death. Thus, they make the reader psychologically prepared to receive the shock of the danger coming. The reader is now accustomed to the bad news whenever he reads an omen.

The sentence that comes after, describes the attack and the counter-attack :

"They fought in the **dark** in the **rain** and the counter-attack of scared men from the second line drove them back . "

Notice the use of the repetition of "dark" and "rain", referring to "death" since there is an attack and a counter-attack .

Let us take the next sentence:

"There was much shelling and many rockets in the **rain** and machine-gun and rifle fire all along the line."

When we consider this construction, one wonders what is the need of the "rain" written between *the rockets and the machine gun*. The writer wants to show that between those two killing machines, there is "death". The position of the word "rain" is not written randomly.

Hemingway is very selective when writing anything. Parker insists on Hemingway's as a dedicated and hard working writer :

"He works like hell and through it ", she observed .He rewrote the ending of A Farewell to Arms seventy times, and cites as evidence, and in fact more than thirty variant endings have been unearthed among his working drafts."(8)

Frederick describes the retreat of the enemy:

"They did not come again and it was quieter and between the gusts of **wind** and **rain** we could hear the sound of great bombardment far to the north ."(p186)

Everything is great since the enemies do not come and everything is quiet but "death" is there. It is somehow far. That is why the writer uses "wind" and "rain" without the article "the"; he wants to show to the reader that this is not the "death" we are used to but it is "death" which is going to meet other people. Notice that the previous lexical items cited are preceded by the article "the" but these two lexical items, in this situation are not, because they do not mean the death that haunts the hero. *Between wind and rain we could hear the sound of great bombardment far to the north.* "Death" flatters, although it is far to the north but it is there. This is confirmed by the use of "wind" and "rain" The writer uses : *and between the rain and rain we could hear the sound of a great bombardment* .We can notice that whenever there is one lexical item which refers to "death" used in a sentence , this means that "death" exists. Again the use of repetition to accentuate the idea of death .

Notice the next three sentences :

" We expected a bombardment but it did not come . It was getting **dark**. Guns were firing from the field behind the village."

Notice these three sentences, we immediately see the second sentence *It was getting dark* as an odd sentence between the two *We expected a bombardment but it did not come* and *Guns were firing from the field behind the village*. Frederick and his comrades expect a bombardment and fortunately nothing happens. Just after, guns are firing from the field. The writer can link the first sentence and the third one together but he does not do that. He inserts a sentence which prepares the reader, as usually, that although the bombardment does not take place, but since there is an omen illustrated by lexical item that means danger and "death" the item "*dark*" in the sentence "*it was getting dark*", so there is something unpleasant coming. Although it is mentioned earlier, that things go alright, nevertheless, the reader has to expect what he is used to, unpleasant thing to happen. Again we can score another repetition of the lexical item "*dark*".

We have another sentence to consider.

"The next **night** the retreat started." (p.188)

We can notice another repetition of the lexical item "*night*". It is used in this sentence to show that danger is still there and "death" is omnipresent even in the retreat; this operation requires very complicated techniques and it is as dangerous as the attack. Hence, "death" is by no means far from them.

Frederick describes the retreat, he explains that things are alright and the retreat is said to be without danger :

"The **rain** had stopped and the town was empty."

This means that since "the rain" stops, death is away and town is empty. Frederick describes the retreat and how many peasants join the column from the roads of the country and in the column there are carts loaded with household goods, we read :

"No one knew where the australians were nor how things were going but I was certain that if the **rain** should stop and planes come over and get to work on that column that it would be all over." (p.199)

There is another repetition of the lexical item "rain". The writer uses it in this sentence to show us that though no one knows where the Australians are and things are not really safe but if "rain" stops, nothing bad happens. We see then that the writer uses "rain" to mean danger and "death"; when there is "rain" there is "death" and when "rain" stops, the writer is certain that no thing bad will happen .

Again when Frederick wants to get to Pordenone with three ambulances with Bonello, everything seems quiet and safe; they walk along the railroad truck

Then:

"We'll go through in the **dark**", said Frederick"we heard firing ahead of us " " (p.213)

The repetition of the lexical item "dark" is followed by the firing because, as usually, "dark" is an omen of "death".

Coming up on the railway beyond the canal .Tenente ,Aymo ,Piani and Bonello ,going on straight toward the town across the low fields and then ,suddenly :

"A shot was fired at us from the side road ...two more shots came

from the thick brush and Aymo, as he was crossing the tracks, lurched, tripped and fell face down. We pulled him down on the other side and turned him over ...the three of us squatted over him in the **rain**. He was hit low in the back of the neck and the bullet had ranged upward and come out under the right eye. He **died** while was stopping the two holes."(p.213)

There is another repetition of "rain" It comes after the bad news "he was hit .He died while" We notice the word "rain" does appear in this paragraph but just before the situation where Aymo is seen seriously hit and died. We can say that most of the lexical items referring to "death" appear before situations where "death" occur or is about to occur. Three soldiers continue their way after they let Aymo alone dead on the spot :

"Let's go then,' Bonello said. We went down the north side of the embarkment . I looked back. Aymo lay in the mud with the angle of the embarkment. He was quite small and his arms were by his side .He looked very **dead**. It was **rain**ing. I had liked him as well as any one I ever knew."p.214)

The description of the farewell to Aymo is very sad, but among it, we find , *it raining*. It is inserted there to show that if Aymo is dead, there will be others that join him because *it is raining*. Then we can say that "rain" and "dead" are repeated, they refer to the idea of "death. In fact they are two sides of the same coin . "death".

After the death of Aymo, Frederick and his friends have a rest, eat the sausage and drink wine. Frederick says :

"It would be a **black night** with the **rain**. When it was **dark** there was no use watching any more,... that was a very strange **night**, I don't know what I had expected, **death** perhaps and shooting in the **dark** and running. " (p.218)

We have a cluster of lexical items referring to "death" it is a loud repetition "night" "rain" "dark" "night" "death" "dark", they are used to accentuate the idea of "death" and pave the way to its coming .

Frederick says that when it is dark, there is no use watching any more . The writer wants to show that when death comes, there is no use to avoid it. Frederick continues *I don't know what I had expected ,death perhaps and shooting in the dark and running* all these mean "death" at the end .

After the retreat the soldiers think that war is over :

" Viva la pace " a soldier shouted out . "We're going home"

" It would be fine if we all went home ," Piane said

"Wouldn't you like to go home ?"

" Yes."

" We'll never go . I don't think it's over ."

" Andiamo a casa !" a soldier shouted .

" They throw away their rifles," Piani said ."

They take them off and drop them down while they're marching .Then they shout" " They ought to keep their rifles."

" They think if they throw away their rifles they can't make them

fight."

" In the **dark** and the **rain**,making our way along the side of the road I could see that many of the troops still had their rifles." (p.220)

Frederick hears the soldiers saying:*Andiamo a casa*(we go home).*Viva la pace*(Hurrah peace). He feels that war is not finished and death is ahead because he starts the paragraph by:*In the dark and the rain* ... Here is another repetition which announces the coming of something unpleasant even though the soldiers throw their rifles and think that war is over. Hemingway uses these lexical items to make the reader understand that what the soldiers think and hope is a dream because Frederick sees many of the troops still have their rifles that is why the writer uses the omen of "death" .

The soldiers are happy, thinking that war is over. The writer uses one of the lexical items referring to "death", he never mistakes, there must be something unpleasant coming ahead. The soldiers cross the bridge but at the end of it, officers and carabinieri standing on both sides flashing lights. They are battle police. They take some of them. Among them there is Frederick because they abandon their troops. The battle police read the verdict to execute the soldiers and their lieutenant colonel :

"We stood in the **rain** and listened to this . 'If you are going to shoot me ,' the lieutenant colonel said ,' please shoot me at once without further questioning.'
(p.224)

The paragraph starts this way:

We stood in the rain "rain" means that there is a high possibility of death. Here we can notice that another repetition. Indeed there will be executions.

Consider this sentence :

" Two carabinieri took the lieutenant colonel to the river bank. He walked in the **rain**. I did not watch them shoot him but I heard the shoots." (p.224)

Frederick continues describing the execution of the officers and the soldiers who abandon their troops. He describes nearly every execution :

" We stood in the **rain** ...to be questioned and shot ...The questioners had that beautiful detachment and devotion to stern justice of men dealing in **death** without being in any danger of it ." (p.224)

Frederick cannot wait for his turn to be executed as a rabbit He seeks for a death of heroes. He jumps into the river and escapes. He takes the train from Mestre to Milan to meet Catherine. He enters a bar, he becomes acquaintance with the barman. Frederick goes directly to the hospital to meet Catherine. She is away in Stresa.

He goes to see one of his old friends, Simmons (he studies singing there) He meets him, lends him his civilian clothes which allow him to go out without any danger. We notice something unusual; the writer does not use any lexical item that refers to "death" in the whole chapter thirty three because Frederick is in the civilian clothes and danger and death do not exist. At the beginning of the next chapter Frederick writes about the aviators but he does not mention any meaning of "death " as he used to do, because this time he is in the civilian clothes and he is far from death .

Frederick arrives at Stresa, he books a room in The Grand Hotel. When he arrives there he finds Catherine with Helen Ferguson. They have some drinks together. Notice, again in this chapter and in these particular moments, the writer does not use a single lexical item referring to "death" because Frederick is in his utmost glee. Frederick knows the barman, he is his client. In the morning they go together to fish and while rowing :

"....and felt the faint pulsing of the spinner revolving while I looked at the dark November water of the lake and the deserted shore. " (p.256)

The writer, again uses the lexical item "dark" yet he is fishing with his friend and danger is really over. When he sees the lake, he recalls the deserted shore. Frederick cannot get rid of the angst of "death" even though he is out of danger physically but he goes through traumas of "death" psychologically.

We can see another repetition of the lexical item "dark" referring to "death". When coming back from fishing, he plays billiards with Count Greffi, a retired diplomat. They talk about war and reading. Count Greffi names some books by a Frenchman, Barbusse. One of the books about the soul.

"I don't know about the soul", said Frederick.

"Poor boy. We none of us know about the soul. Are you Croyant?"

said Count Greffy.

"At **night**" said Frederick. (p.261)

Here again, there is a repetition of "night" meaning "death". Frederick is Croyant only at night because he feels that "death" comes.

" Would you like to live after **death** ?" I asked. Here is a repetition "death " This means that Count Greffy knows that Frederick refers to "death " by "night" this is why he asks him whether he likes to live after death or not .

Consider the beginning of chapter thirty six :

"That **night** there was a storm and I woke to hear the **rain** lashing the window-panes."

The writer starts using "night", another repetition and just after "rain" lashing the window-panes. Thus, there must be something unpleasant coming. It must be something serious because the writer uses two lexical items referring to "death" ;they are "night" and "rain":

" They are going to arrest you in the morning, " the barman, Emilio, warned.

Arresting him, means judging him and executing him ; "death" is infinite .

Frederick tells Catherine about the bad news. He asks her to get dressed, to get her bags packed and to go in a boat to Switzerland. Frederick is disturbed and upset he does not want to be caught and shot like a rabbit, he wants to die as a hero:

" I looked out the open window at the **dark night**. I could not see the lake, only the **dark** and the **rain** but the **wind** was quieter ."(p.266)

We can see a repetition of "death". They are "dark", "night", "dark", "rain" and "wind". The cluster of lexical items referring to "death" in a space of two lines. This means that things are really very serious and "death" is near in case the escape fails. Hope still exists because the arrest is going to be tomorrow and they have time to be away from the arrest, that is why the writer uses the adjective "quiet" to explain that this "wind" is quiet, not like the "wind" the reader used to meet in the description. Hemingway uses the first four lexical items referring to "death" mentioned earlier and in the last sentence, he writes "But" the "wind" is quieter. Although danger surrounds Frederick, hope exists, since the "wind" is quieter.

Now Catherine gets ready and the barman helps them with the bags :

" He held the door open and we went out into the rain. "

Again another repetition which refers to "death" *we went out into the rain*. Frederick knows quite well that he is not going for a walk. The trip is not going to be easy; they are going to meet problems, danger and possibly death.

Frederick describes the escape :

" We walked down the path under the giant umbrella and out through the **dark** wet gardens to the road and across to the trellised pathway along the lake .The wind was blowing offshore now. It was a **cold**, wet November **wind**."(p.267)

Frederick describes the last moments of the escape. It seems that "danger" "death" is in the gardens *dark wet gardens*, in case someone is hidden and seize them; death is certain. When passing the gardens, he notices the danger shift offshore, may be something unpleasant is waiting for them ahead.

The wind was blowing offshore now .Then , dark wet gardens . When passing the gardens safely , the wind is blowing offshore .We can notice the repetition of "dark" and "wind" referring to "death".Whenever, Frederick overcomes a difficulty, he thinks that there might be another ahead .

Consider the following paragraph :

" We came along past the chained boats in the slips along the quay to where the barman's boat should be .The water was **dark** against the stone ." (p.267)

Frederick is not supposed to describe the water in such a critical situation . *The water was dark against the stone* .The writer uses "dark", another repetition for "death". He wants to show that "death" is always possible .If not in the gardens, it is offshore or it is among the stone. Frederick is afraid that the boat might hit against the stone.They have to row thirty-five kilometres and the escape fails and therefore "death" is certain.

Frederick describes their trip on the boat. They row very hard. Catherine sometimes replaces him, she is pregnant but Frederick should have a rest and eat something that strengthens him to carry on the trip. Nevertheless, he cannot afford enough rest and pulls off the oars from Catherine because he feels pity for her :

" We never saw Pallanza.The **wind** was blowing up the lake and we passed the point that hides Pallanza in the **dark** and now saw the lights. When we finally saw some lights much further up the lake and close to the shore it was Intra. But for a long time we did not see any lights, nor did we see the shore but rowed steadily in the **dark** riding with the waves. Sometimes I missed the water with the oars in the **dark** as a wave lifted the ." (p.270)

Frederick describes his feeling when rowing to Switzerland. He wants to say that though he rows for miles but he does not see Pallanza. He is afraid he has lost the way. The writer uses a repetition of the lexical item "wind" and mentions that *the wind was blowing* means that the feeling of "death" is with Frederick .

Frederick continues the description .

" we passed the point that hides Pallanza in the dark and never saw the lights." The writer uses another repetition of the item "dark" because Frederick and Catherine pass the point that hides Pallanza but do not see it. There is a fear that they have lost the way. Another repetition that shows that the feeling of death is still with Frederick and more than before. They finally see lights. It is *Intra*. That means that "dark" is over since light appears. Frederick continues "but for a long time we did not see any lights , nor did we see the shore but rowed steadily in the **dark** riding with the waves" Frederick reveals his feeling. He explains that they do not see any lights for a long time nor do they see the shore but they row in the **dark** . That means that there are still the feeling of **death** since no lights are seen and since they row in the **dark** ."dark" might mislead them and they never arrive before daylight and they might be caught by the customs guards .

Let us follow this sentence which comes just after the moments of danger and tiredness :

"The **rain** stopped and the **wind** drove the clouds so that the moon shone through and looking back I could see... it was much lighter than it had been before and we could see the shore." (p.271)

Times of danger are over "*the rain stopped*". The writer uses another repetition of the item "rain". The writer evokes that things are going to be better. Indeed, *we could see the shore*. As I explain along this novel, The writer often precedes the bad news by one of the lexical items mentioned before.

Frederick and Catherine settle in Switzerzland. The couple spend marvelous days. We notice that there is not any lexical item referring to "death" because the situation does not permit so. Until one day Catherine feels about to deliver. The travail is difficult. Here the writer starts using the lexical items he needs (omens) to show that difficulties and perhaps "death" is in the horizon. Frederick returns to the hotel waiting for news from The hospital. It takes long time waiting. He is very worried :

" It was beginning to be **dark** outside and I turned the light on to read . After a while I stopped reading and turned off the light and watched it get **dark** outside
"(p.320)

The writer , as most of the time, announces an omen; he uses a repetition "dark" to make the reader be prepared for what is ahead. Frederick feels that something bad is happening for Catherine :

"Poor poor dear Cat . And this was the price you paid for sleeping together. This was the end of the trap." (p.320)

Frederick knows quite well that this is the end of Catherine *this was the end of the trap*. He is very cautious not to die as a rabbit. He does not give opportunity to "death" to humiliate him but he wants to die as a hero. He feels that he overcomes "death" whenever it comes but he never expects that it hits him in the back. He completely forgets that "death" does not come only at war but in peace as well. He is always ready to defeat "death" in times of danger but he forgets that it also comes in times of happiness and glee. This is bitter sweat. Frederick keeps on thinking :

"What if she should **die** ? She won't **die**. People don't **die** in child-birth nowadays ...Yes, but what if she should die ? She won't **die**But what if she should **die** ? She can't **die**. Why would she **die** ? What reason is there for her to **die** ?" (p.324)

It is very noticeable that the verb "die" is overused to accentuate the idea of death. This is a new repetition, using this time the verb "die" to express the idea openly.

The questions repeated what if she will die ?" Frederick cannot imagine his life without Catherine The answer comes:"She won't die" Frederick believes in Catherine's will ; he thinks that she is strong enough to resist death "But what if she dies?" , another repetition showing that Frederick is haunted by Catherine's death "She can't die." Frederick answers himself and confirms that only fate can make her die.

The questions and the answers made by the same character showing the state of agitation and frustration

" I was afraid to go in. I walked up and down the hall. It was **dark** but in the light from the window I could see it was **raining**."

Again a repetition of "dark". The writer uses it as an omen, to show that there is something unpleasant to happen "*It was dark* ". When Frederick describes a dangerous situation when he is inside a building, he uses the expression "it was dark outside". This time, he does not mention "*outside*" because "death", this time is inside hospital. Frederick believes in Catherine's will, there is hope that Catherine survives . the struggle inside his mind answers negatively "*It was raining*" as if he says to himself that there is no hope and "death" is certain .

The doctors can take the baby out, he looks like a freshly skinned rabbit . Frederick does not know that the baby is dead . Especially when the nurse says: "Aren't you proud of your son ? "

The feeling of the writer acts better than his mind in the description .He wants his reader to know about the unpleasant things before Frederick does :

" I saw the little **dark** face and **dark** hand, but I did not see him move or hear him cry." (p.325)

The writer uses a repetition "**dark** and "dark" referring to "death" .

Frederick does not know that the baby is dead but the reader does because the latter has the scent of danger and death before Frederick himself. The reader is now equipped with the (tools) omens. In this case , it is "**dark**". The writer could have said "yellow " or "pale" because these are the adjectives of the look of the dead But he insists on using "dark" because along the novel, the writer uses the same lexical items, meaning "death".

The medical confirmation comes from the nurse : " They couldn't start him breathing .The cord was caught around his neck or something. "(p.327)

Frederick has just known about the death of his son, whereas the reader is informed before him because the reader is given tools(omens) by which he predicts the coming events and especially the unpleasant ones .

" I sat down on the chair in front of a table where there were nursed reports hung on clips at the side and looked out of the window. I could see nothing but the **dark** and the **rain** falling across the light from the window. So that was it. The baby was **dead**." (327)

When Frederick hears about the death of his son, he sits on the chair in front of the table. He can see nothing but the "**dark**" and the "**rain**" .

We can notice that there is a repetition of two lexical items "dark" and "**rain**". Frederick adds:

*"So that it was. The baby was **dead**".*

This technique is followed in the novel; preparing the reader for something bad coming ahead. Here, it is the death of the baby. Hemingway also uses with the lexical item "dark", *the rain falling*, a bad news is coming, not only the death of the baby but it might be the death of Catherine as well because the rain is falling

" 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 café." (p.328)

In the paragraph cited above, there is a repetition of "**dark**" and "rain" again, this means that something unpleasant inside the hospital will occur :

Upstairs he meets the nurse coming down the hall.

" I just called you at the hotel," she said. Something dropped inside me."

"What's wrong ?"

"Mrs. Henry has had a hemorrhage ."

It is very dangerous. Catherine becomes unconscious all the time, and it does not take her very long to die .

Indeed, the omens of the writer are never mistaken. Since there are "**rain**" and "**dark**".

Something bad will happen inevitably. Catherine is dead.

The last paragraph of the novel ends with this sentence :

" After a while I went out and left the hospital and walked back to the hotel in the **rain**."(p.332)

The novel ends with "**the rain**", a repetition of the novel and it is the last word in the novel. The writer wants to show that the battle with "death" is not finished and he expects other rounds with it. Hemingway seeks death right from his teens without even knowing that. His inner will, develops the desire for death. He believes that dying is beautiful even at the ripe old age of thirty, he takes part in many wars and wherever death is said to be there, Hemingway cannot help waiting to meet it. All his efforts are doomed in failure. On the morning of July 2, 1961, Hemingway cannot wait longer and blows his brain out. Any writer's critical reputation may languish naturally after his death. But for Hemingway, who continues to publish from beyond the grave is not a problem; at his death, he leaves a great deal of uncollected works, as well as three thousand pages of unpublished manuscripts. The number of scholarly articles and books about Hemingway proves that our writer fails in his battle against death and his suicide is a mere mirage, yet more writing about him are produced right now. " After the retreat of Caporetto, Frederick manages to escape and dives in Tagliamento and escapes to Switzerland. Before the end of the novel, one may say that the quality of courage, brutality and triumph and eagerness to fight all dies out. His escape from the front with his wife before he tries to bring to himself jaundice by abusing in the drink of alcohol, these behaviours are really astonishing from the part of Frederick, from a hero like him. The answer of this can be read at the end of the novel A Farewell to Arms The hero realizes that modern wars are not made for heroes because they are mere slaves of death machines used by both heroes and cowards alike. That is why Hemingway entitles his story A Farewell to Arms, which is a figure of speech "pun". In fact, Hemingway plays upon the word meaning; "**arms**", which means weapons and "*arms*", means *the two*

upper limbs of the human body. Hemingway ends his story confessing that he has no place amidst modern wars since they are not made for heroes. He resolves to be through with it because the soldiers are mere slaves of destruction machines used by heroes and cowards alike. It is also a farewell to Catherine's arms and her bear-hug because she has gone forever.

NOTES

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CHAPTER III

III.1. Symbolism

III.2. Application de the stylistic device "traductio"

In my third chapter, I shall show the contribution of the stylistic device **traductio** which we defined in the previous chapter as the repetition of the same idea variously throughout a sentence or a thought. The novel starts by the description of the landscape. The words used by Hemingway look simple to comprehend, but are not. More complex possibilities of arranging the words can be used but the ones chosen by Hemingway are simple. Hemingway often uses understatement. He once compared his writing to icebergs and said that there is seven-eighths of it under water to every part to show. The perception of death , seems to me, repeated in many of his novels along with his own biographical background. The need of the style is necessary. It is omnipresent, though not evident to everyone . A Farewell to Arms is a sample of a climax of the notion "death ", and **traductio** is the stylistic device used to set out, every now and then, the idea of "death". The idea of "death" is repeated through some figures of speech such as metonymy simile, metaphore and sometimes through references such as allusion in some other times through techniques such as repetition of the idea to inculcate "death" and also on reliance on the succession or the shift from reality to symbolism through personification.

III.1.SYMBOLISM :

The use of symbolism in the expression is not only to reach the aimed thought but it is also used to dense this thought and set out the position and the feelings of the writer .

The over use of symbolism leads to inspiration and it (symbolism) becomes a sign to a human feeling with the help of the aspects of nature.

"Hemingway has always been one who is big on the symbolism; the symbolism of *night* as being bad. To the main character in Hemingway's novels , *nights* have always been a sign of death, or something negative to happen .An image may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol." (1)

The writer indulges the aspects of nature . It seems that it is the only source from where he formulates his ideas and thoughts. He blends the human events with the silent nature and makes it suffer to the point that nature, seems, the source of expressions and thoughts .

III.2.Application of "Traductio":

I feel it necessary to start right with the first sentence of the first chapter of the novel, to illustrate what I call "the difficult easiness of style ":

" In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains." (p.3)

This sentence sums up the idea I would like to explain. Hemingway starts *In the late summer of that year* which means nearing autumn, the word known in American English by "Fall" . This word carries in it a reminder of the death of vegetation and bearing "The fallen" the conventional phrase for those who die in battle .

The writer wants to show that the time of death is approaching. As the soldiers are in the late summer, they are nearing "fall" –autumn – .

*We lived in a house in a village that looked
across the river and the plain into the mountain.*

Hemingway moves from the notion of time (autumn), to the notion of place (mountain). Here, he wants to show that they live near the mountains. The mountains which are the place where wars take place and death occurs.

The writer fused the two notions; time (fall) and place (mountains) and makes them go, hand in hand, to set out the idea of death. We can say that Hemingway uses the repetition of the notion death through the stylistic device "**traductio**" by repeating the same idea "*death*" variously in the same sentence .

At the beginning of the second chapter, Hemingway uses the same technique, but this time he makes the notion of *place* precedes the notion of *time*. The writer makes a substitution, all in keeping the same idea "*death*". The stylistic decoration at the beginning of the second chapter of the novel cannot be the same as the one in the first chapter in order to avoid boredom .

" The next year there are many victories. The mountain that was beyond the valley and the hillside where the chestnut forest grew was captured and there were victories beyond the plain on the plateau to the south and we crossed the river in August and lived in a house in Gorizia that had a fountain and many thick shady trees in a walled garden and a wistaria vine purple on the side of the house." (p.5)

The next year there were many victories, they face death many times, because victories cannot be obtained if soldiers do not dare and challenge death; they must be exposed to death otherwise victories cannot be obtained. Death must be somewhere there. I can say that the writer wants to show "death" was really there. The mountain that was beyond the valley and the hillside. The writer mentions the place of victories (the mountain).

...and we crossed the river in August... We can notice the idea of death expressed through the notion of time (August) nearing "fall", the season of death (already mentioned). The writer keeps the same stylistic device (traductio) of the same idea "death". If you compare the beginning of the chapters one and two of the novel, you will see the language dribbling; the idea of "death" repeated and sustained.

When we read the following sentences:

" A new wide road was being finished that would go over the mountain and zig-zag down to the bridge. When this road was finished the offensive would start." (p.24)

Go over the mountain, go to face death, because the mountain is the place where battles occur and zig-zag down to the bridge, also go to face death , because the bridge is also a place where military operations take place and most of the times ambushes are better performed down the bridges. The bridge is a place of death because the enemies often blow it when soldiers pass on. This can be confirmed in For Whom The Bell Tolls, when Hemingway avoids thinking of war, he says to himself :

"Turn off thinking now, old timer, old comrade. You are a bridge blower, now. Not a thinker." (2)

and zig-zag down to the bridge, this are complications and danger which may lead to "death". Not a straight road but *zig-zag down...*

Here again we notice the use of repetition (*traductio*) appears twice (*..go the mountain..*) and (*down to the bridge...*) The repetition comes up with the same idea "*death*" Hemingway lives with *death* almost whenever he goes, using "*traductio*" repeating the same word, "death" variously .

Consider the following :

"I came back the next morning from our
first mountain post and stopped the car
at the Smistimento where the wounded
and the sick were stored by their papers
and papers marked for their different
hospitals." (p.33)

Again, the writer coming from the mountain post, leaving the place of *death* (mountain) for some time to meet it at Smistimento where the wounded and the sick are sorted. The wounded and the sick are surrounded by *death*. The latter can intervene at any time. This is an allusion; another reference to the idea of "death". The idea is repeated variously .

Consider this sentence :

" We drove fast when we were over the
bridge and soon we saw the dust of the
other cars ahead down the road." (p.44)

Frederick is over the bridge, a place of danger and *death*, it is the place where explosion might happen, that is why Frederick and his comrades drive fast when on the bridge because he does not want to die as a rat but he wants to die after having killed many enemies. We can say that the idea of *death* occurs this time when they are over the bridge, The writer insinuates that there is danger and death. The idea of "death" is repeated through this sentence. it is the use of *traductio*.

I put forward these sentences :

"Through the other noise I heard a cough ,
then came the chuh - chuh – chuh then
there was a flash, as when a blast-furnace
door is swung open, and a roar that started
white and went red and on and on in a
rushing wind. I tried to breathe but my
breath would not come and left myself rush
bodily in the wind I went out swiftly ,
and of myself , and I knew I was dead and that it
had all been a mistake to think you just died." (p54)

This time, Frederick hears the coming of *death* and sees its coming then feels it when a blast furnace door violently opens, and a roar that starts white then red and on and on in a rushing wind. It is the power of *death* coming in with its utmost violence, bearing its roar and its heat. The repetition of "death" through allusion. .

Frederick continues describing the horror; he tries to breathe but his breath will not come and he feels himself rush bodily out of himself and he goes out swiftly, he describes how he embraces *death* for a moment and it is really there with him and in him but frees him this time .

Frederick describes the events of war, his description often bears the idea of *death*:

"Outside the post a great many of us lay on the ground in the dark . They carried wounded in and brought them out . I could see the light come out from the dressing station, when the curtain opened and they brought someone in or out. The dead were off to one side. The doctors were working with their sleeves up to their shoulders and were red as butchers. There were not enough stretchers. Some of the wounded were noisy but most were quiet. The wind blew and leaves in the bower over the door of the dressing station and night was getting cold . stretcher bearers came in all the time, put their stretchers down , unloaded them and went away '. (p.56)

When we take the first sentence we understand that Frederick and his friends are completely exhausted they can do nothing except laying on the ground and in the dark , waiting for "death", they cannot avoid the coming of danger. *Death* can visit them at any time. The second sentence, which starts, *they carried wounded in and brought them out* means that death is also possible and the wounded represent possible *death*. Frederick cannot see anything because he is in the dark , he can only hear the carriage of the wounded brought in and out.

The writer insists on showing that "death" is very possible –repetition throughout sentences. In this third sentence *I could see the light come out of from the dressing station when the curtain opened and they brought some one in or out*

The writer repeats the same idea of *death* but this time he wants to show that Frederick can see the wounded not like the previous time he only hears their carriage, -repetition throughout a sentence.

Frederick wants to convey a message that death is always there; it is sometimes heard and sometimes seen .

Notice the following sentence :

The dead were off to one side ,

The writer expresses it openly, he reveals that there is not only a potentiality of *death* among the wounded but there are some of Frederick's comrades who are really dead. This is another repetition to inculcate the idea of "death" .

The doctors were working with their sleeves up to their shoulders and were red as butchers.

The writer uses simile; he uses "as" not "like" to show that the doctors are used to such a situation. There is massacre and death. Another figure of speech used as a repetition for "death" .

There were not enough stretchers

Again, the writer repeats the idea of *death*, he wants to show that the wounded are so many that the stretchers are not sufficient, then the possibility of *death* is high. A repetition of "death" throughout a sentence .

In the sentence that follows :

Some of the wounded were noisy but some were quiet

Death is in different distances; it is close to some soldiers and less close to others according to the rate of injury, but *death* is omnipresent .

The casualties differ in their state. Some cannot bear the pain so they scream, and others are either in a real danger so they are quite because they are not conscious and they are in a state of coma. Repetition throughout a sentence .(*traductio*).

Let us consider this sentence :

" The wind blew and the leaves in
the bower over the door of the dressing
station and the night was getting cold. "

The move from the description of the wounded and the dead to the description of the leaves. it seems that there is a bizarre shift in this critical situation. The writer wants to show that the soldiers, like the leaves, falling in the bower of the door. The writer sees nature suffering and sharing the same situation. Another repetition throughout a sentence (*traductio*).

Consider the last sentence in this description :

" stretcher bearers came in all the time, put their stretchers down , unloaded them and went away ."

The number of the wounded is high , and *death* has its share in the events; it is present all the time since the stretcher bearers come all the time In this sentence and in most of the other ones, this is an allusion to show that the situation is very critic and "deah" might happen. A repetition throughout a sentence(*traductio*)

When Frederick gets fragments of enemy trench mortar shell and doctors try to rescue him and the shock dulls the pain, they bandage him and all of a soudain, he expresses himself :

" Vive la France. " (p 60)

The sentence comes out from his inner feeling; he recalls the good days spent in France with all what they bear of drinking, dancing and travelling, gambling and boxing. Frederick wants to cure his unhappiness through a momentary travel of thought from the place of war to a place of distraction. .

In saying (vive la France), he knows that such a travel is futile and ultimately purposeless because his discontent is psychological not geographical. The moment of escape, be it psychological, comes from time to time, especially when he sees himself treated not as it should be, he is a soldier after all, a volunteer. The expressions he hears from his rescuers such as *Then I will take him with the first load.* (p59) . The word 'load', means that the soldiers are considered as goods not counted individually with respect .

Frederick uses some words to describe the violent way they are rescued:

"The English ambulance came up and they put me onto a stretcher and lifted the stretcher up to the ambulance level and shoved it in." The verb "shove" used by Frederick to show the manner he is rescued .

The repetition of the idea of 'death' seems clear when Frederick describes his comrade loaded on the same ambulance :

" I could see, waxy-looking out of the
bandage, he breathed very heavily " (p 60)

Frederick wants to say that *death* is near to his comrade. Indeed, when the ambulance moves, Frederick feels something dripping, it is the man on the stretcher over him has a hemorrhage and dies afterwards. . The ambulance reaches the hospital. In the morning, one of the doctors brings in Rinaldi, one of the army responsables . He tells Frederick that he is going to be decorated because he is gravely injured and if he can prove any heroic act, he will get the medaglia d'argento , but Frederick refuses to do so, he says that he was eating cheese when he was blown up and he did not do any heroic act. Frederick , I guess, takes war as a goal, dying as a hero, he does not wait for any decoration, and he does not give it any importance ; eating cheese when he expects a blowing up !

At the beginning of the twelfth chapter we could notice the sentences:

" If any one were going to die they put a screen around the bed so you could not see them die ,....then the priest would come out from behind the screen....afterwards the men nurses would go back behind the screen to come out again carrying the one who was dead ' . (p74)

We consider these three sentences, the first one, the idea of *death* is openly mentioned by "die". This is a repetition of the idea of "death" it is openly mentioned, a repetition throughout a sentence (*traductio*). As for the second statement, *then the priest would come out from behind the screen* ,means there is *death* comes since the priest appears from behind the screen.

As we know that when the priest works outside the church, symbol of "death". Again a repetition throughout a sentence (*traductio*).

afterwards the men nurses would go back behind the screen to come and again carrying the one who was dead.

Carrying the one who was dead, an explicit declaration of the idea of "death". Another repetition throughout this sentence. (traductio)

Not far from the previous sentence, a sentence bearing the idea of death:

" When they lifted you up out of bed to carry you
into the dressing room you could look out of
the window and see the graves in the garden."(p.75)

Frederick wants to say that even when the soldier is carried to be rescued, he could see the graves. The writer uses the graves as a symbol of death. He wants to show that out of the windows, in the garden, death asserts itself and hammers the the reader's mind ; the environment decides to recall and haunts the soldier whenever they go.

Consider the following sentence :

" A soldier sat outside the door that
opened onto the garden making crosses and
pointing on them the names, rank, and regiment
of the men who were buried in the garden. "

Here again, the idea of *death* is repeated openly when mentioning *buried in the garden*. It is an explicit declaration of "death". a repetition of "death" throughout a sentence (*traductio*).

" They wanted to get us all out back as
far as possible because all the beds were

needed for the offensive, when it should start." (p75)

This sentence comes after the previous ones showing us that *death* is coming in the near future along with the offensive, and they need the beds in the hospital for the wounded to come. We can see the idea of *death* is also repeated through this sentence (traductio). Because of the the high number of the expected wounded, they need all the beds of the hospital. The potentiality of death is high.

From the beginning of the chapter thirteen , Frederick writes about his hospitalisation, about the stretcher-bearers, about the nurses and the doctors He describes everything ,scrutinizing the behaviours and the slightest movement of everybody. His senses contribute to the description of the environment around him, his nose can detect the breath of the stretcher-bearer coming in his face with garlic and red wine. His ears can hear the bell inside the doors. His eyes can focus on the material the knobs are made of . His mind can judge from the first sight the staff of the hospital. His happiness is great when he meets Catherine Barkley. He loves her so much even though he does not want to fall in love with her. Frederick predicts that his meeting with *death* is expected every now and then, especially, he is at war, he is a soldier after all . Frederick cannot wait six months in hospital allowing the foreign bodies to encyst and the synovial fluid to re-form fragments of trench mortar shell . He refuses the decision made by the three doctors. He insists on calling another doctor to come and see him and make the operation date as closer as possible . In the hospital, Catherine Barkley takes nights off night duty to meet him. They have good times together. Catherine's friend, Ferguson, warns Frederick to watch out and avoid getting Catherine into trouble, but Frederick cannot help avoiding and makes Catherine pregnant .

The first sentence of chapter eighteen starts like this:

" We had a lovely time that summer. "

It is the season that comes before fall, it is the season of enjoyment and glee. Frederick spends ones of the happiest days in his life with Catherine; eating in restaurants, from the hospital to the cafés and from the hospital to the races enjoying the betting and waiting for the winning. Frederick enjoys the days and he nearly forgets the days of war. Frederick enjoys himself in summer because it is a season of peace and non-war, unlike the season of fall- which is the period of death, where the soldiers-fall-dead .

The chapter twenty one starts this way :

"In September the first cool nights came. "

Hemingway uses again,"traductio" in this sentence, making a repetition of the idea of *death*; *In September* refers to "*fall*", and "*fall*" is the season when leaves fall, as soldiers do in the battle. The writer uses nature aspects to focus on the idea of "death".

" The fighting at the front went very badly
and they could not take San Gabriele ."

This is another repetition, Hemingway wants to show that the *death* of some soldiers is inevitably,since the fighting goes very badly. It bears the idea of *death*.Another repetition throughout this sentence(traductio).

Consider this sentence :

" A British major at the club told
me that the Italians had lost one
hundred and fifty thousand men on the
Bainsizza plateau and on San Gabriele."

This is another repetition of the idea of death through this sentence. The loss of one hundred and fifty thousand men is really a strong ruin . An explicit declaration of the idea of "death. A sentence repeating the idea of death.

Frederick cannot help ignoring '*death*' along his description because it haunts him wherever he goes. That is why every now and then he recalls the reader that *death* is always there. But we have to keep in mind that Frederick is not afraid of death; no one obliges him to be at the front. Through an exchange between Frederick and Catherine, the courage of Frederick is confirmed :

"They won't get us," I said .

"Because you're brave . Nothing happen to the brave."

" They die of course."

" But only once."

" I don't know. Who said that ? "

" The coward dies a thousand deaths, the brave but one. "

The evocation of death is not, then, for him a mere literary procedure. It corresponds to a deep obsession

" When a man is in a state of revolt
against death, he takes the pleasure
to take hold of one of God's attitudes...If he
couldn't kill, he would be killed himself." (3)

At the beginning of chapter twenty five, we can read :

"Now in the fall the trees were all bare and the roads were muddy. "

The strating of this chapter bears another repetition, through traductio, bearing the idea of *death*; it contains the word "fall" which, as we say, is "the fallen" meaning the soldiers who die in a battle. In half a line, Hemingway uses two repetitions of the idea of *death*; one through "fall" and the second one through "trees were bare", this last one also means that the leaves fall from their trees, what makes the trees bare, which is another repetition through traductio, meaning that the soldiers fall as the leaves fall from their trees. It is the use of aspects of nature.

Frederick, sees nature with pessimistic eye; "rain" which brings life, is seen as a symbol of "death" because for him it brings cholera and he sees himself dead in it. "Night", a symbol of rest and love, is seen as a symbol of "death" .

" There were dead leaves on the
road from the rows of bare trees ."

This time, the writer mentions it openly, *dead leaves on the road*. The idea is confirmed and repeated through this sentence one can wonder why the writer contents himself with the description of trees and their leaves in many of his chapters, it is simply because he means by leaves, the soldiers that fall in the battle .The use of the aspects of nature in his description. It is an answer to metaphysical angst .

"It had been raining in the mountains."

Hemingway uses another repetition of the idea of *death* because he uses " the rain " and rain for him refers to "death". Rain in the mountains where the soldiers are. "Death" is there; they are fighting after all. This can be seen in the same novel :

" I'm afraid of the rain because

sometimes I see dead in it." (p140)

The following sentence gives another idea of *death* through the device 'traductio'; it is given in another form (as traductio requires) I read :

" We came into the town past the
factories and then the houses and villas and
I saw that many more houses had been hit. "

When we read '*hit*' we understand that a possible *death* passes by; there must be some danger and dead people as well. It is another repetition of this idea of *death* through this sentence. The writer uses an allusion for "death" .

Frederick returns to the front and meets his ancient friends at Bainsizza. They drive to Caporetto. Notice this sentence :

"....were it really had been hell was at
San Gabriele and the attack beyond
Lom that had gone bad. " (p 182)

This sentence reveals that *death* is still there, since *the attack had been bad*, this embodies the idea of *death*. As we know that when there is an attack there is a possibility of *death*, and what if the attack had been bad ? The writer uses "*hell*" to make an allusion to the idea of "death". It is another sentence.(traductio).

"....and shelled the roads badly at night. "

This reveals the presence of *death*, whether it occurs or not but it is really there since to shell a road at night, means nothing but seeking *death* .

The description of the war events from many angles and with details are but to stress the idea of *death* .

" They usually fired two guns at once, one right the other, and fragments from the burst were enormous. "

I put forward the dream of Fredirick when they are preparing themselves for a retreat, he is talking to Catherine :

"In a little while it will be morning and then it won't be so bad ."

Another sentence showing that only in morning danger is out and the night refers to death, this can be shown in the following sentence when Hemingway dislikes the night because it bears *death* with it. This is an allusion to "death"

"I don't love God. I am afraid of Him in the night...." (p.72)

The beginning of the thirty chapter starts this way:

" Later we were on a road that led to a river .

There was a long line of abandoned trucks

and carts on the road leading up to the bridge. "

The long line of abandoned trucks, means that there is a hit that resulted in *death* since the soldiers abandon their trucks and carts on the road. Especially this event happens near the bridge; the ideal place for performing attacks. This is another repetition of the idea of *death* shown through this sentence.

" The river was high and the bridge

had been blown up in the centre. "

Notice again another repetition of the idea of death through this sentence. Since the bridge is blown, means that there are some soldiers falling dead, especially when it is blown in the centre; this means that the number of the dead is very high and the possibility of the save is nearly scarce. We can see the repetition of the idea of *death*, through this sentences , it is the use of the stylistic device 'traductio'. When we read an exchange between Aymo (Frederick's comrade) and Frederick, we can confirm that the bridge is a place of danger and death :

" What a beautiful bridge ,"Aymo said .

"It was a long plain iron **bridge**
across what was usually a dry river-bed ."

"We'd better hurry and get across
before they blow it up, "I said (p.209)

Hemingway uses the repetition of the idea of *death* every now and then through the same stylistic device through his narrator.

Frederick says : " We were close to the **bridge** now ."

This also shows that *death* is possible; it is close to the soldiers, be near the bridge. This is a repetition throughout a sentence (traductio).

" The sky had clouded again and it was raining a little. "

We notice another idea of *death*, because the use of rain in this novel refers to *death* . This can be confirmed through this sentence of Frederick in some part of the novel:

" I'm afraid of the rain because sometimes I see myself dead in it ." (p.218)

We can say that the repetition of the idea *death* occurs twice; being close to the bridge means being close to *death*, and when there is rain, there is *death* or at least the possibility to die. Catherine Barkley, his girl friend says :

"...in this chapter, that of rain which makes men die and makes leaves fall and rain brings cholera ." (4)

Consider this sentence :

" That was a very strange night .

I do not know what I had expected, death

perhaps and shooting in the dark..' (p 218)

The difficulties of the retreat and the danger that accompanies it ; We notice the use of *a very strange night* and it is followed by the word *death*.. After that, the use of the other sentence *shooting in the dark*, shows that the potentiality of *death* is high, since the shooting is not only expected , but it is expected in the dark. We notice that the idea of *death* is repeated three times; the first time, expecting a strange night, the word "*death*" used plainly, then the shooting in the dark. The writer wants to accentuate the use of the idea of *death* by using three repetitions. All these participate to build strong sentences inflated by the idea of *death*.

After the retreat, and when Frederick and his friends are happy that the war is over, they are sure that they are going home; some think of their homes and others nearly throw their rifles. The beginning of the coming paragraph asserts another decision, telling us that none of that is true.

" In **the dark** and **the rain**, making our way
along the side of the road I could see that
many of the troops still had their rifles. " (p.220)

This sentence, again is used as a repetition of the idea of *death*, when using *the troops still had their rifles*, it is an allusion that war is far from being over and *death* is still there and those who think that war is over are completely mistaken and whenever someone thinks that *death* is over, it comes closer and closer. This can be illustrated through the following incident .

When, Frederick and his comrades, coming down the road, meet officers and carabinieri standing on both sides flashing lights. The unexpected happens between them and nearly shoot each other.' "What's the matter with you ?" I said and hit him in the face. I saw his face under the hat, upturned moustache and blood coming down his cheek . I put my arm behind me to loosen my pistol. I kicked his shins and got my left knee into his groin. "

" Shoot him if he resists," I heard some one say .
Frederick and his friends are taken by the carabinieri because they are caught abandoned their troops. Frederick knows that execution is going to take place because he starts his sentence like this :

"We stood there in **the rain** and listened to this. We were facing
the officers and the prisoner stood in front and a little to one
side of us ."

"If you are going to shoot me," the lieutenant said," please shoot me at

once without further questioning ."

We notice the use of the word "**rain**" in the sentence comes before something unpleasant; an omen. The writer, in the novel follows the same technique, he likes the reader to be prepared to what will happen next .We have the word "the rain" then we have "shoot" referring to "death".

It is a repetition of the idea of *death* through this sentence, as it is repeated in some parts of this novel. Indeed, Frederick sees *death* with his naked eyes and in a few couples of feet close to him; the carabinieri find that one of Frederick's officers is guilty and the verdict is: "Abandoned his troops, ordered to be shot ," he said.

The carabinieri takes the lieutenant-colonel to the river bank. It is an explicit declaration of the idea of "death"; a repetition throughout a sentence (traductio).

"He walked in **the rain**, an old man with his hat off, a carabinieri on either side did not watch them shoot him but I heard the shot"

(p224)

The sentence *I heard the shots* means there is *death* .This is a repetition of the idea throughout this sentence (traductio).

The writer prepares his reader to any coming danger, any possible death. He, in most of the novel preceeds one of the omens before giving the event of death openly. Notice this sentence: *He walked in the rain* this sentence shows that there is death on his way, where he is walking because we say that walking in the rain means facing danger and death. Rain is something bad, it brings cholera and Catherine sees herself dying in the rain. All this shows that the use of rain in a sentence is something bad; it is followed by death in most of the sentences of this novel. It is a repetition of the idea of death through this sentence. Hemingway uses the aspects of nature to accentuate the idea of "death". Then, comes the following sentence *I did not watch them shoot him but I heard the shots* this is another repetition of the idea of *death* through this sentence.

The carabinieri excutes the officers who are seperated from their troops Frederick and the rest of his friends are waiting for their turn. Consider the next sentence :

" We stood in **the rain**, and were taken out
one at a time to be questioned and shot. "

Again, Hemingway prepares his reader that *death* is going to happen; he uses the stylistic device 'traductio'. *We stood in the rain*, an omen of *death*, close to them since there is rain, and they are forced to stand in the rain; they are forced to wait for *death*. The writer inflates the sentence with a double repetition

' to be shot '

It is a confirmation for *we stood in the rain*. We can notice that the same style used by the writer, confirms that this novel is teeming with this stylistic device 'traductio' (repeating and idea through a sentence or a thought).

The sentence that follows is adjacent to the one mentioned before :

" The questioners had that beautiful detachment
and devotion to stern justice of men dealing
with death without being in any danger of it." (p 224).

The writer repeats '*death*', he mentions it openly before he ends up the ordeal . This is another repetition of the idea. It is an allusion for "death".Another repetition throughout this sentence .

Notice this passage:

"Anger was washed away in the river along with any obligation. Although that ceased when the carabinieri put his hands on my collar. I would had the uniform off although I did not care much about the outward forms. I had taken off the stars, but that was for convenience. It was no point of honor. I was not against them. I was through. I wished them all the luck. There were the good ones, and the brave ones, and the calm ones and the sensible ones, and they deserved it. But it was not my show anymore and I wished this bloody train would get to Mestre and I would eat and stop thinking. I would have to stop.(p. 232)

This previous is an excellent example of how one passage in the book can relate many of the feelings demonstrated throughout the entire novel. The events and the feelings of this passage determine the outcome. A few examples of symbolism are clearly presented and those symbols can also help the reader gain a better understanding of the character's situation. The passage also illustrates how the character has evolved and developed since the beginning of the story. The passage is also a big event because it is the first major pivotal point that occurs throughout the novel. By closely analyzing this passage we can form many predictions that the writer was foreshadowing, and relating to the end, with use of symbols and development of character.

The two symbols best noticeable in the passage are the river and the stars on Frederick's uniform. The river as in many stories represents a change. In this case, the river was representing the removal of Frederick from the war front. On one side of the river he is still an ambulance driver for the Italian army during World War I; on the other side, however, he is a civilian in the middle of a war that is now foreign to him. The stars also serve as a symbol but represent the same thing the river does. When he is removing them he is simply calling it quits and removing himself from the war. Frederick becomes a civilian in the uniform of a soldier at this point. The uniform is not mentioned directly in the passage but it also has a definite representation. When he can remove the stars from the uniform, he cannot take it off. That shows that while Frederick can take himself out of the war, it will never completely leave him. Even when he dresses in civilian clothes, he mentions how he feels strange and misses his old clothes. " In civilian clothes I felt a masquerader. I had been in uniform a long time and I missed the feeling of being held by your clothes". (p.243). The scenes of battle will stay with him forever and he will never be completely normal again.

The passage also demonstrates how much Frederick has changed from the beginning of the novel. His view towards honour is completely different. Frederick has come to the conclusion that there is no honour in the war as once believed but he does not ridicule those who continue to fight. He wishes them luck but for Frederick, it is no longer what he wants to be doing. Is this noble or cowardly? I would tend to believe that it is more cowardly than noble, because he is not really doing the killing but helping out those who have been injured; he has made a commitment to help and is running away from it. However, it could be considered noble because he is looking for peace by refusing to support either side. This is all brings the reader to the fact of how much Frederick has changed since the beginning. He is no longer seeking the action and glory that was commonly associated with the war but running to the arms of his love. Also he is making the transition from "Hemingway hero" to "Code hero" because is bring up the fact that he has to stop and eat and fulfill his needs.

This passage illustrates to the reader that a huge turning point has just occurred. The Italian army is despairing the retreat and losing faith in their own men and executing without much logical reason. They are retreating for the first time and the situation is growing more complicated. The Italians are hoping for the Americans to arrive but are more discouraged than ever. The main idea of this point is that Frederick will no longer be confusing his attention to the war. The war is an abstract memory now, still present, but nowhere as important. Frederick does not have anything to stand in the way of his love for Catherine anymore.

The passage relates to the end of the book when he says: "I would eat and stop thinking" (p.232). At the end of the novel where do we find Frederick, He is in the café outside the hospital eating; he is here three times. Finally, when Catherine passes, he is forced to stop; he must stop thinking of her, stop loving her, and stop being Hemingway hero and start being a code hero. He leaves the hospital and the reader does not know what he is thinking, is he thinkinh anything at all or has he stopped thinking completely? The passage also relates to the mood of despair and hopelessness that is the dominant emotion through out the book. At first you tend to believe that Frederick is only talking about stopping his journey and getting off the train, but after reading the rest of the novel, it gives a new meaning to the passage. Catherine's death could be related to this passage.

The passage clearly depicted many of the tools an author can use to create an interesting story. The use of symbols in the river, the stars and his uniform are all there to make the reader realize the differences in the character. The passage also shows how much Frederick has changed and how his character has developed and is continuing to developing. The first major pivotal point can be seen if you look closely at what Frederick is saying:" But it was not my show anymore."(p.232). This passage relates to feelings and despair presented throughout the book and what the Italians must be feeling during the retreat. Finally the passage ties in with the end of the book and gives it a completely different meaning after you have read the end.

The last paragraph of the chapter, Frederick escapes from the carabinieri and dives into the river for fear to be judged and executed. He manages to be out of their sight. He is not afraid to die, but he wants to die as a hero and not killed as a rat, without any heroic achievements. Frederick dives into the river, escaping from this *death* (death of prisoners) the river, which once seems an Eden, a source of freedom, becomes merely a short-term means of escape that

nonetheless puts him ever further toward *death* and agony (Death of Catherine later on). Out of the river Frederick sees a train, he manages to get on it, out of the sight of his executors. Frederick faces another problem, he wonders what will they hear in the States? Dead from wounds and other causes, Piani (his friend) is going to tell them that they have shot him. That is exactly what Frederick hates; being shot as a rabbit.

Frederick comes back to his mind, to a normal human nature, thinks of Catherine and decides not to go anywhere but be together with her because he is not used to this kind of war –executed by his own army –.

Nearly the whole chapter thirty three is devoted to the coming back of Frederick to Milan by train in search of Catherine but finds that she is in Stresa, not in Milan. He goes to Porta Magenta to see a friend of him, Simmons, a singer. He takes the train to Stresa and meets Catherine and goes with her to the Grand-Hôtel, where they spend some days before they escape to Switzerland. Frederick enjoys his stay in the hotel, plays the billiards with an old fellow Count Greffi, who has been in the diplomatic service of both Austria and Italy.

Frederick enjoys his stay in Stresa, he writes about his walk, his laughs, his not-to-be-forgotten dates with his sweetheart Catherine. When we go through this chapter, we notice something extraordinary; not a single sentence or thought meaning the idea of "death" in the whole chapter ! Because Frederick is in peace and death has no place in the environment.

Hemingway's style has always crossed the boundaries between high art modernism and the public adventure, a crossing that would embarrass modernist critics.

"...again this is a beautifully written book. The prose is hard and clean, the people come to life instantly and ring true. The novel is built with scrupulous care. A short introductory scene at the very start presents an ominous conjunction of images –of rain, pregnancy, and death- which set the mood for , and prefigure, all that is to follow."(5)

All of a sudden, chapter thirty six starts like this :

"That night there was a storm and I woke
to hear the rain lashing the window-pane
....some one knocked on the door."

They are going to arrest you,' said Emilio. (barman)

After the peaceful days spent in Rome, in Stresa and at the Grand-hôtel with his friends, and mostly with Catherine, *that night...* We can say that the description of weather has a link with what happens in the events, and needless to remind you of the use of "night" and "rain", these words hold the idea of *death* when they occur in a sentence. The writer uses an other repetition through the stylistic device 'traductio'.

We notice what comes before the use of this sentence *they are going to arrest you*. they are going to kill you after the arrest, another repetition of the idea of *death*. An explicit declaration of "death" .

The writer starts, as in most of his sentences, by announcing the coming of *death* through a sentence bearing the word 'rain' or/and 'night' (omens)

*That night there was a storm and I woke to hear **the rain***

At the beginning of chapter thirty seven, Frederick and Catherine prepare themselves to escape to Switzerland with the help of the barman, they have to row thirty five kilometres to arrive there. They have to be there before daylight and before the custom guards see them .

They rowed all night long. Frederick's hands are so sore he can hardly close them over the oars. He is afraid of getting lost on the lake and losing time .

"The rain stopped...I could see the long
dark point of Castagnola and the
lake with white-caps and beyond. "(p.271)

We have seen in the preceeding sentences that whenever a sentence bears the omen 'rain' there is danger and there is the idea of *death*. When we come back to our sentence, *the rain stopped*...means that danger is over and *death* is over. This can be confirmed when we read that Frederick can see the lake with white-caps and beyond, he is able to see his way and he becomes far from being lost .

I put the following sentence :

" It was clear daylight now and a fine rain was falling. "(p.276)

Unlike the other sentence, the writer wants to show us that this time *death* is far somehow from Frederick.

The writer mentions "rain", which is used to be written in a sentence referring to the idea of death. This time, he qualified it with the adjective "*fine*" to show that this is not the rain which bears *death*, it is *a fine rain* void from any danger or *death*; they feel that they are arriving to Switzerland, after all .

Consider another sentence, not far from the one mentioned before :

" There was a fine **November rain** falling but it looked cheerful and clean even with **the rain**. " (p.277)

The writer associates "rain" with the adjective "fine" to differentiate it from the rain known to us as '*death*'. It seems there is a contradiction in this sentence when we read : "*There was a fine November rain* " and then ,he writes "*even with the rain*". The writer wants to show us that there is a hope for Frederick to cross the frontier, this is why he uses " the fine rain ", Frederick is worried to be caught and judged and executed if they know about his story and his escape from the army; here, he mentions "*even with the rain* " , there is still a risk to be caught and face death .

I quote this sentence :

" Isn't the rain fine ? They never had rain like this in Italy. It's cheerful rain. "(p.278)

We have seen that in all the previous sentences, the writer uses the word "rain" when he wants to set out the idea of *death* .

When Frederick and Catherine arrive at Switzerland and they feel out of danger, there is another use of the phrase "*fine rain*" to make the reader aware that this is not the rain he used to meet in sentences of danger and death; this is a fine rain. Frederick continues describing "the fine rain" by saying '*they never had rain like this in Italy*'. In Italy they have no peace, they have only "*death*" that is why the rain of Switzerland does not look like the one they have in Italy. All rain comes from the same sky, and there are not two kinds of rains in this life. The writer wants to attract the attention of the reader that the use of the word "rain, when in Switzerland, does not mean at all "*death*" as used to be understood. It is a specification.

Frederick and Catherine are now in Switzerland, in the hotel, playing games but still he reminds us of the idea of *death*, even though it seems far away from him, a football game of some one else's college.

He wants to show that "death" does not exist anymore and it is a mere souvenir . But it exists for others; those who are still in mountains :

" The war seemed as far as the football
games of some one else's college .
But I knew from the papers that they
were still fighting in the mountain
because the snow would not come." (p.291)

The writer uses "fighting in the mountains" to make the sentence hold the idea of *death*; this is another repetition through the stylistic device "traductio" The revulsion of the idea comes again and Frederick cannot help to forget it even though he lives in a safe place .

The last two chapters are about the cheerful months Frederick and Catherine spend together in Montreux (in Switzerland) and about the stay of Catherine in hospital. She is pregnant, she is going to deliver soon so they move to Lausanne to be near the hospital. They dream of having a baby.

The travail starts and Catherine is taken to hospital for delivery. It is not as easy as they expect. Frederick goes to see Catherine :

" What if she should die ? She won't die. People don't die in child-birth nowadays. What if she should die ? She won't die. What if she should die?

She can't die. I tell you yes, but what if she should die ? She won't die.

She can't die. Why would she die ? What reason is there for her to die ?"

(p.320)

We notice the repetition of the idea of *death* through these sentences. Frederick knows that women do not die in child-birth nowadays, but since he is haunted by "death", he cannot keep off from thinking of it. *Death* seems away from him because he is completely out of danger, he lives peacefully in Switzerland. This time "*death*" shifts to Catherine. Thus, it is not away any more, it is omnipresent. The writer uses this to set out the idea of "death".

The doctors decide to do Caesarean because they cannot make Catherine deliver normally .

Frederick, as usual, feels that something is going to be wrong he says :

" I could see nothing but the dark and the rain falling across the light from the window .

So that was it .The baby was dead. " (p.327)

The last sentence is a repetition of the previous mentioned before, *the baby was dead*; it is a repetition through a sentence and , *the dark and the rain falling across the light from the window*, is another repetition of the idea of death through a thought. The rain is falling, meaning that *death* is coming along with the rain.

Needless to remind you that "rain" causes death and :

In For Whom the Bell Tolls, Anselmo praised pablo and says :

"He killed more people than the cholera "(p.28)

This means that cholera killed many people. This is another repetition of the idea of "death" .

We notice, most of the times, that Hemingway preceeds the sentence bearing the idea of *death* openly ,he preceeds it by an other one bearing the same idea through the stylistic device "traductio".

Catherine delivers but the baby dies. Frederick is completely downhearted .

In a moment of frustration, Frederick realizes that *death* is surrounding everyone he knows; the cord around the neck kills his baby. Syphilis kills Rinaldi, or even gratuitously like Aymo .

Frederick recalls a story, once in a camp, he puts a log on top of the fire and it is full of ants. As it commences to burn, the ants swarm out and go first toward the centre where the fire is, then back and run toward the end. When there are enough on the end they fall off into the fire. Some get out their bodies burn and flatten, and go off not knowing where they are going. Most of them go toward the fire and then back toward the end and swarm on the cool end and finally fall into fire :

"I remember thinking at the time that it was the end of the world and a splendid chance to be the messiah and lift the log off the fire and throw it out where the ants would get off onto the ground. But I did not do anything but throw a tin cup of water on the log so that would have the cup empty to put whiskey in before I added water to it. I think the cup of water on the burning log only steamed the ants."
(p.328)

In these final scenes of the novel, Frederick remembers idly throwing water on a log, steaming the ants on the campfire log, making no moves to save them. As if he wants to explain that most often perceived implications is that the universe is as indifferent to men as men are to insects. The world breaks everyone impartially, and *death* falls on the earth like a steady rain. *Death* comes in war, suddenly and unreasonably, and comes in peace to those who would give birth .

"Poor ,poor dear cat . And this was the price you paid for sleeping together...this is what people got for loving each other."

The embedded story reveals that Frederick is well prepared to hear the bad news about Catherine. Frederick cannot see Catherine at the hospital because her state does not permit so. He goes down the hall and then down the stairs and out the door of the hospital. He mentions, as usually, when he feels *death* is around :

"...down the dark in the rain to the café. " (p. 328)

Here is another repetition of the idea of death through this sentence; Frederick feels that something serious is going to happen, this is why the writer prepares the reader again for this situation. Frederick takes something in the café and when coming back to the hospital he feels that the thing is really happening; the writer mentions another repetition using the stylistic device "traductio"

" I walked through the rain up to the hospital. "(p.329)

When there is rain, there is *death* with it. Indeed, just upstairs, he meets the nurse coming down and tells him that the doctors are with Catherine and it is very dangerous. Frederick hurries to see Catherine. Her state shows that she is going to die and the doctors' behaviours confirms that. Catherine has one hemorrhage after another. They cannot stop it. Frederick stays with her until she dies.

Frederick gets out of the room, shuts the door and turns off the lights. It is like saying good by to a statue. After a while, he goes out and leaves the hospital and walks back to the hotel in the rain. The writer seals the novel with a sentence bearing the lexical item "rain" to make his reader understand that life is full of difficulties, danger and ordeals and one can never have a rest till "rain" is around destroying the friends and the relatives one after the other .

NOTES

(1) WELLEK and AUSTIN, The Art of Fiction, Penguin Group, 1992.

p.189.

(2) HEMINGWAY Ernest, For Whom the Bell Tolls. Penguin Books, 1955

p.20.

(3) BAKER Carlos, Ernest Hemingway: A life Story. Princeton University Press, 1969. p. 92.

(4) Ibid, Ernest Hemingway: A life Story. Princeton University Press ,1969. p. 69.

(5) YOUNG Philp, Ernest Hemingway, Jones Press, USA, 1963. p.12.

CONCLUSION:

Ernest Hemingway has always been one of the most prominent writers on symbolism; the symbolism of "night" as being bad. To the main character in Hemingway's novels "nights" have always been a sign of death, or something bad to happen.

"Primarily, we think, in the recurrence and persistence of the 'symbol'. An 'image' may be involved once as a metaphor, but if it persistently recur, both as presentation and representation it becomes a symbol."(1)

In Hemingway's writings about death, he resorts to use vast symbols rather than metaphors. When Frederick escapes from the army, the clean water he jumps into symbolizes the new clean life that he was going to live from then on.

Hemingway has always been one of the world's best known classic writers. His style and technique of symbolism is much different than others. He uses it in very strong ways that you the reader does not always pick up. I am sure that I have missed many of the symbolism that went on in the novel

Theme is one element in a richly textured work, but is a unifying element, a central thread woven through the piece, tying it together, making it whole. To form a unified vision one has to see how the various parts of the work fit together.

Any reader who does not know much about Hemingway's style, lives his stories to the end and tastes the agony of suspense throughout the story and he is not allowed to take a relief until the story ends. This is the pleasure of literature.

I confess that the pleasure of my first readings to some of Hemingway's works, especially those about war, can never come back again because the first readings were for pleasure as such; I read, I enjoy and I appreciate. But as soon as I started reading with a stylistic eye, this has restricted the pleasure I used to receive from literature. I used to read with pleasure works that express values even though that I do not necessarily share. That all has gone for the sake of stylistic research. I, for one, who choose, restrict my reading may be doing so because I want to bring to my reading some conceptions about theme. Candidly I feel more deprived of the pleasure of some of Hemingway's works. However, those who do not deal with stylistics do not pay attention to how the carpet has been woven but the finished look of it that makes sense

Being aware of the use of repetition has added a great deal to my non-pleasure. Since I when reading, I expect the bad situations the hero is going to meet, in some of his novels without any surprise. I am warned beforehand. Because for those who experienced Hemingway's style, know quite well that Hemingway puts "omens " to the reader, every now and then to get him prepared to the coming situation, especially with novels of war .

Repetition is the major rhetorical strategy in Hemingway's work, for producing emphasis, clarity, amplification and mostly emotional effect. Hemingway developed specific and general sorts of repetitions, repetitions of words in adjacent phrases or clauses, either to amplify the thought or to express emotion. He used a repetition of the same word with one or more words between, usually to express deep feeling; the repetition of ideas. Hemingway used the repetition of the same word variously throughout a sentence and this is the most striking repetition in this novel. He used other repetitions as well, such as the repetition of a similar idea with different verbs. All these repetitions and others occurred in a way far from being wearisome or unnecessary.

Hemingway's mastery lies not, however, just in the clipped, new realistic sentence structure for which he became famous (and which would be parodied). At its best, it also guides the entire imaginative and organizing vision of his novels; they manifest themselves in the repetition of key words and images to create patterns recognizable by perceptive readers as, in that instant of realization, they suddenly discover hidden dimensions in such characters as in symbolic landscapes like in A Farewell to Arms.

That is what truly makes Hemingway one of the best writers of the twentieth century. Although he lived a bitter life with most of it reflecting in his works, he still writes a book that is clear and simple to read with many rooms left in it for critics and interpretations.

ANNEX :

Summary of the novel

In the novel A Farewell to Arms, by Ernest Hemingway, is a typical love story between a nurse and a war soldier. Their love affair must survive the obstacles of World War I. Hemingway develops this theme by means of characters, tone, and setting. Hemingway expresses the theme through the use of two main characters, Frederick HENRY and Catherine BARKLEY. Frederick is a young American ambulance driver in the Italian army W W I. At the beginning of the novel, Henry never experienced love, he believes it was an elaborate game. When he is wounded and sent back to the American hospital, where Catherine works, their relationship progress. Frederick slowly fell in love with her .And in his love in her , he finds commitment .

At the conclusion of the novel, Frederick realizes that he cannot base his life on another person or thing that will eventually leave him. Catherine is experienced when it comes to love, since she has already lost a loved one , who was killed earlier the war. The couple escaped to Switzerland where Catherine dies hours after the delivery of a dead child .

NOTES

(1) WELLEK and AUSTIN .Theory of Literature.Penguin Books , 1949

p.189

- (2)) HEMINGWAY Ernest For Whom the Bell Tolls. Penguin Books, 1955 p.20
- (3) CHAMPON Raymond . Linguistics and Literature, GB, 1973. p.12

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1923. Three Stories and Ten Poems .(Short stories)
1925. In Our Time .(Short stories)
1926. The Torrents of Spring. (Novel)
1927. The Sun Also Rises. (Novel)
1929. Men Without Women. (Short stories)
1930. The Fifth Column and the First Forty-Nine Stories. (Short stories)
1932. Death in the Afternoon. (Novel)
1933. Winner Take nothing. (Short stories)
1935. Green Hills of Africa. (Novel)
1937. To Have and Have Not. (Novel)
1940. For Whom the Bell Tolls. (Novel)
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