# A Study on the Distinctive Transformations in Hemingway's <u>Fathers and Sons</u> in Terms of Chomsky's Transformational Grammar

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## *Abstract*

This study is intended to state the distinctive transformations in E. Hemingway's <u>Fathers and Sons</u> in terms of Chomsky's transformational grammar. So, despite the simplicity of the language in Hemingway's fictional prose, the effect is quite complex.  The passage analyzed in this study reveals such a fact. So , it seems that this passage lacks transformations; while in fact, it hides three transformations, i.e. pronominalization, nominalization, and style indirect libre.  These transformations by their roles work in a distinctive way, i.e. reported thought, indirect discourse, and deletion.  Such a fact reveals that Hemingway's use of transformations is different from other writers', especially his contemporaries like W.Faulkner.

# دراسة للتحويلات المميزة في آباء وأبناء لهمنغواي وفقاً لمعطيات النحو التحويلي لجومسكي

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## المخلص:

يتناول البحث دراسة للتحويلات المميزة في القصة القصيرة آباء وأبناء لهمنغواي وفقاً لمعطيات النحو التحويلي لجومسكي. فبالرغم من بساطة اللغة الظاهرة للنثر القصصي لهمنغواي، يكون تأثيرها في الواقع مركب تماماً. وتعكس القصة التي تم تحليلها من القصة المذكورة هذه الحقيقة. فعلى ما يبدو، إن هذه القطعة تفتقر إلى التحويلات، بينما تضم في الحقيقة ثلاث تحويلات ألا وهي إستعمال الضمائر بدل العبارات الاسمية، واستعمال الجمل التابعة التي تؤدي إلى عملية لصق السلسلة التي تشبه الجملة بعبارة أسمية، واستعمال تكنيك الأسلوب غير المباشر الذي يتعامل مع نحو الكلام المباشر وغير المباشر. وتعمل هذه التحويلات الثلاثة بدورها بطريقة مميزة، ألا وهي الفكرة المروية، والحديث غير المباشر، والحذف. وأثبتت هذه الحقيقة على أن استعمال همنغواي لمعطيات النحو التحويلي لجومسكي يختلف تماماً عن سياق هذا النحو وأصوله. وقد أثبتت هذه الدراسة هذا الاختلاف عند مقارنة العينة التي تم تحليلها من قصة آباء وأبناء لهمنغواي مع عينة من قصة الدب لفولكنر.

# 1. Introduction:

Critics usually describe Hemingway's style as simple, spare, and economical. So, in telling actions, he likes to use mostly short sentences, with a few mega-sentences written in for effect. His most distinctive stylistic element which he incorporates into all of his novels and short stories is his very short, succinct way of telling the story. Very short time is spent 'inside' the characters' minds, but rather he uses the words to tell actions and to copy dialogue. Thus, a little extra effort has to be spent to really understand the deeper meaning behind his writing. In other words, the simplicity of his writing strikes the reader as it is so profound.

Generally, literary style means a writer's typical use of linguistic variables. For example, most elements in sentence patterns are required by the rules of English grammar in analyzing any English prosaic text. However, there are other elements that a writer can vary without changing meaning. This study is devoted to elaborate such a fact depending on the analysis adopted by Richard Ohmann in his essay "Generative Grammars and the Concept of Literary Style"[1] , in which he integrates this concept with modern transformational –generative linguistics. In this essay, Ohmann compares the transformations used in four passages written by four different novelists. The present study is intended to state the transformations used in Hemingway's short story <u>Fathers and Sons</u> (henceforth <u>FS</u>), and how they differ from those used by the writers mentioned in this essay, especially William Faulkner.

## 2. Aim of the Study:

The study is intended to analyze the transformations found in Hemingway's <u>FS,</u> and how they differ from other writers' transformations. It is also intended to investigate the stylistic differences used by Hemingway and those writers in setting these transformations. The study is mainly based on a comparison between Hemingway and one of those writers, i.e. Faulkner, since he is his contemporary.

## 3. Procedure:

This study falls into two parts:
1. the theoretical part
2. the practical part

The theoretical part represents the theoretical background including the relationship between the literary texts and linguistics on which this study is based. Besides, a survey on Chomsky's transformational grammar is also introduced since the analysis of transformations is based on this grammar.

Finally, a comparison between Hemingway's transformations and other writers' is also stated to show the uniqueness of these transformations (Hemingway's) and the way they work.

The practical part is allotted to analyzing a specimen passage taken from Hemingway's <u>FS</u>. It displays the distinctive transformations Hemingway uses in this passage in terms of Chomsky's transformational grammar.

## 4. Approaching Literary Works to Linguistics:

Freeman (1970:3) states that " recent studies in linguistics and the increased interest in linguistic approaches to literary studies have led to the emergence of modern linguistic theory as a contributory discipline to literary criticism." In this respect, Whitehall (1951:713) adds that" no criticism can go beyond its linguistics." Thus, the influx of studies and works in linguistics, the disciplines adopted by Chomsky and his fellowers concerning learning theory, language acquisition, cognitive psychology, and philosophy of mind –have asserted and supported what Whitehall advocates. Chomsky (1968:81) believes that the role of linguistics is to find out the "close relation between innate properties of the mind and features of linguistic structures."

Talking about language and the features of literary structure sheds light on what Halliday (1964:302-7) calls "linguistic stylistics". Freeman (1970:4) advocates that studies concerning such a field can be classified into three types: "style as deviation from the norm, style as recurrence or convergence of textual pattern, and style as a particular exploitation of a grammar of possibilities." These types, by their roles, highlight the relation between linguistics and literary style.

In general, literary style means a writer's typical use of linguistic variables. Such a definition leads to a fact which implies that in any prosaic text, most elements in sentence patterns are required by the rules of the grammar of the language of this text. However, there are a number of elements that a writer can vary without changing meaning. Such a fact sheds light on Ohmann's study (1970:258-78) which reveals the integration of the concept of literary style with modern transformational-generative linguistics. Such an integration requires mentioning the essence of the theory of generative grammar which states that semantic interpretation, meaning, is a function of deep structure- the basic logical relationships holding among elements of a sentence. The theory of generative grammar involves the process of transformation. Such a process means a formal operation by which postulated deep structures become the surface structures. The transformations are considered to be meaning –preserving, which has come to be known as Bornstein (1977:129) states "Kats-Postal

hypothesis." Thomas and Kintgen (1974:51) clarify that "meaning-preserving hypothesis" implies a fact that transformations do not change meaning. In other words, all information should be contained in the deep structure. Such a hypothesis reminds us of the two types of transformations, i.e. the obligatory and the optional. In this respect, Ohmann (1970:258) advocates that in prose a grammar suitable for stylistic analysis of syntax must generate a writer's alternatives for a given passage as well as the passage itself. Then he, Ohmann, gives two essential points in the study of prosaic style, i.e. the analysis of the writer's typical strategies in utilizing optional transformations and the scrutiny of his employment of different kinds of transformational operations. Such operations constitute the basis of Chomsky's transformational grammar-the concern of the following section:

## 5. Chomsky's Transformational Grammar:

Since this study deals with the transformations implied in Hemingway's FS, it is important to state the assumptions of Chomsky's transformational grammar and the transformations implied in the transformational rules in order to be applied to FS .

In Syntactic Structures (1957), Chomsky says that a transformational grammar is said to consist of the following three categories:

1. phrase structure rules
2. transformational rules
3. morphophonemic rules

Thomas and Kintgen (1974:88-101) and Bornstein (1977:23) clarify that phrase structure rules, or rewriting rules, account for the expansion of grammatical categories and for substitution, including the selection of words. Transformational rules must be applied in a particular order. As is mentioned in the previous section, some are considered obligatory, such as the agreement of subject and verb, whereas others are considered optional. Obligatory and optional transformations are concerned with meaning-preserving. The following examples clarify these transformations:

1. The director asked the actors to read their roles.

This sentence carries the same meaning as:

2. The actors were asked by the director to read their roles.

It is noteworthy that most transformations are obligatory in the sense that they must operate to change- for example in the above sentence- the 'simplified' deep structure:

3. The director asked the actors they read their roles. (not a grammatical sentence)
4. The director asked that the actors read their roles.

Some transformations are optional. Let us consider the following sentence:
  5. That the doctor was anatomizing the corpse was indisputable.
     This sentence carries the same meaning as:
  6. It was indisputable that the doctor was anatomizing the corpse.
So, it is clear that the transformation moving:
  7. That the doctor was anatomizing the corpse; from before to after was indisputable is not required, for either sentence is grammatical.

    Optional and obligatory transformations involve clarifying 'kernel sentences'. Chomsky (1957:45) defines such sentences as "the set of sentences that are produced when we apply obligatory transformations to the terminal strings of the [∑ F] grammar" (the phrase structure grammar). Kernels are simple, declarative, active sentences. Besides, he classifies negatives and interrogatives as optional transformations of declarative kernel sentences. The following examples illustrate such transformations:
  8. Jane can't sing; is an optional transformation of the kernel sentence:
  9. Jane can sing.
The question:
  10. Can Jane sing? is analyzed as an optional transformation of the kernel sentence:
  11. Jane can sing.
    It is noteworthy that complex or compound sentences are formed by means of optional double base transformations that combine two strings. The sentences below clarify what Chomsky advocates:
  12. Susan heard the cat mewing in the garden.
    Such a sentence is derived from the pair of terminal strings that underlie the simple kernel sentences:
  13. Susan heard the cat; and
  14. The cat is mewing in the garden.
    The final written or spoken form of the sentence is determined by the third category of transformational grammar, i.e. morphophonemic rules.
    Ohmann (1970:265) states three basic characteristics of transformational rules which make them more promising as a source of insight into style than phrase structure rules. The first characteristic is the large number of optional transformations. The second characteristic implies the application of the transformation to one or more strings, or elements with structure, not to single symbols like VP, and that it applies to those strings by virtue of their structure. A transformation works changes on structure, but normally leaves part of the structure unchanged. In any case, the new structure bears a precisely specifiable relationship to the old one. Such a relationship is intuitively felt by the speakers of the language. The

third important characteristic of a transformational grammar to the analyst of style is "its power to explain how complex sentences are generated, and how they are related to simple sentences." So, it is clear that writers differ in the amounts and kinds of syntactic complexity they habitually allow themselves, but these matters have been hard to approach through conventional methods of analysis. Thus, the relationship between style and transformation apparatus of a language is that the first is a characteristic way of spreading the second, and to understand and comprehend that transformational analysis will be a fundamental aid to the description of the actual style of the writer.

## 6. Hemingway's Transformations vs. Other Writers':

Hemingway is known for his distinctive writing style, an unusually bare, straightforward prose in which he cut out all unnecessary words and complex sentence structures concentrating on concrete objects and actions. However, the surface simplicity of his language proved to be a mask for the text's underlying ambiguity. In this respect, Huff (2001) states that "his prose is like a mountain lake. On the surface you may think you can see through it for what seems forever. But the more you get into his works, the more complex he gets."

Hemingway's distinctive style is clearly observed in the way of how transformations operate in his fictional prose. His ultimate simplicity in writing does hide transformations; but these transformations differ from other writers'. Ohmann (1970:258-78) refers to some of those writers and mentions the transformations implied in their writings. The results of his study reveal that the intricacy of Henry James, for example, comes from self-embedding clauses (neither left-branching nor right- branching). D. H. Lawrence's style comes from deletion and truncations, etc. Holland (2005) comments that the reason behind the difference in these transformations is "the writer's verbal choices."

In a study written in (1973) about Milic's essay entitled "The Computer and Literary Style", Fish states that the stylistician interposes "a formidable apparatus between his descriptive and interpretive acts." He, Fish, adds that this apparatus is transformational grammar. Ohmann (1970:258-78) uses this grammar to differentiate the writers' transformations in their fictional prose.One of these writers is William Faulkner.

In analyzing a part of a sentence nearly two pages long from Faulkner's story, The Bear, Ohmann declares that Faulkner's passage demonstrates three generalized transformations, i.e. the relative clause transformation, the conjunction transformation, and the comparative transformation. Then he advocates that after reducing the complexity of the

passage by reversing the effects of these transformations, "Faulkner's style is no longer recognizable." Let us trace Ohmann's analysis and its results to see whether they can be applied to Hemingway's FS or not. The following is Faulkner's passage:

the desk and the shelf above it on which rested the ledgers in which McCaslin recorded the slow outward trickle of food and supplies and equipment which returned each fall as cotton made and ginned and sold (two threads frail as truth and impalpable as equators yet cable-strong to bind for life them who made the cotton to the land their sweat fell on), and the older ledgers clumsy and archaic in size and shape , on the yellowed pages of which were recorded in the faded hand of his father Theophilus and his uncle Amodeus during the two decades before the Civil War, the manumission in title at least of Carothers McCaslin's slaves:…

Ohmann reduces the complexity of the above passage by reversing the effects of the three generalized transformations (mentioned above), plus a few related singular transformations:

1.  The relative clause transformation, along with the WH-transformations, the transformation which later deletes "which" and "be" to leave post-nominal modifiers, and the transformation which shifts these modifiers to prenominal position.
2.  The conjunction transformation.
3.  The comparative transformation, which, along with several reduction transformations and one order change, is responsible for sentences like "George is as tall as John."

Then, Ohmann clarifies that without such a grammatical apparatus, the passage reads as follows:

the desk. The shelf was above it. The $ledgers_1$ rested on the shelf. The $ledgers_1$ were old. McCaslin recorded the trickle of food in the $ledgers_1$.McCaslin recorded the trickle of supplies in the $ledgers_1$. McCaslin recorded the trickle of equipment in the $ledgers_1$ .The trickle was slow. The trickle was outward. The trickle returned each fall as cotton.The cotton was made. The cotton was ginned. The cotton was sold. The trickle was a thread. The cotton was a thread. The threads were frail. Truth is frail. The threads were impalpable. Equators are impalpable. The threads were strong to bind them for life to the land. They made the cotton. Their sweat fell on the land. Cables are strong. The $ledgers_2$ were old. The $ledgers_2$ rested on the shelf. The $ledgers_2$ were clumsy in size. The $ledgers_2$ were clumsy in shape. The $ledgers_2$ were archaic in size. The $ledgers_2$ were archaic in shape. On the pages of the $ledgers_2$ were recorded in the hand of his father during the two decades the manumission in title at least of

Carothers McCaslin's slaves. On the pages of the ledgers$_2$ were recorded in the hand of his uncle during the two decades the manumission in title at least of Carothers McCaslin's slaves. The pages were yellowed. The hand was faded. The decades were before the Civil War. His father was Theophilus. His uncle was Amodeus.

Having stated Faulkner's passage without the grammatical apparatus mentioned above, it is appropriate to state Ohmann's declaration which implies that the reversed transformations are not the last ones applied in the generation of the original construction. In other words, the set of sentences (strings) above would not have occurred at any point in the derivation. However, the drastic reduction of the original passage, he says, reveals the following facts:

1. The content of the passage remains roughly the same: aside from the loss of distinctions between 'and' and 'yet', 'as-as' and 'more-than', relative clauses and conjoined sentences, and the like, changes in content are minor.

2. The style of the original passage leans heavily upon a very small amount of grammatical apparatus.

3. Most of the sentences in the reduced version of the passage are 'kernel sentences', and most of the rest are only one transformation away from kernel sentences.

4. The three major transformations have an important feature in common. Each of them combines two sentences that share at least one morpheme, and in such a way that the transform may contain only one occurrence of that morpheme (or those morphemes), while preserving the unshared parts of the original sentences. In other words, Ohmann proves that these transformations are all what might be called "additive."

All in all, Ohmann declares that the Faulknerian passage can be analyzed in terms of a few grammatical operations.

Faulkner is Hemingway's contemporary. Yet, their styles are so vastly different that there can be no comparison. A great deal has been written about their different styles. So, let us examine the transformations found in the specimen passage of this study, i. e. of Hemingway's FS and compare the transformations found in both of The Bear and FS to see the difference between them and the results that can be drawn out of the ways these transformations work.

## 7. Transformations in FS:

As is mentioned above, Hemingway's distinctive style is clearly observed in the way of how transformations operate in his fictional prose. So, if the Faulknerian reductions-mentioned above- are applied to FS, the

results will be completely different from those obtained by the Faulknerian passage. So, let us consider the **original passage**[2] of <u>FS</u> (62-63):

Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper, and thought, "I can blow him to hell. I can kill him." Finally he felt his anger go out of him and he felt a little sick about it being the gun that his father had given him. Then he had gone to the Indian camp, walking there in the dark, to get rid of the smell. There was only one person in his family that he liked the smell of; one sister. All the others he avoided all contact with. That sense blunted when he started to smoke. It was a good thing. It was good for a bird dog but it did not help a man.

"What was it like, Papa, when you were a little boy and used to hunt with the Indians?"
"I don't know," Nick was startled. He had not even noticed the boy was awake. He looked at him sitting beside him on the seat. He had felt quite alone but this boy had been with him. He wondered for how long. "We used to go all day to hunt black squirrels," he said. "My father only gave me three shells a day because he said that would teach me to hunt and it wasn't good for a boy to go banging around. I went with a boy named Billy Gilby and his sister Trudy. We used to go out nearly every day all one summer."

So, if the process of reversing is done, the following facts can be noticed:
1. Reversing the effects of the relative transformations can hardly change the passage;
2. Reversing the effects of the comparative transformations can also hardly change the passage;
3. Reversing the conjunctions causes some changes, as the following:

Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper, and thought, "I can blow him to hell. I can kill him." **Finally he felt his anger go out of him. He felt a little sick about it being the gun that his father had given him.** Then he had gone to the **Indian** camp, walking there in the dark, to get rid of the smell. There was only one person in his family that he liked the smell of; one sister. All the others he avoided to contact with. That sense blunted when he started to smoke. It was a good thing. It was good for a bird dog. It did not help a man.

"What was it like, Papa, when you were a little boy and used to hunt with the Indians?"

"I don't know," Nick was startled. He had not even noticed the boy was awake. He looked at him sitting beside him on the seat. He had felt quite alone but this boy had been with him. He wondered for how long. "We used to go all day to hunt **black** squirrels, "he said."My father only gave me to hunt. It wasn't good for a boy to go banging around. I went with a boy named Billy Gilby and his sister Trudy. We used to go out nearly every day all one summer."

4. It is clear that the complete effect is concerned with modifiers only, i.e. prenominal modifiers. So, the modifiers **'Indian'** in the 'Indian camp' and **'black'** in 'black squirrels' have not been removed in position. In other words, they kept their positions as prenominal, i.e. prenominal modifiers.

Obviously, the process of reduction does not result in drastic changes. In other words, the Hemingway style covers the whole passage. There is no decisive change in its sentences. Besides, the reversed passage is completely simple; however, it does not imply any kernel sentence.

In fact, if we look at these facts, we imagine that the passage does not comprise any transformations. Such a matter highlights the uniqueness of Hemingway's style of writing and the way his transformations operate. These transformations are three, i.e. pronominalization, nominalization, and style indirect libre.These three, in turn, work as reported thought, indirect discourse, and deletion. Let us state these transformations and the way they work.

## A) .Pronominalization:

Before discussing the steps and features of pronominalization transformation, it is important to shed light on the distinction between 'pronoun formation' and 'pronominalization':

Fowler (1971:105) says that there are rules that are needed to generate pronouns (pronoun formation) where the pronouns are introduced in deep structure (henceforth DS). This case is not our concern in the study). Then he turns to the process of pronominalization by which a pronoun is substituted for an NP which is not pronoun in DS. Let us consider the following examples to clarify the process of pronominalization:

15. David stood up for himself.
16. David said that he would write the poem.
   So, assuming that *David =he*, we must know that
17. *David said that himself would write the poem
is ungrammatical  and that
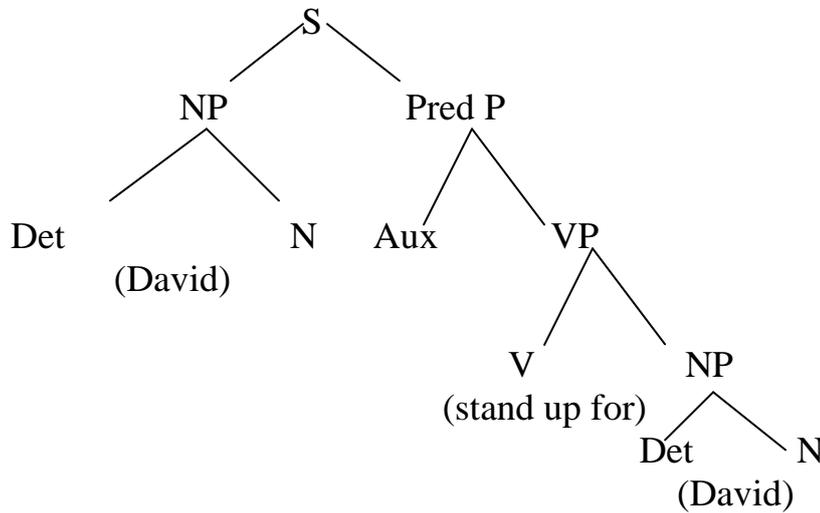
18. *David stood up for him*

does not have the same meaning as (15). However, the following example is acceptable:

19. David said that he would stand for himself,

(where *David=he=himself*), and then

20. **Himself stood up for David*, is ungrammatical.

All in all, there are three points that can be used to discriminate between acceptability and unacceptability (Fowler, 1971: 105-10; Thomas and Kintgen, 1974:227-33):

1. There is a condition of replacing the NP in the second occurrence by a reflexive pronoun when this NP is repeated in the same underying phrase-marker. Such a fact makes (15) obligatory since the DS is as follows and *David=David*:

```
                    S
         ┌──────────┴──────────┐
        NP                   Pred P
    ┌────┴────┐          ┌─────┴─────┐
   Det        N        Aux           VP
          (David)               ┌────┴────┐
                                V         NP
                          (stand up for) ┌──┴──┐
                                        Det    N
                                          (David)
```

So, the replaced NPs are in the same underlying phrase-marker.

2. Where repeated NPs are not in the same underlying phrase-marker, neither the second nor the first NP may be replaced by a reflexive pronoun. For example, the sentence:

21.**David said that himself would write the poem,*

is defined as ungrammatical because it is a complex sentence with the following analysis:

```
              ╱│
            ╱  │
          ╱    │
        ╱_____│
      David said NP
     _____
   David would write the poem
```
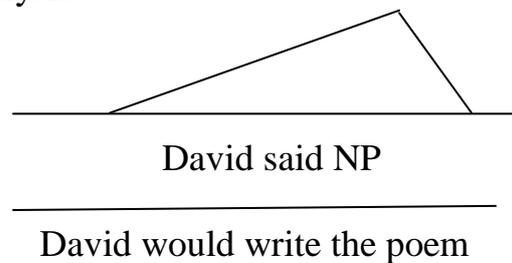
So, if we look at the two occurrences of the NP *David*, we can conclude that they are in different underlying phrase-markers. Consequently, neither can be replaced by a reflexive pronoun. However, the second NP can be pronominalized.

3. There are some cases in which an NP is repeated in a different underlying phrase-marker. In this case, this NP is pronominalized,or, in some circumstances, deleted completely. So, from the interconnected pair of phrase-markers drawn in point (2), we must derive the sentence (16), because if pronominalization did not occur-the sentence:

22. *David said that David would write the poem*-

the implication would be that *David ≠David.* Consequently,

23. *David said that David would write the poem*    must become:

24. David said that he would write the poem; not, however, that this is an ambiguous surface structure (*he≠David*).

So, pronominalization takes effect in simple strings after reflexivization[3], and in situations where subordination (embedding) has applied; when two strings are conjoined to make a complex sentence, the second occurrence of the repeated NP is deleted. Consequently:

25. *David dreams and David likes dancing.*

must become:

26. *David dreams and likes dancing* (if *David = David*).

Summing up: The pronominalization transformation adds the feature [+pro] to the pronominalized noun. In the second lexical look up, the proper pronoun is substituted for the DS noun: The pronoun must be the same as the NP in terms of plurality, gender, humanness (he, she for [+human], it for [-human]), and person. The  latter reveals a fact which implies that although pronouns are traditionally spoken of as first person (I, we), second person (you), and third person (he, she, it, they), nouns are always third person, as can be observed from subject-verb agreement in the present singular:

I eat.

You eat.

He (she, it) eats.

The boy eats.

The girl eats.

The dog eats.

## B).Nominalization:

Nominalization is a mechanism used for forming complex sentences. The examples below illustrate such a mechanism:

27. The soldier who fought the enemy gave a good impression.

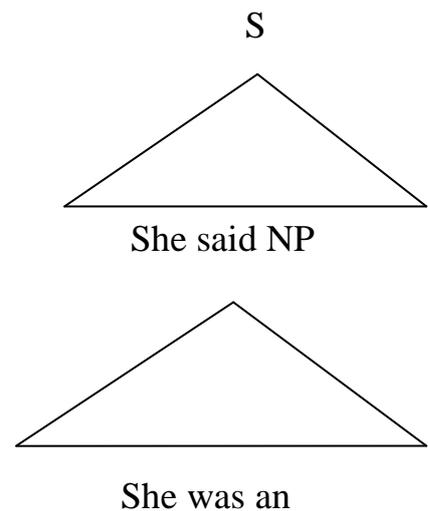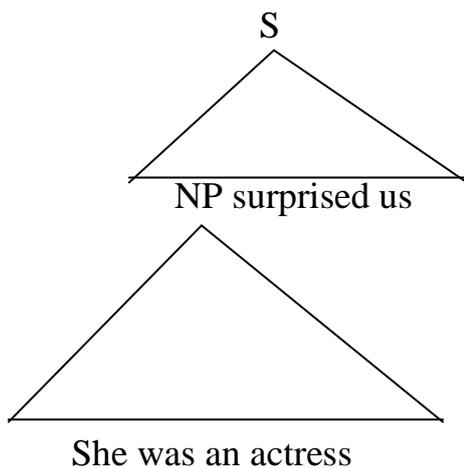28. That he was arrested is justifiable.

29. They would like the spokesman to start. etc.

Fowler (1971:129) and Huddleston (1976:233) define nominalization as an embedding process whereby a sentence-like string is attached to or replaces an NP. For instance, in (27), a constituent string has been attached to the subject-NP *the soldier* of the matrix, and a constituent *the impression was good* has been attached to the object-NP of the matrix, *an impression.* Both of these constituents have been reduced to appropriate sequences of morphemes before being positioned in surface structure. Sentence (28) implies a nominalized sentence that appears to take over completely the job of the subject-NP of the matrix. The following diagram illustrates the sentence:
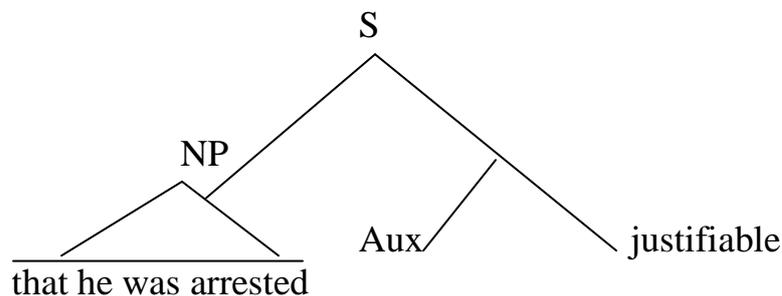


Sometimes there are sentences that function NP complements which occupy the whole of an NP position in the matrix sentences:

30. That she was an actress surprised us,
31. She said that she was an actress,
32. She said she was an actress.



So, it is clear that *that* is not essential to the complementation structure if we compare sentence (31) and (32).

## C).Style Indirect Libre:

Wheeler (2002) and Kaempfer and Zanghi (2003) state that 'style indirect libre' is a literary form for the representation of subjectivity or point of view. In such a form, Wheeler adds, "we look at the grammar of direct and indirect speech and represented speech and thought."

Turner (1977: 142) elaborates more on this type of style by saying:

A quite complex theoretical analysis of the *style indirect libre* in novels appears to be quite outside ordinary language. It rests on the 'double speaker' of literature, the author who tells a story but also gives words to his characters in dialogue. Sometimes the author appears to address us directly but uses words appropriate to a character in his novel.
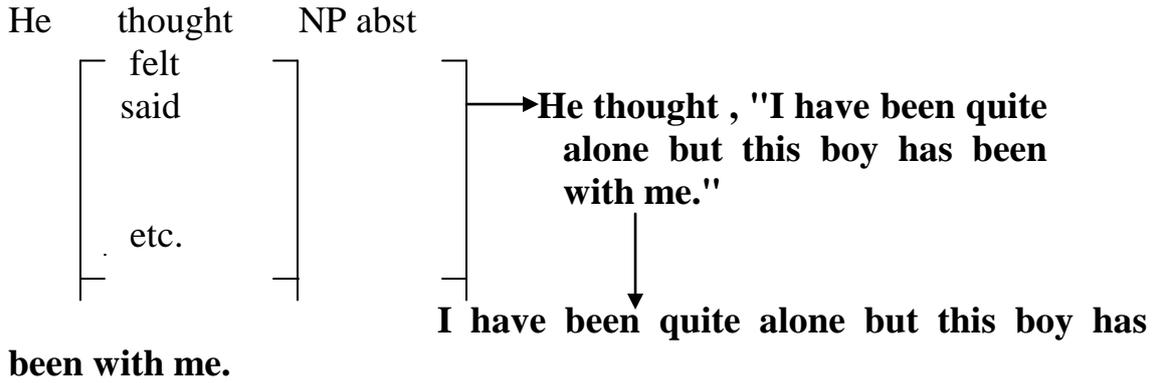
As is mentioned above, these transformations work in the following way: (The sample to be analyzed in **FS** is the sentence: **He had felt quite alone but[4] this boy had been with him**. (line (16) of the original passage in section 7).

## 7.1. Reported Thought 'Quotation':

In his writing, Hemingway provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so, he avoided describing his characters' emotions and thoughts directly (Encyclopedia article from Encarta of Ernest Miller Hemingway,2004). In other words, he uses quotations in his writing in such a way that they look as if they were within the original text. Jahn (2005) defines quotation theory as:

The theory of the narrative options of rendering a character's speech or thought. The primary relationship is one of framing or embedding: a character's discourse or **inset** is presented within a narrator's discourse or **frame**. This simplest kind of frame is a clause of 'attributive discourse' (she said [frame] , Good morning [inset].Attitudinal forces between frame and inset range from 'wholly consonant' via 'natural' to 'wholly dissonant' (ironical). Each instance of quoted discourse is either self-quotation or 'altero-quotation' (quotation of somebody else's speech). The inset represents either actual words or virtual words (hypothetical utterances as well as verbalized mental events), and the inset's mimetic quality (or accuracy) ranges from rough approximation to verbatim reproduction.

## Reported Thought 'Quotation' in FS:

```
He      thought      NP abst
     ┌── felt
     │   said                      ┌──→ He thought , "I have been quite
     │                             │        alone but this boy has been
     │                             │        with me."
     │                             │
     │   etc.                      │
     └──                           └──
                                           │
                                           ▼
         I have been quite alone but this boy has
been with me.
```

## 7.2. Indirect Discourse:

It is observed that in modern novels and short stories there are some passages which represent a character's words or thoughts but which are not enclosed in quotation marks or otherwise set off from the rest of the narrative. Such a technique is called "indirect discourse". In other words, this technique means that someone else (often the narrator) summarizes the character's thoughts or remarks. Such a technique is different from what is called "direct discourse", in which the character's exact words are presented in quotation marks. Jahn (2005) clarifies the implication of the indirect discourse by saying:

A form of representing a character's words ('indirect speech') or (verbalized) thoughts ('indirect thought') which uses a reporting clause of introductory attributive discourse, places the discourse quoted in a subordinate clause bound to the deictic orientation of the narrator, and generally summarizes, interprets, and grammatically straightens the character's language. Indirect discourse adjusts pronouns, tenses, and referring expression to the point of view of the reporting speaker (the narrator), and paraphrases rather than reproduces the original's expressivity and illocutionary force.

## 7.2.1. Adjustments in Indirect Discourse:

Stating the adjustments implied in indirect discourse requires mentioning the stylistic contrasts- which ,in turn, imply linguistic contrasts- between direct discourse (DD) and indirect discourse (ID). In transformational grammar these forms are called 'direct reported speech (DRS)'and'indirect reported speech(IRS)'respectively.Huddleston (1970:57-70)and Freeborn(1996:219-21)clarify these contrasts in six groups:
1. Voice: active vs. passive;
2. Tense: past vs. present;
3. Progressive aspect: progressive vs. non-progressive;
4. Perfect aspect: perfect vs. non-perfect;
5. Finiteness: finite vs. non-finite;
6. Mood: modal vs. non-modal.

Let us consider the following examples to see the stylistic (and linguistic) contrasts that are related to Huddleston's and Freeborn's groups:

1. In DRS (DD), the speaker's words are separated from the verb of saying or thinking by a comma and are put into quotation marks. In IRS (ID) these punctuation marks are replaced by 'that'. In DRS (DD), words like 'now', 'here','I' and 'you' refer to the time, place, and participants of the initial speech act. Dry (1995:100) says that such words are called "orientational words" or "deictics" (from the Greek word meaning 'to point'). In IRS (ID) these words become reoriented to the situation of the new speaker:

33. DRS (DD): John surprised, "But you swore to come here with grandfather."

34. IRS (ID): John surprised that they had sworn to come there with his grandfather.

35. DRS (DD): what am I going to paint tomorrow?

36. IRS (ID): He asked what he was going to paint the next day.

37. DRS (DD): He thought, "I will stay here tomorrow."

38. IRS (ID): He thought that she would stay there the next day.

It is clear then that Huddleston's groups of contrasts in the examples above reveal the following adjustments:

1. In IRS (ID) the words become reoriented to the situation of the new speaker, i.e. the person quoting John in sentence (34). Thus:

2. 'You' becomes 'they' in the IRS (ID) of (34). The original speaker John, who is referred to as 'I' in DRS (DD), is referred to as 'he' in IRS (ID).

3. Past tense verbs like 'surprised' become past perfect ('had surprised') in IRS (ID).Such a phenomenon is called 'backshifting' of tenses (Huddleston, 1976:62). In this phenomenon, he says, an original present tense is backshifted to a past under the influence of the past tense of the reporting verb *said*. Thus, such a phenomenon shifts each DRS (DD) tense into its IRS (ID) equivalent. Consequently, present tense ('what *am* I') also becomes past ('what *was* he').

4. 'Here' becomes 'there' in IRS (ID).

5. 'Tomorrow' becomes 'the next day' in IRS (ID).

Dry (1995:101) says that "the expressive constructions preserved by direct discourse – such as hesitations, exclamations, repetitions and incomplete syntax-must be changed or omitted in indirect discourse." Thus,

6. The speaker's address term 'grandfather' becomes 'his grandfather' in IRS (ID).

7. Punctuation marks showing the speaker's emotion are omitted.

## 7.2.2. Adjustments in <u>FS:</u>

**He thought, "I have been quite alone but this boy has been with me."**
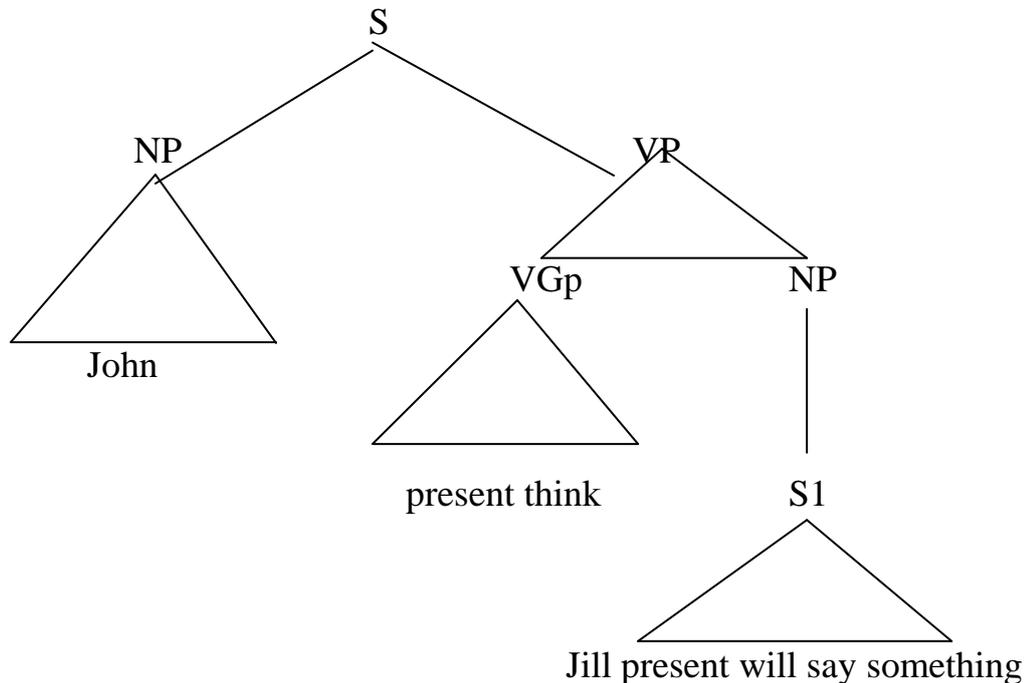
**He thought that he had been quite alone but that boy had been with him.**

## 7.3. Deletion:

There is traditionally said to be deletion of an element when it is 'understood' but not expressed –in imperative Hurry up! , for example, there is deletion of the subject *you*. Huddleston (1976: 226) says that two major types of deletion can be distinguished according to whether or not the missing elements are 'recoverable' by virtue of their identity with other elements in the same sentence. Let us consider the following example:

39. John thinks that Jill will say something.

It is clear that 'John thinks that' can be deleted and the rest of the sentence – the clause: Jill will say something- gives the complete idea. The above sentence contains one clause  included (or embedded ) in the other:



## Deletion in <u>FS:</u>

**He thought that he had been quite alone but that boy had been with him.**

**He had felt quite alone but this boy had been with him.**

Finally, it is clear that if the effects of the transformations mentioned above are taken off, the original text is read in the following way:

Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper. ***He thought this*: I can blow him to hell. I can kill him. I feel my anger go out of me and I feel a little sick a bout it being the gun that my father has given me. I have gone to the Indian camp, walking there in the dark to get rid of the smell. There is only one person in my family that I like the smell of; one sister. All the others I avoid all contact with. This sense blunts when I start to smoke. It is a good thing. It is good for a bird dog but it does not help a man.**

"What was it like, Papa, when you were a little boy and used to hunt with the Indians?"

"I don't know, "Nick was startled. He had not even noticed the boy was awake. He looked at him sitting beside him on the seat. *He thought this:* **I have felt quite alone but this boy has been with me. I wonder for how long. We go all day to hunt black squirrels. My father only gives me three shells a day because he says this will teach me to hunt and it isn't good for a boy to go banging around. I go with a boy named Billy Gilgy and his sister Trudy. We go out nearly everyday all one summer.**

## 8.Conclusions:

The preceding sections of this study are an attempt to shed light on the distinctive transformations found in Hemingway's passage of <u>FS</u> in terms of Chomsky's transformational grammar. The following are the major conclusions that can be drawn out of the practical part carried out in this study:

1. Hemingway is known for his distinctive writing style, an unusually bare, straightforward prose in which he characteristically uses plain words, few adjectives, and simple sentences. Nevertheless, his powers of description are not diminished by his taking care to choose such simple language. His fictional prose exemplifies the simplicity of his language, and the tendency towards vivid description and factual details. He works hard to write in such a way as to give his readers highly descriptive passages without distracting them with big words, and he hopes that his writing will leave his readers with distinct visual impressions, without being able to recall anything unusual or memorable about the language itself.

2. Despite the simplicity of the language in his fictional prose, the effect is quite complex. So, it seems that the passage analyzed in this study, for

example, lacks transformations; while, in fact, it hides three transformations, i.e. pronominalization, nominalization, and style indirect libre. These transformations by their roles work in a distinctive way, i.e. reported thought, indirect discourse, and deletion. Such a fact reveals what Ohmann (1970:272) advocates that "Hemingway is not innocent of transformations."

3. As is mentioned above, Hemingway's use of language is different from other writers'. So, having stated the differences between his transformations and Faulkner's, it was found that these differences reveal the following facts:

a. It was observed that in analyzing and comparing the Faulkner with Hemingway styles, the essence of Faulkner's style comes from the repeated use of three transformations, i.e. relative clause, conjunction, and comparative (this was what Ohmann (1970:269-71) concluded). The analysis of the present study revealed that Hemingway's style came from transformations associated with reported thought, indirect discourse, and deletion (as is mentioned above).

b. In undoing Faulkner's three transformations, Ohmann was able to make Faulkner's reduced version of the passage into kernel sentences and he proved that most of the rest are only one transformation away from kernel sentences. The present study reveals that the case is different as far as Hemingway's passage is concerned. So, the revised passage implies a fact that none of the sentences is kernel though it, the passage, is simple. In other words, this kind of stylistic analysis proved that Faulkner had been transformed into Hemingway after applying Hemingway's three transformations. Such a fact clarifies that there are no drastic changes that affect Hemingway's style. Thus , the reduced passage still reveals the Hemingway style.

c. All in all, it was mentioned that Fish (1973) states that the stylistician interposes a formidable apparatus between his descriptive and interpretive acts. This apparatus is transformational grammar. Ohmann (1970: 258-78) uses this grammar to differentiate the writers' transformations in their fictional prose. In his analysis of Faulkner's <u>The Bear</u>, he concludes that Faulkner's style is no longer recognizable when the effects of three generalized transformations (mentioned above) are reversed. Denatured of these transformations, the reduced form of the passage retains "virtually no traces of what we recognize as Faulkner's style." When the same denaturing is applied to Hemingway's passage, however, the reduced form of the passage still reveals the Hemingway style, and there is no decisive change in its sentences. Instead, Hemingway's passage hides three transformations (mentioned above) .In addition to that, Ohmann advocates that Faulkner

"leans heavily upon a very small amount of grammatical apparatus." Consequently, it can be said that these facts shed light on a surprising juxtaposition which hides opposite sides: the enormousness of the stylistic difference between Hemingway and Faulkner vs. the littleness of the grammatical apparatus on the basis of which this difference is based.

## Notes

(1). Richard Ohmann, "Generative Grammar and the Concept of Literary Style," Linguistics and Literary Style,1970. P258-78.

(2).This passage shows how Nicholas Adams revives memories with his dead father. Suddenly, his son (Nicholas's) who is asleep on the seat by his side while he (Nicholas) is driving through the town along the empty, brick-paved street-asks him about the scene while he (Nicholas) was a little boy and used to hunt with the Indians.Nicholas's reply implies that he does not know. Then he looks at him (his son) sitting beside him on the seat, and he continues in reviving memories with his dead father.

(3). Reflexives occur only as the result of the reflexivization transformation. They are never present in DS. Conditions for the reflexive transformations exist when the same noun occurs twice in a simple sentence. The reflexive transformation adds the feature [reflexive] to the second occurrence of the noun.

(4). But (preposition). The uses of *but* as a *preposition* and as a *conjunction* are not always clearly to be distinguished. The subject forms of the *personal pronouns* are often used after *but* meaning 'except', as if *but* were a *conjunction.* The object forms are also used as if *but* were a *preposition.* So, the original sentence:

**He had felt quite alone but this boy had been with him,** is read as follows:

**He had felt quite alone but *he* had been with him.**

Consequently, *but-* which is followed by a personal pronoun *he* (the boy) in the subject form-is used to refer to the meaning of 'exception'. In other words, the sentence means:

**He had felt quite alone *except this boy* had been with him** →(no one with him except this boy).

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