KARADENİZ TEKNİK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI
UYGULAMALI DİL BİLİMİ PROGRAMI

PAUSE AS A LINGUISTIC AND DISCURSIVE ELEMENT:
SILENCE IN ERNEST HEMINGWAY'S SHORT STORIES

YÜKSEK LİSANS TEZİ

HAKAN GÜLTEKİN

EYLÜL-2014
TRABZON

KARADENİZ TECHNICAL UNIVERSITY
THE INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE
APPLIED LINGUISTICS

PAUSE AND SILENCE AS LINGUISTIC AND DISCURSIVE ELEMENTS IN ERNEST HEMINGWAY'S SHORT STORIES

MASTER'S THESIS

Hakan GÜLTEKİN

Thesis Advisor: Asst. Prof. Dr. Mustafa Zeki ÇIRAKLI

SEPTEMBER-2014
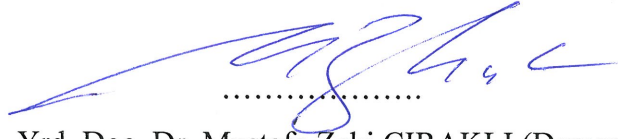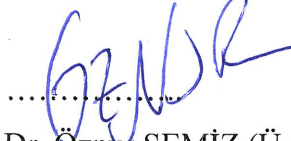### TRABZON

ONAY

Hakan GÜLTEKİN tarafından hazırlanan "Pause and Silence as Linguistic and Discursive Elements in Ernest Hemingway's Short Stories" adlı bu çalışma 09/09/2014 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından Batı Dilleri ve Edebiyatı Anabilim Dalı Uygulamalı Dil Bilimi programında **yüksek lisans** tezi olarak kabul edilmiştir.

....

Doç. Dr. Ferit KILIÇKAYA (Başkan)

....

Yrd. Doç. Dr. Mustafa Zeki ÇIRAKLI (Danışman)

....

Yrd. Doç. Dr. Öznur SEMİZ (Üye)

Yukarıdaki imzaların, adı geçen öğretim üyelerine ait olduklarını onaylarım. .... / . ... /....

.

....

Prof. Dr. Ahmet ULUSOY
Enstitü Müdürü

BİLDİRİM

Tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada orijinal olmayan her türlü kaynağa eksiksiz atıf yapıldığını, aksinin ortaya çıkması durumunda her tür yasal sonucu kabul ettiğimi beyan ediyorum.

Hakan GÜLTEKİN

09.09.2014

ACKNOWLEDGEMENTS

SEPTEMBER 2014   Hakan GÜLTEKİN

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ABSTRACT

This study explores the significance of silence in the selected short stories by Ernest Hemingway. The study attempts to reveal the web of relationships between silence (as represented through linguistic elements) and certain themes or ideology, and examines the interactive arrangement among them. Using the terminology of discourse analysis, this study deals with the functions and implications of silence, which has a value of signification and critical suggestion, manifests itself as "pause" in discourse. The impetus behind this study is therefore to investigate which linguistic elements produce the patterns of silence that indicate resistance, nothingness and ideology. In the first part of the discussion section, the thesis argues that, first; Hemingway portrays the psychological resistance of the fictional characters using silence. Second, silence is used as a thematic marker in Hemingway's stories implying nothingness. Lastly, silence contributes to ideological stance.

Key Words: Ernest Hemingway, Iceberg Principle (Theory of Omission), Pause/Silence, Psychological Resistance, Nothingness (Nada), Ideology.

ÖZET

Bu çalışma Ernest Hemingway'in seçilmiş kısa hikayelerinde sessizlik motifinin önemini (anlam ve işlevini) incelemektedir. Bu tez, dil ve diskur yoluyla dışlaşmış sessizlik öğesinin belli temalar ya da ideoloji ile arasındaki ilişkiler ağını ortaya koymaya ve bunlar arasındaki etkileşimi açığa çıkarmaya çalışmaktadır. Bu çalışma, söylem analizi terminolojisini kullanarak, söylem içinde "duraksama" (pause) olarak karşımıza çıkan sessizlik motifinin işlev ve imalarını araştırmaktadır. Dolayısıyla bu çalışmanın amacı, söylemde yer alan "duraksama/sessizlik" öğelerinin direnme çabası, hiçlik duygusu ya da ideolojiye hizmet edecek şekilde nasıl kullanıldığını incelemektir. Analiz ve tartışma bölümlerinde ise, bu çalışma, öncelikle duraksama/sessizlik öğesi yardımıyla karakterlerin psikolojik direnişinin betimlendiğini; ikinci olarak, sessizlik motifinin Hemingway'in hikayelerinde hiçlik kavramını vurgulayan tematik bir belirtece dönüştüğünü; ve son olarak, duraksama/sessizlik öğesinin ideolojik tutumu güçlendirmek amacıyla kullanıldığını savunmaktadır.

Anahtar Kelimeler: Ernest Hemingway, Aysberg Prensibi, Duraksama/Sessizlik, Psikolojik Direniş, Hiçlik (Nada), İdeoloji.

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CHAPTER ONE

1. INTRODUCTION

1.1 Introduction

Considering the fact that silence is a recurrent motif in Hemingway's fiction, this study explores the significance of silence in the selected short stories by Ernest Hemingway. The short stories under consideration are as follows: (1) *A Clean Well-Lighted Place (1933),* (2) *Old Man at the Bridge (1938),* (3) *Soldier's Home (1925),* (4) *A Natural History of the Dead (1933),* (5) *The End of Something (1924),* (6) *The Three Day Blow (1925),* (7) *The Capital of the World (1938),* (8) *At the end of an Ambulance Run (1918),* and (9) *The Revolutionist (1924).* These selected short stories exemplifying Hemingway's use of silence, are analysed within the framework of discourse analysis.

The study aims to reveal the web of relationships between silence, which is represented through linguistic elements and discourse variations. Certain themes and ideology are explored and examined through simple yet profound interactive arrangement of these linguistic elements. Using the terminology of discourse analysis, this study deals with the functions and implications of silence, which hold a value of signification and indicates critical suggestions. Silence as a motif manifests itself as pauses throughout the conversational discourse. This dissertation therefore tries to investigate how linguistic elements produce the patterns of silence and contributes to its desired effect indicating resistance, nothingness and ideology. The present thesis argues that by employing silence and presenting pauses in a certain array of their own, Hemingway's texts build up a certain relationship between silence and the effect indicating psychological resistance,

nothingness and lastly, ideological stance.

In this context, Iceberg Principle marks a significant place and salient importance concerning the aesthetic realm of Hemingway. The influence of this principle in Hemingway's fiction is stressed by distinguished scholars and writers. Even Hemingway himself conceives it as a mechanism that requires leaving some incomplete parts in the texts to convey further suggestions and subtext implications to be expected, interpreted or filled by the reader. It is clear that this principle provides a basis for the pattern of silence, which nurtures the themes of inner psychological conflicts as a sign of resistance, nothingness as a sign of emotive response and ideological stance as a sign of the intellectual background of the characters.

As regards personal and historical status as an author, Ernest Hemingway (1899-1961) has an exceptional place in American Literature. He was born "into comfortable and privileged circumstances—in the respectable community of Oak Park, Illinois, to a family with means and aspirations" (Bloom, 2007: 10). Hemingway appeared in the First World War as an ambulance driver and more importantly as a journalist. Naturally, "his journalism apprenticeship influenced the writer he would become; surely his war service contributed to his style as well" (Vernon, 2004: 46). He exploited this experience in his short stories after he returned home in 1919. In Paris in the twenties, Hemingway, along with Ezra Pound and F. Scott Fitzgerald, joined Gertrude Stein's *lost generation* movement, which at the time was closely related with the literature of "silence."

Hemingway was relentless in his search for an authentic literary style and fearless in his quest for the meaning of life. A modernist writer and having considerable interest in the economy of language, he had a sensational private life and perception of language.

Ernest Hemingway was an adventurer both in actual and fictional worlds. He struggled to discipline himself; "he fought to bring meaning to language, and he fought to purge himself and his readers of the illusions, the sentiments, and the slogans of a genteel America" (Benson, 1969: 3). According to Reynolds (2000: 15), "his life seemed to embody the promise of America: with good fortune, hard work, talent, ambition, and a little ruthlessness a man can create himself in the image of his choosing".

It is generally admitted that "Hemingway's biography often plays a central role in [the] criticism of his work, for good or bad. At best, it can provide an extremely fruitful foundation for study of the literary output" (Greaney, 2005: 53). Van Wyck Bienduga (1999) clarifies the close relationship between Hemingway's writing and his life experience,

> "It was in the post W.W.I period in Paris when he was 26 that he began his professional career. When Hemingway started writing in Paris he wrote stories using his personal experiences, especially those remembered while vacationing as a youth with family and friends up in Michigan. These experiences included fishing, hunting, working the land, loafing and daydreaming, and occasionally helping his doctor father" (p.8).

Greaney (2005) mentions the minimalist style which Ernest Hemingway follows in his fiction. The emotional and the philosophical stance of his characters have been influenced by Hemingway's own life experiences. He has a strong personal identification with his characters. Ernest Hemingway's *the theory of omission*, also known as *iceberg principle*, foregrounds the premise that a writer can strengthen the effect of a story by omitting or disregarding some units. This approach provides an important ground for Hemingway's minimalist style. Hemingway prefers to omit or remove certain units of a story to reinforce the hidden implications. It is noticeable that from this minimalist

perspective silence clearly deserves further analysis. Silence as a motif that recurrently appears in Hemingway's short stories emphasizes his major themes. It can be observed that Hemingway's main themes such as alienation, isolation and psychological resistance are depicted and strengthened by silence. Moreover, Hemingway remains silent in some scenes of the short stories in order to emphasize his ideological stance.

John Updike (2003: X) commends Hemingway's economic and plain narrative style: "it was he who showed us all how much tension and complexity unalloyed dialogue can convey, and how much poetry lurks in the simplest nouns and predicates". His career as a reporter taught him the principles of short, strong-impact sentences and this experience has carved out the path which has conveyed Hemingway's literary style to seemingly lost yet effective harbours of silence.

As a linguistic element, pauses often create silent moments and Ernest Hemingway's short stories can be analysed through following up these pauses (as a linguistic element and discursive device). Erman (2001: 1354) states that "Adult talk by contrast is frequently interrupted by pauses, the speakers sometimes going to considerable lengths to find the right word or phrase". To reinforce this idea, Fairclough (1992: 229) states that "a fairly minimal type of transcription, which is adequate for many purposes, shows overlaps between speakers, pauses, and silences". There is conspicuous evidence that pauses have been deliberately integrated into the texts by Hemingway in order to underline major themes and ideology. This study therefore aims to investigate pause and silence as linguistic and discursive elements and explore them in the selected short stories of Ernest Hemingway complying with the following concerns: psychological resistance, declaration of nothingness, and ideological stance.

1.2. Background of the Study

Joseph Daniel Garwick (1999: 41) asserts that "the members of lost generation enter silence" as most of their characters aim to search for self- identity. In this sense, it can be stated that silence as a pattern, undertakes a significant function in exploring different concerns with regard to the central theme of identity. This study therefore aims to investigate silence within the framework of psychological resistance, declaration of nothingness, and ideological stance, which deals with the issue of search for self-identity. Since silence, in linguistic terms, manifests itself as pause in discourse, this study has been devoted to investigation of pause (and related conversational devices or acts of speech). Thus, this study attempts to deal with the pauses and turn-takings in the conversational acts of the characters in Hemingway's stories.

Hemingway's insistence on the use of pause is highly suggestive for those who are interested in the recurrent motif of silence in the short stories. Pause in conversation, in general, occurs when a character chooses to remain silent and this "can signify hesitation, or be used as a ploy for emphasis" (Herman, 1998: 20). His persistent use of this kind of linguistic element in his so-called economic language, which frequently employs pauses and turn-takings, can amount to suggestions as to how the reader gains insights into the self-exploration of the characters and, when investigated by using discourse analysis, brings about linguistic evidence for discursive implications in terms of meaning and further interpretation. This type of analysis, derived from assessment of the linguistic elements of natural talk, results in descriptions of fundamental characteristics in conversational interaction.

1.3. Significance of the Study

Distinguished linguists such as Ruth Wodak, Norman Fairclough, Malcolm Coulthard, and Theo Van Leeuwen have been motivated on the discursive analysis of literary texts for last fifty years. Linguists have carried out many academic reviews and produced qualitative papers, thesis or books on discursive analysis of fiction, poetry or drama. Barbara Johnstone's *Discourse Analysis* (2002), for instance, is one of the most comprehensive studies on Discourse Analysis. It includes a broad overview of discourse analysis and guides researchers on how to apply linguistic elements to literary texts.

In Turkey, there have been some academic efforts to study Hemingway's works. Yazar (2012), Öztop (2010) and Korkut (2006) are some of the researchers that discuss similar themes with this study such as *the theme of alienation* or *the First World War and post-war literature*. However, there is no study analysing Hemingway's works using the terminology of discourse analysis in Turkey.

Ernest Hemingway's nine short stories have been selected to be analysed. The reason why these stories have been selected lies in the fact that all of them include strong examples of pause as a discursive element. In this sense, the impetus behind this study is to offer a discourse analysis of Ernest Hemingway's selected short stories in order to underline Hemingway's unique language and discursive choices. Additionally, with the new perspectives that this study provides, it is hoped that Turkish researchers will be inspired to undertake further study.

1.4. Purpose of the Study

This study examines Hemingway's use of language by focusing on the fundamental element of pause in his short stories. This study, firstly, proposes that some

pauses in Hemingway's short stories are a means of declaring nothingness and are inserted by the writer himself to express *nada philosophy*. Secondly, it is argued in the study that Hemingway uses the pattern of silence to convey his ideological thoughts and stances to the reader from time to time. Hemingway's anti-war messages in his short plays, for instance, can be observed in his famous short story *Indian Camp (1924)*. A lonely war veteran Nick, tries to overcome the deracination of war by keeping silent. Garwick (1999: 41) underlines "The spiritual nature in humanity is revealed in the spirit of silence" and adds: "Nick searches for identity in the contemplative consciousness among the act of fishing and experiencing nature (in Hemingway's narrative manipulation) in a cosmic sense" (p. 41). Nick remains silent as an opposition to the deracination of war and the author uses several pauses to express this idea. Thirdly, most of the pauses can be assessed as characters' psychological resistance; for, they use pause to react against a psychological drawback simultaneously taking place.

The importance of pause in narrative texts arises from the central position it keeps in natural conversation especially while the writer is trying to give emphasis to silence. Pause, as a linguistic element, is a tool for producing silence. Besides, in narrative texts, the number and size of pauses indicate major or minor character status, and the manner of pauses suggests characters' relationships.

This study proposes to examine certain short stories by Hemingway in order to describe how pause occurs in his narrative texts. This type of description can uncover aspects of Hemingway's texts that facilitate critical applications of discourse analysis.

1.5. Operational Definitions

The technical vocabulary and terms for investigation pertaining to the present study are as follows:

Discourse Analysis: It **"**is practised and studied by people working in a variety of academic fields – including linguistics, philosophy, anthropology and sociology – as well as by many working within related professions. This wide diversity in both practice and practitioners has led to an equally wide diversity of aims and approaches to discourse analysis, and it is generally recognized that there is neither a single coherent theory nor a single definition of discourse" (Woods, 2006: X).

Pause: It "can signify the gaps between the two activities and dramatize the toil of speech to express the movement of thought" (Herman, 1995: 96)

Turn-Taking: It determines "whether the generation and evaluation of projected solutions and answers may take place within one turn by one speaker or across turns and speakers. The turn-taking conditions determine the communicative behaviour, both vocal and non-vocal, that participants have a right and/or obligation to execute in the roles of speaker and listener" (Hirsch, 1989: 27).

Turn: It refers to "one thing for the target to become the speaker and the speaker to become the target, meaning that they address one another in turn—something that is expected in dyadic conversation, but which is markedly exclusionary when there are other potential speakers and targets present. It is another for the target to become the speaker, and for an unaddressed recipient to become the target" (Gibson, 2005: 1564).

1.6. Research Questions

The first question is the main research question of the study:

- How can "silence", as a pattern and discursive motif observed in Ernest Hemingway's short stories, be examined with the help of certain linguistic and discursive elements regarding the representation of self-exploration in the texts and dealing with the related themes of psychological resistance, declaration of nothingness and ideological stance?

The group of questions given below will be asked to address the main research question:

- What is the relationship between Hemingway's characters and silence as a pattern?
- What are the roles of the characters in constructing silence?
- What is the function of silence in the construction of meaning in Hemingway's selected short stories?

1.7. Statement of the Method

In this study, discourse analysis has been employed. It aims to explore how pause / silence, as a pattern, can be analysed through the technical vocabulary of discourse analysis. Pause is the crucial element to reveal the issue as having both linguistic and literary aspects. By using discourse analysis, a method that examines discursive practices in relation to linguistic, social, cultural implications, the present investigation attempts "to analyze the structure or patterning of [language] activities" (Gee, 2011: 99) as discourse analysis "involves developing theories and tools that take into account both the individual

participant and of his or her social and cultural positioning and responses" (Bloome et al., 2005: XI). The elements of pause and silence, among these responses and activities, have been of consideration, contributing to the self-exploration of the characters, are imbued with

- Psychological resistance of the characters

- Declaration of nothingness in discourse

- Ideological stance of the authorial implications

1.8. Outline of the Study

The study was composed of five chapters as follows:

Chapter One, Introduction: This chapter presents the topic of the study and background of the study. In addition, it explains the purpose of the study. Chapter one both defines the problem and identifies the research questions. It explains the significance of the study. Finally, it explains the method.

Chapter Two, Literature review: In the second chapter, both discourse and discourse analysis are defined. Their function and main aims are discussed in the light of interpretations made by distinguished linguists. Ernest Hemingway, his life and his literary style are introduced. In addition, application of discourse analysis into literature is discussed and theoretical background information about pause and silence relationship is given.

Chapter Three, Methodology: In the third chapter, the methodology is explained to reveal its adoption in the process of the analysis of the short stories. In the fourth chapter, selected short stories are analysed by examining pause samples collected from the

texts. The short stories are divided into three groups. The first two groups relate to Ernest Hemingway's major themes and discuss silence as psychological resistance and declaration of nothingness. The others examine silence as an ideological stance.

Chapter Five, Conclusion: The final chapter presents a general overview of the study. It includes the conclusions which have been drawn from the analysis of the short stories. Moreover, the final chapter has tried to suggest new approaches for further studies.

CHAPTER TWO

2. LITERATURE REVIEW

2.1. Introduction

This chapter will focus on Ernest Hemingway's short stories with relevant references to his life that includes his political stance and the motif of silence. Additionally, this chapter will also provide theoretical information about discourse, discourse analysis, and its function in context of literature. This chapter deals with pause and turn-taking mechanism and tries to examine them linguistic and discursive elements. In this context, this chapter will show how they contribute to the language of literature.

2.1.1. The Origins of Ernest Hemingway's Themes to be Analysed in the Study

As stated earlier, this study examines silence in the selected short stories by Ernest Hemingway, in the framework of three themes: Declaration of nothingness, psychological resistance, and political stance. These themes are highly relevant to Hemingway's personal life experience as a writer and a reporter. This section tries to clarify the origins of The Themes.

2.1.2. Silence in the Discourse of Hemingway's Stories

Hemingway's texts usually refrain from conveying the meaning explicitly. According to Manolov (2007: 1-2), "Hemingway provides quite detailed accounts of the genesis of some of them, and of his creative process. He stresses that in many stories he starts out with experiences and people he is familiar with, and then transforms the autobiographical information into fiction" .

Hemingway's characters are portrayed as having a certain degree of the power of silence wrought by his writing style with authentic and plain flavour and special features. Van Wyck Bienduga (1999) expresses the dialectical relationship between Hemingway as author and his characters:

"There is a psychological, a philosophical, and an experiential relationship of Hemingway to his heroes, which is subjectively expressed by Hemingway's subconscious sense of well-being, which is manifested over time through his personal identification with his characters. Documentation and discussion will show that Hemingway uses many of his own life experiences to subjectively express the emotional and the philosophical attitude of his characters, revealing his own well-being at the same time" (p. 1).

Similar to other modernists, Hemingway underlines that language and style may transcend reality. Hemingway stresses the traits of transcendentalism. Moreover, "These philosophical traits are evident in Hemingway's formal and personal writing, as well as evident to those who encountered him on a personal basis" (Van Wyck Bienduga, 1999: 13). Therefore, it can be said that Hemingway's language style including pauses indicates thematic suggestions in terms of discourse.

2.2. Discourse

People have had a natural tendency to communicate with each other since ancient times. According to Durkheim and Mauss (2009: 49), "things were thought to be integral parts of society, and it was their place in society which determined their place in nature". People's process of naming *things* which they observe in nature has been a part of social life for ages. First of all, a person has to talk in order to name a thing. This speech creates a message which is most probably directed to another person.

Actually, discourse is not only about words. Many linguists define discourse as a social mechanism although scholars of other fields define it from different perspectives. Johnstone (2002: 2) regards discourse as "actual instances of communicative action in the medium of language". Salkie (1995: IX) regards discourse as "a stretch of language that may be longer than one sentence". Beard (2003: 15) proposes that "the word discourse has various meanings in English studies". Schiffrin et al. (2001: 1) classify discourse into main categories: "(a) anything beyond the sentence, (b) language use, and (c) a broader range of social practice which includes non-linguistic instances of language".

As it can be understood from the descriptions given earlier, a single definition cannot be assigned to discourse. Still, Foucault (1977) stresses the social function of discourse by describing it as "a socially constructed knowledge of some social practice" (as cited in Leeuwen, 2008: 6). As Barker and Galasinski (2001: 64) mentions, "there is an interactive or dialectal relationship between discursive practices and the contexts in which they occur". Leeuwen (2008: 6) briefly describes this relationship between discourse and social practices which are "socially regulated ways of doing things":

"As discourses are social cognitions, socially specific ways of knowing social practices, they can be, and are, used as resources for representing social practices in text. This means that it is possible to reconstruct discourses from the texts that draw on them. They not only represent what is going on, they also evaluate it, ascribe purposes to it, justify it, and so on, and in many texts these aspects of representation become far more important than the representation of the social practice itself".

Thus, it can be asserted that discourse in the texts under consideration go beyond mere portrayal of the events; rather, it overwhelms representation by deconstructing what is already monitored and reconstructing the events with myriad implications, and ephemeral yet striking connotations of the scenes that are characterized with ubiquitous

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silenced moments. So, the discourse used in Hemingway's stories overcomes sole representation combining it with a certain degree of evaluation and assimilating it with a serious sense of justification.

2.3. Discourse Analysis

As Wodak and Meyer (2001: 4) state that the history of systematic discourse studies started, "by chance and through the support of the University of Amsterdam, Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen and Ruth Wodak spent two days together, and had the wonderful opportunity to discuss theories and methods of discourse analysis". Holtgraves (2002: 92) underlines the fact that "the primary aim of discourse analysis is to bring to light the structural properties of talk". Barker and Galasinski (2001) points out the implementation process of discourse analysis:

> "To conduct discourse analysis means that the investigation of language is required to go beyond the boundaries of the syntactic or semantic form of the utterance. While aware of the lexico-grammatical resources of the language-system, we shall also be interested in their functions within the utterance as well as the utterance's functions within its context" (p. 63).

Teun A. Van Dijk (1997: 29) attempts "to summarize some of the basic principles of "doing" discourse analysis". According to Van Dijk (1997), discourse analysis tends to examine written or verbal text. Local, global, cultural and social contexts should be evaluated as a constitutive part of discourse. Additionally, it should be considered that language users are not only individuals, they also belong to a social circle. The flow of discourse is linear and sequential, that is, the units of discourse have definite functions with respect to previous ones. Van Dijk (1997) concludes his summary with this paragraph:

"Discourse analysis thus moves from macro to micro levels of talk, text, context or society, and vice versa. It patterns, or bottom up, beginning with general abstract sounds, words, gestures, meanings or strategies. And perhaps most importantly, discourse analysis provides the theoretical and methodological tools for a well-founded critical approach to the study of social problems, power and inequality" (p. 32).

According to Wooffitt (2005), researchers or scholars should be careful while analysing discourse because of the complexity of discourse. Wooffitt (2005: 165) explains the complexity: "It is an integral dimension of the way humans engage in a primordial activity: interaction with other humans". Although studying discourse is a complex process, it requires a systematic and organized methodological approach.

According to Cutting (2000: 3), "the approach to discourse analysis and the interpretation of verbal social interaction used in the study is eclectic: It draws from both philosophy and sociology". Discourse analysis has a strong relationship with other disciplines. It has a wider interaction range, for analysing discourse does not only mean word examination. Discourse analysis,

"draws from philosophy, in that it is based on pragmatics (Grice, 1975; Leech, 1983; Levinson, 1983). It draws from sociology and anthropology, in that it is based on the functional principles of interactional sociolinguistics (Goffman, 1963; Gumperz, 1982; Tannen, 1986), the ethno-methodological principles of conversation analysis (Garfinkel, 1967; Jefferson, 1978; Sacks, 1972; Schegloff, 1968) and the structural principles of variation analysis (Labov, 1972)" (as cited in Cutting, 2000: 3).

The main strategy of discourse analysis "is to examine in great detail actual verbal interactions" (Holtgraves, 2002: 91). Actual verbal interactions are recorded into text and "These recordings are then transcribed, keeping as much detail (e.g., overlap talking,

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pauses, breathiness, word and syllable stress) in the transcription as possible" (Holtgraves, 2002: 91).

According to Johnstone (2002: 4) "Divisions can be made according to who is talking, for example, where the paragraph boundaries are, when a new topic arises, or where the subject ends and the predicate begins". Johnstone (2002) continues discussing her thoughts on this perspective of discourse analysis:

> "Discourse analysis is thus a methodology that is useful in answering many kinds of questions, both questions that linguists traditionally ask and questions asked by people in other humanistic and social-scientific disciplines. All uses or discourse analysis result in descriptions, but the end goal of discourse analysis is not always simply description of the status quo but social critique and, sometimes, intervention. For example, the exploratory analyses of various texts from a museum exhibit that were used in this chapter as examples some of the things discourse analysis can uncover resulted both in explanations of how a museum's talk to the public can be designed and how it can be effective, and in critiques of some aspects of how the museum chose to represent itself and its audiences (p. 30)."

Johnstone (2002) regards discourse analysis as a considerably systematic mechanism. What is more, "sensitive discourse analysts should always be casting critical eyes on their own process of analysis and on the situation they study, whether or not methodological or social critique is die end goal" (Johnstone, 2002: 29). Johnstone (2002) clarifies this:

> "Discourse analysis has shed light on how meaning can be created via the arrangement of chunks of information across a series of sentences or via the details of how a conversationalist takes up and responds to what has just been said. Discourse analysis sheds light on how speakers indicate their semantic intentions and how hearers interpret what they hear, and on the cognitive abilities that underlie human symbol use" (p. 6).

According to Chafe (2001: 673), "a basic challenge for discourse analysis is to identify the forces that give direction to the flow of thoughts". Holtgraves (2002: 89) reinforces this idea, "people take turns speaking, their utterances generally address the same topic, and misunderstandings are often handled quickly and easily, and so on". Chafe clarifies the topic issue by stating the fact that "a first step in discourse analysis can be to listen to a recording of a conversation with the goal of identifying topics, segments of discourse during which one or more of the speakers talk about "the same thing" (Chafe, 2001: 674).

Chafe (2001: 677) suggests a "ubiquitous schema for narrative topic development whose maximum components". Chafe (2001) lists the components as follows:

- Summary
- Initial state
- Complication
- Climax
- Denouement
- Final state
- Coda

Chafe (2001) clarifies functions of these components:

"An opening summary may or may not be present. Closer to being obligatory is the presentation of an initial state that gives the topic a spatiotemporal and/or epistemic orientation. The complication section disturbs the initial state with events that lead to a climax, an unexpected event that constitutes the point of the topic, the reason for its telling. The denouement then provides a relaxation toward a final state in which new knowledge provided by the climax has been incorporated. There may or may not be a coda, a metacomment on the topic as a whole" (p. 335).

This schema indicates the essential components of topic development process that has a crucial function for analysing discourse. The method of discourse analysis is complex and cannot be properly carried out without extensive application of some process. The topic development process is a key method for this extensive application and is going to be used in the analysis section of this study.

When analysed, it can clearly be observed that silence can identify a psychological process as a pattern. However, this raises the methodological question of how it is possible to give an account of what is not being said. During silence, the character naturally does not say anything, but this does not mean that the character does not produce any message. This silence can be transformed into a certain effect in the mind of the addressee. Considering the above, it can be asserted that silence is a social action that can be created by any language user or writer, communicating within social and cultural contexts. As it has been mentioned earlier, the present study aims to discuss the function of silence as a pattern in constructing main themes in Ernest Hemingway's short stories. These themes are nothingness, psychological resistance, and ideology.

2.4. Discourse Analysis within the Context of Literature

The main aim of discourse analysis is to examine any written or spoken language notion, such as a conversation or a novel. Discourse analysis has diverse dimensions. For instance, Van Dijk (1985: 11) states that discourse analysis aims at "the revelation of underlying personal or social patterns as they are expressed or indicated by text and talk, as in the ideological analysis of discourse, the methods of psychology, or the simulation programs of artificial intelligence". Accordingly, it can be said that discourse analysis has a wider area of subjects which need to be scientifically examined.

Many scholars from different cultures have applied discourse analysis to literature. The most remarkable ones are Van Dijk (1995; 2001), Brown and Yule (1983), Gee (1999), Wodak (2001, 2011), Woofit (2005) and Johnstone (2002).

Yemenici (1995) analyzes Turkish, British and American oral narratives randomly chosen from texts. She uses discourse analysis as a method in order to examine these selected narratives in a cross-cultural framework. Gündüz (2004) examines Jean Rhys' *Wide Sargasso Sea*, Virginia Woolf's *Mrs. Dalloway* and Doris Lessing's *The Golden Notebook* from the perspective of woman and depression. The analysis of feminist discourse is discussed by Gündüz as in order to express the threat of social and religious oppression that has been integrated into the afore mentioned novels.

Çoban Döşkaya (2001) analyzes a number of texts addressing the contemporary political situation of USA. Using critical discourse analysis as a method, she searches for the impacts of power and ideology on political conversations. Çeliktaş (2004) chooses sixteen short stories of Sabahattin Ali. Her main focus motivates on the characters of these selected short stories. The analysis of the characters' discourse during the process of critical discourse analysis demonstrates that Ali depends on his political thoughts in his short stories.

Calvo (1990) examines dialogues between the fool and the master from the standpoint of power relations. Discourse analysis serves her as the method, and she finds out an ideological ground in Shakespearean fool-master dialogues. Hanke (2004) applies a classical method of discourse analysis to the protagonist discourse in English, Russian and German Fiction. Hanke points out remarkable similarities among these culturally different types of fiction thanks to discourse analysis. Obeng and Hartford (2008) edit *Political*

Discourse Analysis, a collection of six articles trying to examine the effects of discourse analysis in political texts. The book consists of examples from not only political documents but also novels, poems or plays written in a political context.

McCarthy (1991: 5) suggests that "discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used". These contexts are responsible for creating different kinds of discourse analysis such as critical discourse analysis, textually oriented discourse analysis or social linguistic analysis. Fairclough (2003) compares textually oriented discourse analysis, named by himself, with classical discourse analysis, and he states that his theory is more socially and textually oriented than classical discourse analysis. Furthermore, scholars and writers studying critical discourse analysis emphasize their interest on hidden ideological framework in text or conversation. According to Fairclough and Wodak (1997):

> "CDA sees discourse-language use in speech and writing-as a form of 'social practice'. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s) which frame it: the discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned-it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people" (p. 258).

From this perspective, it can be said that critical discourse analysts dealing with the ideological analysis of discourse mainly focus on object or social identities. On the other hand, "social linguistic analysis is constructivist and text-based" (Philips and Hardy, 2002: 22). Shegloff (1997) expresses a number of differences between discourse analysis and critical discourse analysis:

"As might be expected, these contrasts are not rhetorically neutral but are designed to illustrate the strengths of the former, and the weakness of the latter. Shegloff' s prime complaint is that critical theorists claim to know how power is accomplished within talk but do not bother to study the mechanics of conversation. Shegloff's contrast between the priori biases of critical analysis and the empiricism of conversation analysis is related to another claimed difference. Critical analysts supposedly impose their own terms on the object of analysis, while conversation analysis is based on the terms of the participants". (as cited in Billig, 1999: 545).

This study aims to explore what lies behind the characters' search for self-identity and to what extent their silence serves to underline the intended message. Furthermore, the technical background and the method of analysis offered by discourse analysis will be used in this study. In other words, discourse analysis whose concentration is mainly on certain linguistic verbal expressions and discursive patterns in a text can provide a useful methodology.

2.5. Relevant Studies on Usage of Discourse Analysis on Written Texts

This section presents previous studies carried out both abroad and in Turkey with the aim of providing a basis for this study. All studies reflect examples presenting usage of discourse analysis on texts.

2.5.1. Relevant Studies on Usage of Discourse Analysis on Texts Abroad

Morse (1991) argues the origins of metacriticism and materiality in *The Winter's Tale*, one of Shakespeare's masterpieces. Discursive elements from the play are analysed in order to find out to what extent medieval discourse has dominated the play, despite *The Winter's Tale* belonging to the Elizabethan-Jacobean court. Morse (1991) explains his study:

"Situated in a moment when the analogical universe of medieval discourse is already in decline, and the emergent discourse of analysis and referentiality has clearly, if incompletely, begun to emerge, Shakespearean drama reveals these epochal shifts in the dynamic tensions and energies of its own conflicting modes of representation" (p. 299).

Silverstein (2013) traces the signs of cultural facts in history of humanity. In this context, the study examines "normatively appropriate and socially effective semiotic interactions" (Silverstein, 2013: 327). Silverstein analyses semiotic material examples from different genres including discursive elements. At the end of this analysis period, Silverstein (2013: 327) proposes the fact that "culture is a socio-historically contingent wave phenomenon immanent in social practice dimensionalized by semiotic characteristics". Silverstein (2013: 327) has named this process as "signification— circulation—emanation".

Mattei (1998) investigates whether all of the citizens are exposed to equal facility of being represented within the political system of United States. In order to determine this statement, "discourse analysis is applied to the language used in the 1990 hearings conducted by the U.S. Senate Committee on the Judiciary of the nomination of Judge David H. Souter to Associate Justice of the Supreme Court" (Mattei, 1998: 440). This study contains further empirical observations proposing "that the effectiveness of the women's testimony is undermined by senators' responses" (Mattei, 1998: 440). Results show that women do not have enough time to declare their political thoughts due to discriminatory attitudes. As a result, Mattei (1998: 440) shows by using discourse analysis "democratic theory does not always hold in [discursive] practice in the United States".

Howell (1986) carries out a study investigating the performative folklore or ethnography of speaking. The study tries to develop the ideas asserted by the

ethnographers of speaking. The study depends on the data collected among the Chewong, an aboriginal group in the Malay Peninsula. Discourse analysis was used for examining all notions of formal speech acts of a society as a total discourse; studying each genre in its relation to the others. Therefore, myths, songs and spells were all examined according to a set of criteria. As a result, it has been found that the spells have a synthesising position. Contrary to this, myths and songs emerge as wholly contrasted. These results demonstrate that while myths and songs are constitutive of traditional knowledge, songs and spells are instrumental in achieving action.

Meyer, Bromley and Ramirez (2010) examine the usage of notions about human rights in secondary school course books. They have used the data collected from 465 textbooks of 69 countries. Discourse analysis is used to study the data. As a result, "the authors have found a general increase in human rights discussions, especially since 1995" (Meyer et all, 2010: 82). In this context, they have determined that textbooks belonging to social courses include more significance than history books. The authors have also found that "there is less human rights emphasis in books that discuss national, rather than international, society" (Meyer et all, 2010: 82).

Skura (1989) argues that Shakespeare's *The Tempest* includes examples of colonialist discourse. In order to find out elements from colonialist discourse, Skura uses discourse analysis as the method of the study. Skura points out the characters of the play, especially Caliban. According to study, Caliban has been characterized a man acting as a child by Shakespeare and Caliban's childish discourse has a special meaning comparing Caliban's presence with colonialist world. As a result, Skura stresses that "Shakespeare's assimilation of elements from historical colonialist discourse was neither entirely isolated from other uses or innocent of their effects" (Skura, 1989: 69). Additionally, Skura

underlines that discursive elements constitute the first English example of fictional colonialist discourse.

Greene (1984) examines Machiavelli's *Prince* from the standpoint of its discursive features. The study compares two papers written by Richard Helgerson (1986) and John M. Perlette (1987). Discursive assignments put forward by these studies are the main subject of comparison. Greene has concluded that *Prince* is such an ideological product, reflecting a discourse style about relations of power.

2.5.2. Relevant Studies in Turkey

Tezcan (2006) carries out a study analysing the cooperative groupworks in language classrooms and the management of interaction growth by these group studies among the learners. The impacts of interaction on the use of follow-up moves in the conversations of learners in a language acquisition atmosphere of English as a foreign language at a secondary school in Turkey, was also examined in the study. The linguistic and discursive data was collected by means of classroom observation, observation of speaking tasks during the cooperative groupworks of the students in class, video-recordings of their dialogues and written transcripts of the recordings. The dialogues were videotaped, before the cooperative groupworks in the class, and then after the groupworks. Then their transcriptions were analysed to find out whether the cooperative groupworks increased their use of follow-up moves in their use of the target language. According to the results determined by discourse analysis, six pairs of students increased the use of follow-up moves and presented a development.

Uğurel (2004) carries out a study analysing discursive elements of Alice Walker's *The Color Purple*. The linguistic elements were examined in order to reveal the author's

intentions and hidden messages concerning the novel's main character's individual growth. The study gives detailed information about discourse analysis, which has been determined to be the method of the study. After the introduction of the linguistic elements which are utilized, Walker's discourse is discussed briefly. In the last chapter of the thesis, the novel's literary form, some amazing characteristics of the author's language and the style followed during the analysis are discussed.

Karataş (2008), reading *Arabian Nights*, attempts to device a model of textual analysis from the perspective of discourse analysis, referred to as the appropriate method for deciphering the text structure lying beneath narrative discourse. In the first chapter, his study presents basic information on the main terminology of discourse analysis and standards of textuality. After reviewing the evolution of discourse studies, he elaborates on the signification procedure of the texts from discursive point of view. Cohesion, coherence and intertextuality, for example, have been discussed in the study. At the analysis level, discursive elements from selected stories from *Arabian Nights* are analysed and their text structures are unearthed.

Şimşek (2006) carries out a study whose main purpose is to state a functional approach to the study of texts. Additionally, this study aims to develop the EFL students' critical reading skills in order to make them understand and assess the motives of the writers. Two Gothic stories, *The Black Cat by Edgar A. Poe* and *The Mortal Immortal Mary W. Shelley* were chosen to be examined under the framework of the functional grammatical analysis. When the linguistic elements collected by mentioned works are analysed, it has been found that Edgar Allan Poe used certain circumstances more frequently to disconnect arguability from the particular participants and to supplement the

experiential content of the story by providing evidential data about the circumstances in which the events took place.

Aydemir (2010) studies *Gencine-i Adalet*, written by Katibi in the beginning of the 17th century. *Gencine-i Adalet* is a literary work whose pages consist of twenty one lines and three-hundred and sixty pages of prose, written in an authentic style. It also includes some poems written by Katibi. *Gencine-i Adalet* consists of crucial discursive elements presenting a rich content of governmental perception and power struggles which happened in Ancient Anatolia. In the study, discursive elements are divided into three categories based on features of spelling, phonetics and morphology. These elements are analysed in the framework of political power. 2305 words from the work have been analysed to discuss the theme of political power and its discursive effect on the work.

Stressing that discourse analysis has become a popular issue in language learning and teaching in recent decades, Doğruer (2010) aims to find out the effects of critical discourse analysis in second language education by discussing its useful aspects in the English language teaching curriculum. In order to reach this aim, both qualitative and quantitative research methods were employed in the study. According to the results of the study, when dealing with discourse analysis issues, a course can be a useful process in English language teaching departments. The application of a course designed according to the norms of discourse analysis may enhance the development of the students' performance levels. The study also states that a course designed according to the norms of discourse analysis broadens the students' horizons in the sense of both linguistic studies and language teaching.

CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

This chapter presents the nature of the study and introduces the selected stories of Ernest Hemingway. This chapter also contains a description of the methods relevant to the examination of turn-taking mechanism and pause in selected short stories by Hemingway. The interactive arrangement mentioned earlier can be illustrated in Figure 1:

This study aims to analyse how turn-taking processes in conversations take place and to what extend pause and turn-taking lead to silence in Hemingway's short stories. Some discursive elements, which are mainly turn-taking and pause, are employed by Hemingway in order to express attempted themes and meanings which are grouped in this study under the names of psychological resistance, declaration of nothingness and ideological stance. Therefore, this study discusses silence which is created by pause and turn-taking mechanism with regard to relationships between discursive elements and the attempted effect of Hemingway's short stories. This chapter outlines discourse analysis concepts, introduces necessary terminology, and discusses the interpretation and critical reading of Hemingway's short stories.

Figure 1: Tree of Silence
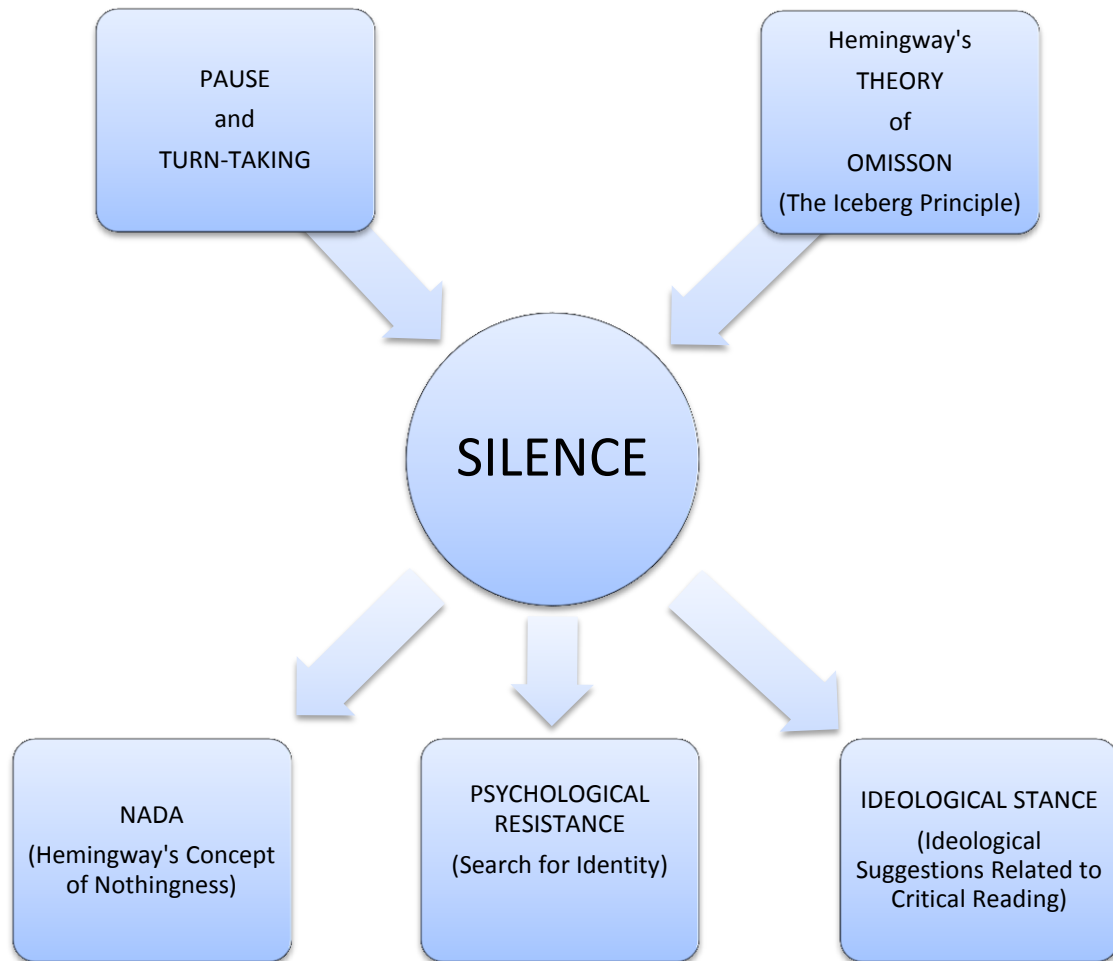
3.2. Nature of the study

This study tries to explore the fact that silence, as a recurrent pattern and motif, plays a central role in constructing certain themes which contribute to the plot of Hemingway's short stories. In this context, discourse analysis has been used in order to examine Ernest Hemingway's selected short stories.

The nature of this study can be clarified under two frameworks. The first framework defines the origins of Hemingway's themes which relate to silence. The second perspective describes how these themes can be examined through discourse analysis.

Additionally, it clarifies which discursive elements can construct a linguistic bridge between silence and the themes.

3.2.1. Hemingway's World and The Silence of Being "Lost"

Having a minimalist style, Hemingway uses many different structures and forms in his stories. Many of his short stories convey similar underlying messages and explores analogous themes with different plots, scenes and characters. There are some recurring themes in his work such as alienation from society, self-isolation, compensation for powerless characters. These recurring themes are seen to be brought about by his deliberate use of pauses and its effective outcome of silence.

Silence in his stories paves way for Hemingway's *theory of omission*, which can be referred to as his essential principal in writing style. In *Death in the Afternoon*, a book almost as much about writing as about bullfighting, Hemingway discusses the importance of leaving things out of a work of fiction. The idea is also known as or closely associated with his *"iceberg principle"* (Oliver, 2007: 545). According to *The Ernest Hemingway Primer (2009)*, the principle entails ultimate economy in the language of narrative. With this omission, it is aimed that the literary effect of the short story can be enhanced by the writer. Additionally, the writer, as a self-conscious agent, has an increased awareness of the omission for economy. Besides, the writer makes sense reader the omission in order that the reader a catch the intended meaning when sensing the omitted elements. In this context, Manolov (2007: 5) states that, "the technique of omission thus brings to the short stories a philosophical dimension, making them expressions of the wisdom and knowledge of their author, but also of something essentially unknowable directly, metaphysical in nature". One of the best examples is in the short story, *Soldier's Home*, where *theory of omission* is used. In *Soldier's Home* at the background are five bloody battles in World

War I, battles of Soissons, Champagne, Belleau Wood, Saint-Mihiel, and the Argonne, where Harold, the main character, fought with the U.S. Marines. It is observed that even though these places are named, the details of the battles are carefully omitted. Oliver states that

> "Hemingway must have felt that if he wrote the story well enough, the reader would understand that Krebs's terrifying war experiences were the cause of his lethargy and depression after he returns to his Oklahoma hometown" (Oliver, 2007: 545).

The Origins of Hemingway's *iceberg principle* goes back to his days of Paris. When Hemingway turned back to Europe, "his life was changed by his association with the new intelligentsia of Paris; the famous, the budding writers and artists, as well as the old masters whose company he sought out for advice, criticism, and influence" (Van Wyck Bienduga, 1999: 5). This group of famous and the budding writers and artists has been remembered as *The Lost Generation* which Gertrude Stein proclaimed as "All of you young people who served in the war. You are a lost generation" (Hemingway, 1996: 29). The term, *Lost Generation* has become a widely popular term, which "refers today, albeit loosely, to American writers who spent some time in Europe between the World Wars" (Monk, 2008: 1). The American Artists, regarded as the members of Lost Generation, are mainly John Dos Passos, Gertrude Stein, Ezra Pound, Scott Fitzgerald and Ernest Hemingway.

When Ernest Hemingway asked Ezra Pound whether or not he read his writings; "Pound characteristically offered him some very specific, concrete advice" (Greaney, 2005: 65). What is more, Manolov (2007: 6) suggests that "Hemingway's reluctance to create explanatory discourse for his literary works reflects his adherence to the advice Gertrude Stein gave him". As Greaney (2005) stresses, the numbers of vocabularies

reduced in literary texts because of the minimalist style, which stemmed from the psychological destruction of the First World War. In this respect, Greaney (2005: 139) underlines: "What replaced them were not only the names of streets, towns and rivers but silence". The literary circle representing post-war generation preferred silence, which can be defined as "A lengthened transition space results in a silence in the talk" (Liddicoat, 2007: 79). Hence, it can be proposed that silence is a significant pattern which can be observed in most of Hemingway's stories.

3.2.2. Hemingway's Characters, Themes and Silence

Hemingway's characters tend to search for self-identity. Garwick (1999) emphasizes this relationship between identity and society,

"The interconnectedness between the individual, nature, cosmos, and society are doomed to failure. Clearly, the texts and paintings of Twain, Dos Passos, Hemingway, and Hopper treat self-identity in very different ways. Each, however, sees the quest for self-identity as a way to reveal the changing relationship between the individual, nature, cosmos, and society" (p. 13).

In this sense, it can clearly be expressed that silence, as a pattern, undertakes crucial duties which includes reinforcing construction of different themes with the help of the theme of identity. Silence is an important pattern for Hemingway's writing as he uses silence while narrating his characters' search for self-identity.

3.2.3. Hemingway's Themes

In Ernest Hemingway's works, the character that is searching for self-identity experiences storms in his or her inner psychological world and resists against the pressure stemming from the outer world. As a pattern, silence reinforces this resistance which brings the character into the sense of nothingness. Psychological resistance and

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nothingness are common themes that can be observed by any Hemingway reader. Furthermore, Hemingway uses certain discursive elements that reveal silence in order to inject his political opinions into the story.

In short stories written by Hemingway, such as "*Big Two-Hearted River*, *Now I Lay Me*, *A Clean, Well-Lighted Place*, *The Short Happy Life of Francis Macomber*, and *The Snows of Kilimanjaro*—the real question is the reliability of the self" (Benson, 1969: 16). These stories analysed in latter chapters of this study are remarkable representatives of Hemingway's minimalist writing style. Greaney (2005) briefly mentions relationship between Hemingway stories and the theme of silence by giving an example derived from Hemingway's *In Our Time (1925)*,

> "The idea of silence is foregrounded as an important element in expression and becomes not merely a phenomenon that appears when nothing else does, but an element which can be consciously and deliberately included. Indeed, silence, understatement's logical conclusion, helps inform the definition of the minimalist theory of omission. Throughout In Our Time there are examples where silences seem the only possible reaction by its characters what can be said in the face of such events? In 'The End of Something', Nick cannot speak to Marjorie until pressed and event then he remains inarticulate; in 'The Doctor and the Doctor's Wife', Dr. Adams can only react to Dick Boulton's threats with silence, as he turns and walks home; when the psychologically and physically scarred Nick Adams finds himself in the forest alone in 'Big Two-Hearted River', he finds regeneration in the woods: 'His voice sounded strange in the darkening woods. He did not speak again" (p. 139)

Trying to develop the feeling of anxiety, Hemingway used silence in order to enhance the meaning in his short stories. Wayne Booth, in his work, *The Rhetoric of Fiction (1961)*, "discussing the subject of authorial silence, notes that in the works of many modernist writers, including Hemingway, the author and reader may meet, like

Voltaire and God, but they do not speak" (Quoted in Manolov, 2007: 18). Hemingway's authorial silence is a tool for constructing themes in his stories which do not include any sign of authorial commentary, but can only be imagined by the reader.

Bloom (2005: 34) defines *Nada* as "one of the recurring symbols in the work of Hemingway". In addition to this definition, Bloom (2007: 97) regards *nada* as "nothingness and meaninglessness". In *A Clean, Well-Lighted Place*, Hemingway's one of the widely known stories, it can be observed the best description and example of what underlies Hemingway's world of nothingness:

> "Turning off the electric light he continued the conversation with himself. It is the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada. Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada. Hail nothing full of nothing, nothing is with thee. He smiled and stood before a bar with a shining steam pressure coffee machine.
> "What's yours?" asked the barman.
> "Nada." (Hemingway, 1944: 354-355)

As mentioned in *The Ernest Hemingway Primer (2009)*, Hemingway's characters are lost,

> "and restless men, do not like the daytime, often will sleep through the day. The darkness of the night represents nothingness, the state in which things will be when one is dead, absolute oblivion.

Darkness and sleep must be avoided, for in these states there is nothingness, *Nada*. Hemingway's discourse on *nada* is his way of exploring the darker side of his spiritual self" (p. 7).

The pattern of silence is the most powerful fellow of *nada*. The old man, hero of *A Clean, Well-Lighted Place* not only sits on the bar chair in the mood of nothingness; he is also silent.

3.2.4. Hemingway, Politics and Silence

According to Kinnamon (1996: 157), "Hemingway had a serious interest in politics during his entire adult life". Different authors, critics or Hemingway's biographers regarded Hemingway's understanding of politics in different ways. For example, according to Reynolds (1986: 194): "Never a radical, Hemingway became apolitical and remained so for the rest of his life" making him "one of the least overtly political writers of his generation". On the other hand, Donaldson (1977: 123) asserted that Hemingway is a supporter of "the ideas of conservative Republicanism". Kinnamon (1996) outlines Hemingway's various political testimonies. Throughout his life, especially in his journalism years, Hemingway witnessed important political events that created remarkable impact on history of the world:

> "Covering post-war conferences, conflicts, and tensions, the young journalist wrote knowledgeably about the World Economic Conference in Genoa, the rise of fascism in Italy, the effects of runaway inflation in Germany, Mustapha Kemal and the evacuation of Constantinople and Thrace, Franco-German tension in the Ruhr, the revolutionary unrest in the European proletariat, and occasionally about Canadian and American political issues" (pp. 150-151).

Hemingway does not state a dogmatic stance to any ideology or political faction; however, he insistently stands against totalitarian regimes and supports democratic thought and actions. On the other hand, "to his painter friend Waldo Peirce at the end of

1927, he denounced dictatorships in both Italy and Primo de Rivera's Spain" (Kinnamon, 1996: 151). Categorizing Hemingway within sharp limits of any ideology is a hard and polemic process, but as Kinnamon (1996: 168) states, it can be said that "Despite his individualism and his distrust of politicians, Ernest Hemingway was always on the left".

3.2.5. Conclusion

Hemingway's writing style was inspired by various sources: Warfare, soul of exploration, war veterans or the lost generation. His renowned prose style: "plain words, simple but artfully structured syntax, the direct presentation of the object – lends itself particularly to small-scale, concentrated effects" (Scofield, 2006: 139). The commonality of these sources is that all of them represent moments in Hemingway's own life. No matter how chaotic and riotous the times of Hemingway are, he prefers to remain silent in order to express himself intensively. Hemingway's popular methods, *the iceberg principle* and *nada philosophy* directly refer to Hemingway's literary method: silence as a pattern which depends on the principle of expressing and uncovering any idea by silencing. Besides, silence serves as a corner stone to what Hemingway wrote. Thanks to pause and turn-taking, he both constructed the themes of nothingness and psychological resistance and declared his political inferences.

3.3. Linguistic Elements to be Analysed in the Short Stories of Hemingway

Discourse Analysis has a crucial importance in terms of demonstrating the relationship between linguistic elements and the central message of a text. In this sense, "pauses may also signal uncertainty, lack of confidence, or may be used by a speaker to create suspense, or to highlight something about to be said" (Herman, 1995: 96). Leech and Short (1981: 162) clarifies the fact that "the voiced fullers *er* and *erm,* for example,

are useful delaying devices, so that we are able to continue holding the floor while we think of what next to say". According to Brown and Yule (1983: 161), "one obvious advantage of working with pauses is that they are readily identifiable and, apart from the very briefest "planning" pauses, judges have no difficulty in agreeing on their location. They are, furthermore, amenable to instrumental investigation, hence, measureable".

This study proposes that pause and turn-taking, as linguistic elements, and silence whose literary effect can be observed in most of Hemingway stories have a linguistic bound. Hence, turn-taking mechanism and pause are investigated in selected short stories by Hemingway in order to disclose the hidden side of Hemingway's iceberg. Wider description identifying the bound among silence, discourse analysis, turn-taking and pause will be provided in the section of data analysis instruments.

3.4. Research Questions

As it has been declared in the introduction, this study has two groups of research questions. The first, main question will examine the role of silence as a pattern in constructing the following themes: Declaration of nothingness, psychological resistance, and ideological stance. The second group of questions are the cooperative questions, which will be asked to address the main question.

3.5. Sample of the Study

The analysis part of this study has been divided into three sections. As mentioned earlier, silence is regard as a pattern in this study and is examined by means of analysing turn-taking mechanism, especially pause as discursive elements in the selected short stories. The titles of the sections are declaration of nothingness, psychological resistance, and ideological stance. The selected Hemingway stories are examined under the headings

which they are related to. Every selected short story has its own title and a brief synopsis of the story is relayed.

3.5.1. Declaration of Nothingness and Hemingway's Stories

In the first section, silence is examined under the theme of silence as declaration of nothingness whose sources are stemmed from Hemingway's *nada philosophy*. Hemingway's three short stories are examined in this section. They are *A Clean Well-Lighted Place (1933)*, *Old Man at the Brigde (1938)* and *Soldier's Home (1925)*. This section focuses on turn mechanism stating that pause and the silence which is created by pause are integrated into some stories of Hemingway by Hemingway's himself, in order to express the feeling of nothingness dominating the heart and life of his characters.

3.5.2. Psychological Resistance and Hemingway's Stories

In the second section, it is proposed that Hemingway also uses pause as a discursive element to express his characters' psychological background, and as a method of recovering after hard psychological situations. Hemingway's characters remain silent to take control under hard psychological situations. This silence is not an escape; rather, it is type of a resistance against the outer world in which the character is surrounded by. The name of this section is silence as psychological resistance. Hemingway's three short stories are examined in this section. They are *A Natural History of the Dead (1933)*, *The End of Something (1924)*, and *The Three Day Blow (1925)*.

3.5.3. The Framework of Ideological Tool in Hemingway's Stories

The last section is organised according to Ernest Hemingway's unique ideological world. This section asserts that another reason why Hemingway uses pause in his short stories is that he wishes to reflect his ideological thoughts in a literary and mystic way. Hemingway's three short stories are examined in this section. They are *The Capital of the World (1938)*, *At the end of an Ambulance Run (1918)* and *The Revolutionist (1924)*.

3.6. Data Analysis Instruments

3.6.1. Silence, Discourse Analysis, and Turn-Taking

Creating dialogues is the best way for a writer to convey intended messages to the target audience. Dialogues not only consist of words or phrases, but they may also include gestures, mimes, nods or other non-verbal process. Silence is one these non-verbal processes. No matter how silence refers to lack of audible sound or any absence of communication, "recent studies recognize that the multiplicity of types of silence throws into question a definition of silence as merely the absence of speech" (Hirsch, 1992: 460). It is clear that silence has diverse definitions and dimensions. In terms of discourse analysis, silence must be examined within the context of turn-taking mechanism.

Holtgraves (2002: 89) mentions utterances: "Our utterances always occur, not in isolation, but in the context of the utterances of other people. Because of this, one's talk is not a result of a single individual—one cannot just say whatever one wants whenever one wants to say it—but rather the result of two or more people jointly engaging in talk". According to Herman (1995: 19), "when someone speaks, they take a turn at speech, and when speech alternates, turns alternate as well". From time to time, "a turn can be a single word, at other times it may be quite a long sentence. A recipient cannot tell simply on the

basis of length of utterance when a turn will end" (Liddicoat, 2007: 53). It can be considered to be important from the standpoint of the function which turn-taking mechanism contributes to the meaning in fiction.

One of the most extraordinary features of conversations is how orderly they are. Content of a conversation becomes significant in this context. Edwards (2001) underlies a "content-based" mechanism in creating a conversation order:

> "It is the content-based aspects which most distinguish different systems and which are primarily of interest with respect to the issue of the impact of theory on methods. Content-based decisions are of mainly two types: the sorts of information which are encoded, and the descriptive categories used. Though transcripts differ across many dimensions, some of the domains in which transcripts differ most often (and which are often the most theory-relevant) are the following:
> • Words • units of analysis • pauses • prosody • rhythm and coordination • turn-taking • nonverbal aspects and events" (p. 330).

Generally, one speaker speaks at a turn, and speaker transitions happen with little or no overlap. Furthermore, this harmony never negatively influences from the number of speakers, the size of the turns, the topic of the conversation, and so on.

Turn changes occur "by current speaker selecting next, next speaker self-selecting, or the turn may lapse, in which case the speaker may incorporate the lapse as a pause and either of the earlier options can be used to relinquish the turn at the next transition-relevance place (TRP)" (Herman, 1995: 93). According to Liddicoat (2007: 78), "the turn-taking system provides a basis for the nature and organization of conversation. It very strongly links the construction of talk and the allocation of talk so that these two facets of talk can be integrated into a single set of procedures". The turn-taking mechanism has got

some variables in order to exploit its functions. Herman (1998) juxtaposes the variables of turn management mechanism:

> "(a) who speaks to whom, (b) who is not spoken to, (c) who listens or doesn't listen, (d) whether listeners are responsive in turn, or not, (e) whether those who respond are those targeted by the speaker or not, (f) length of speeches, (g) linguistic style and texture of a character's speech, (h) how changeovers are effected, (i) the uses of silences, either intra- or inter-turn" (p. 25).

3.6.2. Turn Taking and Pause

Sacks, Schegloff, and Jefferson (1974) proposed a model to organize turn-taking rhythm. In general, their model, which they named as "speed exchange systems" (Sacks et al., 1974: 696), can be regarded as the coordination of speech activities, such as speaking and listening, in order to determine who is to speak next. Herman (1995: 81) underlines the two components, which have a function on implementing turn-taking: "They propose a turn-taking system composed of two components, a turn constructional component and a turn allocational component and a set of rules to facilitate their workings". According to Sacks, Schegloff, and Jefferson (1974), the turn constructional component indicates what constitutes a turn. The second component of the model is the turn allocational component. According to Sacks, Schegloff, and Jefferson (1974: 703), "this component processes according to the principle based on the question of who select next speaker". Mondada (2004: 195) defines the turn allocational component as "constituted by selection techniques by which either current speaker selects next or next speaker self-selects". Power and Martello (1986) briefly describes the turn constructional component and the turn allocational component:

> "Their model has two parts, a turn-constructional component and a turn-allocational component. A turn may be constructed from various syntactic units: it may for instance consist of a word, a

phrase, a clause, or a sentence. Once an utterance is under way it should be possible for observers to guess which unit the speaker plans to use, and in this way to judge when the utterance is complete. The first possible completion point of an utterance is called a transition-relevance place, since, when this point is reached, the turn is reallocated and may pass to a new speaker" (p. 30).

After proposing a set of rules, Sacks, Schegloff, and Jefferson (1974) mention the relationship between turn allocation process and pause:

"If the rule 1 (a) is employed in a turn's talk, in selecting a next speaker to talk upon its possible completion, no lapse can properly occur; that is, a silence after a turn in which a next has been selected will be heard not as a lapse's possible beginning, not as a gap, but as a pause before the selected next speaker's turn beginning" (p. 715).

Additionally, Herman (1998) briefly describes the turn allocation process by pointing out its possibility of creating pause and silence:

"The changeover can be accomplished in different ways. Firstly, *the current speaker can select next speaker* by indicating preference by naming, by the use of pronouns or address forms, by pointing, or by eye contact and gazing at the selected speaker, etc. Secondly, *the next speaker can self-select,* especially if the first option was not used. The selected speaker may not respond so that there is a *turn-lapse,* and the current speaker can incorporate the ensuing silence as 'lapse 'into current turn and transform it into a 'pause', and continue with the turn and attempt to relinquish the turn at the next TRP by the use of either of the two methods described above. In the case of a lapsed turn, the silence that follows is regarded as an *attributable silence*, and attributed to the lapser as his or her silence. The lapser 'owns' the silence, as it were, although both parties could well be covertly active in different ways for its duration so that the silence is shared, but disparately" (p. 20).

It should be noted that there are different approaches to turn-taking. According to Liddicoat (2007: 78), "the components, and the rules which relate them, are not static invariable constructs for organizing talk, but rather are deployable resources which can be used to claim or demonstrate understanding and to organize participation". According to

Liddicoat (2007), speakership is one of the remarkable features of conversation, and, in most cases, only one person uses the turn at a time and "transition from speaker to speaker occurs fluidly with few gaps and little overlap" (Liddicoat, 2007: 51). Naturally, this is not to say that gaps and overlaps do not occur, but, "where gaps or overlaps occur, they can be seen as doing something of interactional significance" (Liddicoat, 2007: 51). That is, the interactional significance may appear as silence from time to time and may become visible as "unusually short pauses between one speaker and the next" (Edwards, 2001: 336). As Herman (1998: 84) stresses, "silence thus has a structural place in speech exchange as responsive activity".

To establish some rules for turn-taking, it is important to understand that these rules are enacted in an interactional way by participants in a conversation. From the perspective of Liddicoat (2007), "they are not a set of pre-allocated rules for speaker change, although such a set of pre-allocated rules is often posited for speaker change" (p. 52). Liddicoat (2007) emphasizes with this example that a pause should be appreciable because only this kind of pause may be regarded as an interactional difficulty problem or literarily meaningful:

[Lunch] Harry: Didjih speak tun Mary today? -> (0.2)

Harry Did yih speak tun Mary?

Joy Oh, yea:h I saw her at lunch" (p. 53).

In this dialogue, a pause occurs. This pause is admitted as an appreciable pause by Liddicoat (2007):

"This example shows that an appreciable pause after a speaker finishes is treated not as space   for the next speaker to come in, but as a failure of the next speaker to speak. The silence in the

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interaction can be interpreted by participants as a problem because of the context in which it occurs. The previous speaker has asked a question and a question obliges the next speaker to produce an answer as an immediately next action. In this context, the pause is not seen as a space to show that the prior speaker has finished, but that the next speaker has not yet begun, and Harry's repetition of the question shows that this is how he sees the silence" (p. 53).

This paradigm exemplifies how an appreciable pause can serve as silence in a text. As a linguistic element, pause can contribute to the meaning by creating silence, if it has enough potential to do so.

Pause, as *Routledge Dictionary of Language and Linguistics* (1996: 871) defines, signifies "a brief interruption of the articulatory process between consecutive linguistic units such as sounds, syllables, morphemes, words, phrases, and sentences". Bussmann (1996) regards pauses as "suprasegmental features" (1996: 871). Pause has a central role in organizing turns, as Liddicoat (2007: 52) points out, "if people are asked how they know when it is their turn to speak, their intuitive responses often suggest that there is such a set of rules. They will often say that they know they can start speaking because the previous speaker has paused to show s/he has stopped speaking".

Tan (1998: 166) defines a dash as "having the ability of indicating a break in the sentence, or a pause". According to Edwards (2001),

"The perceived length of a given pause is also affected by its location in the discourse. It may seem longer if it is within an utterance than between turns by different speakers. Pauses which are longer or shorter than expected for a given location may be highly significant to interactants, indicating communicative strain or high rapport depending on communicative norms of that social group" (p. 332).

Literary and academic circles studying and writing about pause as a linguistic element underline different features and missions of pause. For instance, Verdonk and Weber (1995) assert that

"Pause has a prominent role in determining boundaries of a word: It is questionable whether fixed expressions like letter-box and one-parent families count as one word or as more than one. And in connected speech, for that matter, words may not even have perceptible boundaries at all, that is, if there are no pauses around them" (p. 10).

Furthermore, the familiar definition of a word is "the minimal meaningful unit of language" (Verdonk and Weber, 1998: 10). Wright and Hope (1996) continue to discuss the impact of pause in written language and oral language:

"Any writer who wants to mimic or draw on speech forms is faced with a major problem. The loss of prosodie features such as stress, intonation and pauses means that written language can carry much less information than the spoken form. Either the reader or the writer has to work hard to make up this deficit" (p. 152).

Herman (1995) states that pause has a usual tendency to create hesitation, reticence or silence in conversation:

"Intra-turn pauses, in which speakers break the flow of their speech by punctuating the turn itself with brief silences, are also possible. Some pauses are filled with *erms* and *ers,* and lengthened syllables and the like, but some are not." (p. 162).

While organizing thoughts, people often pause. There are also some pause fillers: "The noises we make when we have not finished what we want to say, but are hesitating" (Thornborrow and Wareing, 1998: 56). Hesitation, for instance, "is an example of an intra-turn pause" (Herman, 1995: 95). Leech and Short (1981: 19) define *hesitation pauses*: "Filled pauses are those which are plugged by stopgap noises such as *er* and *erm*".

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According to Herman (1995: 96), "hesitation pauses can be interpreted not only as attempts to find the right focus for what to say next but also how to say it". In this context, Bennison (1998: 73) expresses that "conversational hesitations are important indicators of a character's state of mind, in that they usually imply discomfort: unease, powerlessness or embarrassment, for example".

On the other hand, "if the first speaker asks a question and the second speaker says nothing, the pause may signal reticence" (Edwards, 2001: 332). Accordingly, Stenström (1994) states that trailing dots can refer to an incomplete sentence, or decreasing the voice at the end of a grammatically complete structure. This situation indicates a lack of discourse cohesion in the limits of turn. Stenström (1994: 1) regards these processes as "silent pauses", and Tan (1998: 167) asserts that "in performance these graphological markers will probably be realized as pauses".

3.7. Data Analysis

Discourse analysis is applied in this study to examine silence in selected short stories by Hemingway. Hemingway's nine short stories have been analysed by means of two discursive elements: Turn-taking mechanism and pause.

Depending on the major research question, this study aims to find out which themes are contributed to by the pattern of silence in Ernest Hemingway's short stories. Additionally, this study attempts to reveal which discursive processes lead to silence and to what degree silence affect the constitution of Hemingway's themes. According to the cooperative research questions, this study also aims to explore the function of discursive elements and how they contribute to the discourse flow of Hemingway's characters whose dialogues and manners are crucial for Hemingway's plot. Specifically, this section will

clarify both the usage of discourse analysis as a method and discursive elements used during the application of the method.

3.7.1. Discourse Analysis as a Method

Philips and Hardy (2002: 59) propose that "discourse analysis is both a perspective and a method". Discourse analysis has various dimensions: "it is a perspective in that it brings with it a particular view of social phenomena as constituted through structured sets of text of various kinds. It is a method in that it is a way of approaching data collection and analysis" (Philips and Hardy, 2002: 60). As Wood and Kroger (2000: X) mentions, "discourse analysis is not only about a method; it is also a perspective focusing on the nature of language and its relationship to the principal issues of the social sciences". Furthermore, they regard "discourse analysis as a related collection of approaches to discourse, approaches that entail not only practises of data collection and analysis, but also a set of metatheoretical and theoretical assumptions and a body of research claims and studies" (Wood and Kroger, 2000: X). This study not only regards discourse analysis as a perspective but also as a method.

Having a number of variations, discourse analysis is a popular method that can be applied to both verbal and non-verbal discourse flow. In this sense, Jorgensen and Philips (2002) underline the profundity of discourse analysis:

> "For at least ten years now, discourse has been a fashionable term. In scientific texts and debates, it is used indiscriminately, often without being defined. The concept has become vague, either meaning almost nothing, or being used with more precise, but rather different, meanings in different contexts. But, in many cases, underlying the word discourse is the general idea that language is structured according to different patterns that people's utterances follow when they take part in

different domains of social life, familiar examples being medical discourse and political discourse. Discourse analysis is the analysis of these patterns" (p. 1).

Discourse analysis does not include a strict and harsh theoretical framework and it can be suggested that discourse analysis functions eclectically and flexibly. In this context, it can be inferred that the researcher is free to implement discourse analysis as a method as long as he/she remains loyal to the general principles of discourse analysis.

3.7.2. Linguistic and Discursive Elements and Application of the Method

Mondada (2004: 145) stresses the notion of "speakership as an emergent phenomenon is observable within gestures in pre-initial turn position; symmetrically, once current speaker is established, it can be interesting to study where it ends, and how a participant ceases to be a speaker". Turn-taking is also a mechanism that regulates turns among speakers. Various discursive elements such as pause, interruption or gaps constitute turn-taking mechanism. This study proposes that silence is a pattern that can be observed in Ernest Hemingway's short stories. In order to compose the themes of nothingness, ideology and psychological resistance, Hemingway uses pause as a discursive element which is generally and naturally responsible for creating the pattern of silence.

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Introduction

This chapter presents the data of the study. The findings derived from the discourse analysis of Ernest Hemingway's nine short stories are introduced with tables. The findings are evaluated and interpreted to make study understandable. Findings are discussed in accordance with the main research question of the study. Each analysis has its own theme and conclusion.

4.2. Discourse Analysis of Ernest Hemingway's Selected Short Stories

This part includes discourse analysis of Hemingway's nine short stories. These short stories are analysed under the themes (concepts of stylistic analysis) of "psychological resistance," "declaration of nothingness," and "ideological stance". The short stories are divided into three categories in accordance with the themes to which they belong.

4.2.1. "Silence" as Declaration of Nothingness

Hemingway's short stories, *A Clean Well-Lighted Place*, *Old Man at the Bridge,* and *Soldier's Home* will be analysed in this part. They include the examples of silence, created by a pause. The examples of silence contribute to the theme of declaration of nothingness which has been explained in the earlier sections of the study.

4.2.1.1. Silence in *A Clean Well-Lighted Place*

As Berman (2003: 86) declares, "Hemingway's *A Clean, Well-Lighted Place* appeared in *Scribner's Magazine* in March 1933". The story begins with a description of an old man having his drink during the first lights of the morning. In a Spanish restaurant, a young waiter and an old waiter serve him. Contrary to the old waiter, the young waiter is impatient for going home. In the beginning of the story, Hemingway tries to give some information about his main character, the old man:

 "Last week he tried to commit suicide,' one waiter said.

'Why?'

'He was in despair.'

'What about?'

'Nothing.'

'How do you know it was nothing?'

'He has plenty of money.' (Hemingway, 1944: 351)

The older waiter, unlike the young one, empathizes with the old man. This can be inferred from the old waiter's words. The old waiter feels that the old man has got into depression. Otherwise, how can it be explained why a man having plenty of money would commit suicide? According to him, the old man is a lonely man and has serious psychological problems. The old man is portrayed as a man whose heart is tragically filled with feelings of nothingness. A clue to this is hidden in the answer of the older waiter: "Nothing".

4.2.1.1.1. Analysis of Turn Allocation and Turn Order

As time passes, the younger waiter starts to grow impatient. He wants to go home and sleep. According to the young waiter, "an old man is a nasty thing" (Hemingway, 1944: 353) and even he doesn't "want to look at him" (Hemingway, 1944: 353). On the other hand, the old man does not intend to leave for the cafe:

> The old man sitting in the shadow rapped on his saucer with his glass. The younger waiter went over to him.
>
> (1) 'What do you want?'
>
> (2) The old man looked at him. 'Another brandy,' he said.
>
> (3) 'You'll be drunk/ the waiter said.
>
> The old man looked at him.
>
> The waiter went away. (Hemingway, 1944: 351)

Table 1: Turn Numbers of the Characters in A Clean, Well-Lighted Place

Character	Number of Turns
The older waiter	39 turns
The younger waiter	36 turns
The old man	5 turns
TOTAL	80 turns

In general, turn order demonstrates that unequal distributions of turns are applied in the story. As the Table 1 suggests, the older waiter has 39 turns and the younger waiter has 36 turns in total. On the other hand, only five out of eighty-three turns belong to the old man. The old man has one, the younger waiter has two out of the three turns that

constitute the extract, and however, the old man has a central role in the interactions and flow of the plot. Although the old man creates less numbers of turns than the others, he plays a central role in conversations. For instance, despite the fact that the younger waiter has two out of three turns, the old man is the dominant character in the dialogue above. The old man starts conversation with a facial expression and ends it with a pause. He chooses the young waiter and directs the conversation. Therefore, topic control in this extract is in the old man's hands and the young waiter's turns are orientated to his turn and mimics.

Figure 2: Percentages of the Character's Turns in A Clean, Well-Lighted Place
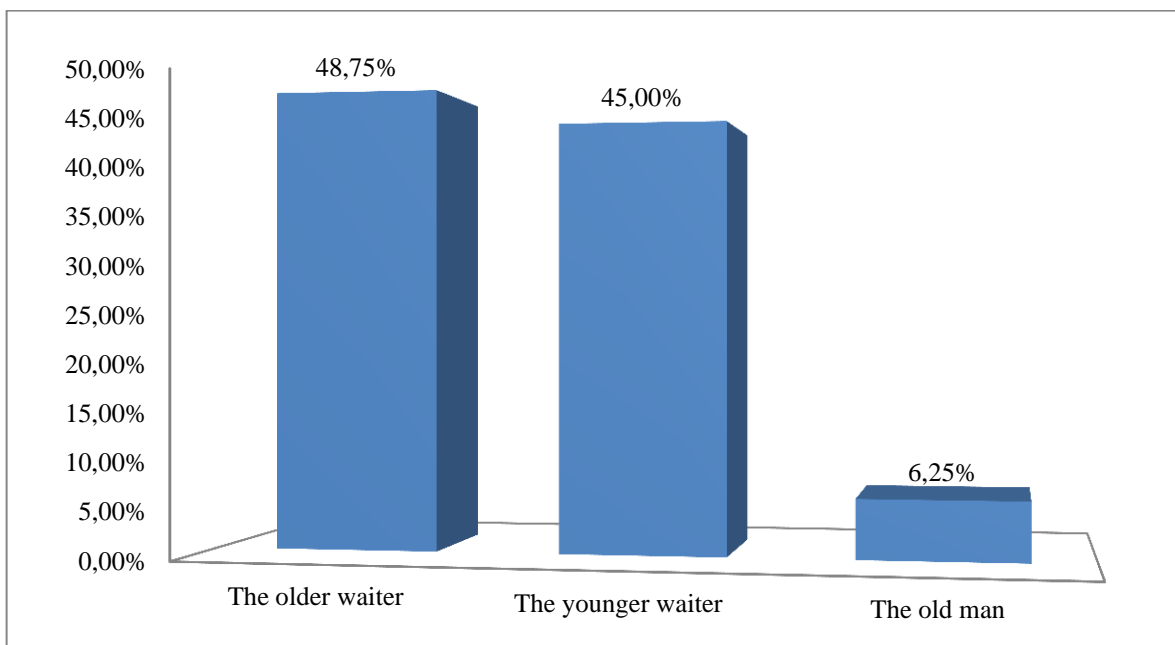
In the story, there are three characters whose names are the older waiter, the younger waiter and the old man. Figure 2 demonstrates that 48.75 % of turns belong to the older waiter, while 45 % of turns are created by the younger waiter. The old man creates 6.25 % of turns. The percentages of turns show that there is an unequal turn distribution amongst the characters. The old man does not allocate his turns arbitrarily. He distributes

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his turns to participants according to a plan. His selection of participants is not created only to give his turn to another participant. He chooses his address in a target-oriented way. Additionally, he uses easy and sharp sentences such as "A little more" (Hemingway, 1944: 352) or "another" (Hemingway, 1944: 353). He is reluctant to speak and does not want to create any amicable interaction. In this context, it can be suggested that his choices are politic.

4.2.1.1.2. Critical Remarks on Turn Texture and Turn Size

Turn texture and size in the extract is standard. This means that the turn size and texture neither too long nor too short to be used. The turns taking place in the conversational stream appeared to be short and sharp. Sentences that constitute the turns are uttered in a cold manner. Moreover, in turn 1, the young waiter's approach to the old man conveys anger. Turn lengths of either character vary from short, one clause and evasive answers to the development of a desperate atmosphere which brings the conversation to a silent end.

The story reflects signs from Hemingway's *nada philosophy*. As it is mentioned earlier, *nada (nothingness)* is an exceptional theme which can be observed in most of Hemingway works. The old man suffers from nothingness which dominates his psychological inner world and wants to escape his dark and meaningless life by going to the clean, well-lighted place where it is safe and comfortable. He only wants to sit his chair and drink brandy. This is his way of escaping from his tempestuous inner world. In this context, when the young waiter mockingly warns him by saying "You'll be drunk" in turn 3; the old man pauses, looks at the young waiter and says nothing. This creates silence and after this silent moment the waiter goes away.

The old man's silence created by pause is not a non-responsive attitude; it conveys a message for both the younger waiter and the reader. The younger waiter gets the message and brings out the old man's brandy. For the reader, this silence is a conscious choice made by the old man in order to express the feeling of nothingness which covers his heart and mind. During the story, Hemingway informs the reader about the old man's feelings and his living situation; he has money and, a niece who takes care of him. However, he is depressed and tries to kill himself. Hemingway provides clues about the old man's psychological and social situation, but, the old man does not express his feeling of nothingness until this silence. In this extract, Hemingway uses pause as a linguistic element to create silence. His main intention is to underline the feeling of nothingness and present it for the reader's attention in an effective way.

4.2.1.2. Silence in *Old Man at the Bridge*

The story depicts the true destruction caused by war. What is outstanding about the story is that it uses an old man and some animals to make us realize where the true destruction of war lies. This story revolves around an old man who was forced to leave his hometown due to war. He does not have anyone to consider as family in the form of humans, but a few pets he regarded as his family. He is so attached to them where he gives individual attention to each one of them. In simple terms, he lives because of those animals. When the war breaks out, he is asked to leave his hometown because of heavy artillery. The most difficult thing for him is leaving his animals. He is constantly worried about the animals that cannot survive without him.

4.2.1.2.1. Analysis of Turn Allocation and Turn Order

As he is forced to leave and the other people are evacuating the city, he has to leave the city, too. He walks twelve kilometres and stops just before the bridge which carries them to the other side of the river, regarded as the safe area. The old man refuses to cross the bridge claiming to be tired. He acts as if he tried to express something deepening in his heart:

(1) "He looked at me very blankly and tiredly, and then said, having to share his worry with someone, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

(2) "Why they'll probably come through it all right."

(3) "You think so?"

(4) "Why not," I said, watching the far bank where now there were no carts.

(5) "But what will they do under the artillery when I was told to leave because of the artillery?"

(6) "Did you leave the dove cage unlocked?" I asked.

(7) "Yes."

(8) "Then they'll fly."

(9) "Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

(10) "If you are rested I would go," I urged. "Get up and try to walk now."

(11) "Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

(12) "I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have" (Hemingway, 1944: 85-86).

Table 2: Turn Numbers of the Characters in Old Man at the Bridge

Character	Number of Turns
The old man	17 turns
The narrator	14 turns
TOTAL	31 turns

As Table 2 suggests, the characters create 31 turns in total. 17 turns belong to the old man. And 14 turns belong to the narrator. The old man has seven and the narrator has five of the twelve turns in the extract. Therefore, same equality can be observed in it. Although this allocation may determine the old man as the dominant figure of the extract, it is a clear fact that the narrator is the dominant character due to his superiority on character selection. In turns 1, 3 and 5; the old man selects the narrator. On the other hand, the narrator selects the old man in turn 2, 6, 8 and 10. The narrator's turn allocation strategy is persuasive. He insists on persuading the old man to leave for the town. On the contrary, the old man allocates his turns erratically. His turns do not respond the narrator's insistence.

Figure 3: Percentages of the Character's Turns in in Old Man at the Bridge
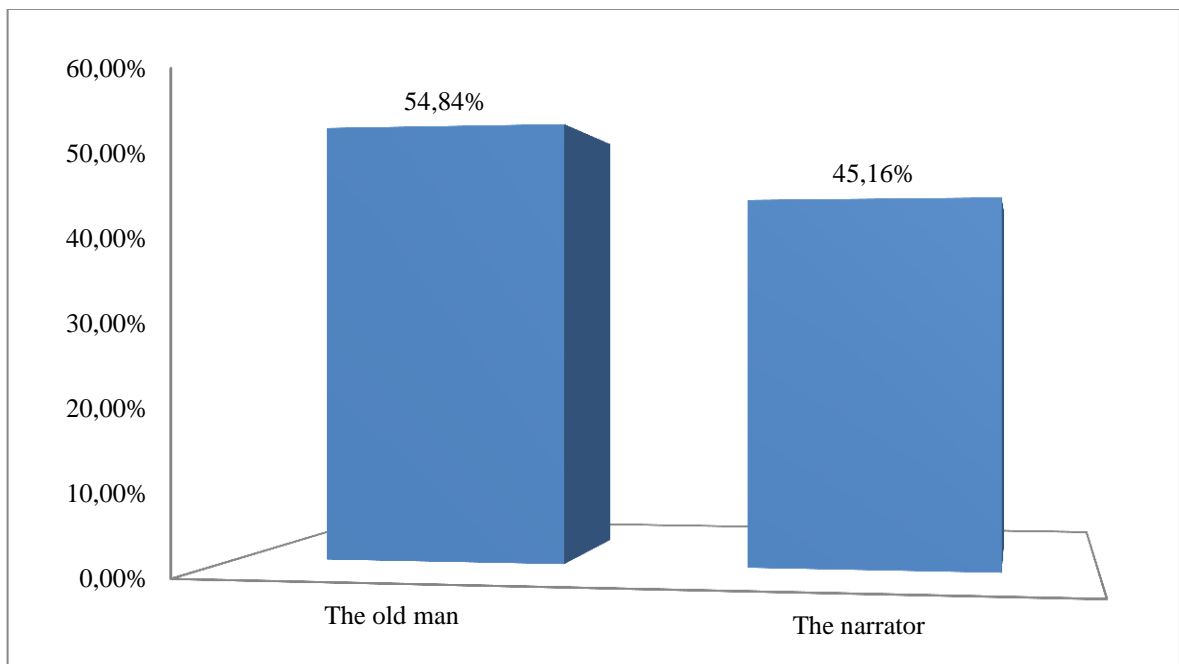
In the story, there is actually one character whose name is the old man. The narrator is involved in the dialogues while presenting the story. Figure 3 shows that 54.84% of turns belong to the old man, and 45.16% of turns are used by the narrator. In this context, turn order and percentage show that there is almost an equal allocation between the turns.

4.2.1.2.2. Critical Remarks on Turn Texture and Turn Size

Turn texture and size is standard. Characters produce short and evasive, one clause answers. The text does not exaggerate any meaning. Sentences constituting the turns are planned to just convey the message. The turns do not include any hidden meaning. Turn lengths of both characters serve to clear the atmosphere that brings the conversation to a silent moment.

It is seen that crossing the bridge promises a physically unharmed life, but, it fails to give psychological happiness to the old man. Those who are with their families have crossed because they hope to keep their families safe and to live with them. But the old man is deprived of any hope. After turn 12, both of the characters pause and Hemingway clarifies the silence by saying "There was nothing to do about him". Using the word, "nothing" is a conscious choice for Hemingway because he wants to underline the nothingness that covers the old man's future. As a Hemingway theme, nothingness appears at this moment.

The old man loses his hope at the very moment he leaves his animals. Therefore, it can be said that he psychologically and symbolically dies at the moment he leaves his animals. That is because he loses his hope and his whole reason for existence. The old man constantly mentions the nothingness when he says that he's tired. By using silence, Hemingway subtly mentions the deracination of war, which occurs when people lose their hope as in the situation with the old man.

4.2.1.3. Silence in *Soldier's Home*

First written in 1925, *Soldier's Home* depicts a story that focuses on a problematic psychology of a veteran soldier. The soldier, Harold Krebs, comes back from war as an altered man. When Krebs returns, no one celebrates him. Additionally, he does not want to tell his story. Furthermore, he intends to talk with nobody. During his rehabilitation period, Krebs sleeps late and hangs around all day. The story revolves mainly around Krebs' inability to fit back into the society. In Hemingway's writing, it is an ordinary situation. Hemingway portrays war veterans whose life ambition has diminished because of the corruption that they were exposed to in battle. In Hemingway's world, "The

emasculation of the male characters, from one perspective, reflects the ravages of the war"
(Goodheart, 2010: 6).

4.2.1.3.1. Analysis of Turn Allocation and Turn Order

Krebs tries to live without questions and consequences. He avoids talking about the past days. He searches for a life where he can live in peace. On the other hand, his family, especially his mother and sister, want to help in order to rescue him from the psychological debris in which Krebs suffers. His mother and his sister struggle for Krebs to keep him alive. His mother often talks with Krebs to integrate him into life:

(1) "God has some work for everyone to do' his mother said.

(2) 'There can be no idle hands in His Kingdom.'

(3) 'I am not in His Kingdom' Krebs said.

(4) 'We are all of us in His Kingdom.'

Krebs felt embarrassed and resentful as always.

(5) 'I have worried about you so much, Harold' his mother went on. 'I know the temptations you must have been exposed to.'

(6) 'I know how weak men are. I know what your own dear grandfather, my own father,

told us about the Civil War, and I have prayed for you. I pray for you all day long, Harold.'

Krebs looked at the bacon fat hardening on his plate.

(7) 'Your father is worried, too' his mother went on. 'He thinks you have lost your ambition, that you haven't got a definite aim in life. Charley Simmons, who is just your age, has a good job and is going to be married. The boys are all settling down; they're all determined to get somewhere; you can see that boys like Charley Simmons are on their way to being really a credit to the community.'

Krebs said nothing.

(8) Don't look that way, Harold' his mother said. You know we love you and I want to tell you for your own good how matters stand" (Hemingway, 1944: 142).

Table 3: Turn Numbers of the Characters in Soldier's Home

Character	Number of Turns
Krebs	26 turns
Krebs' mother	21 turns
Krebs' sister	11 turns
TOTAL	58 turns

The story has three characters whose names are Krebs, Krebs' mother and Krebs' sister. As Table 3 presents, turn order reveals unequal distributions of turns for both the extract and whole story. In total, Krebs has 26, mother has 21 and Krebs' sister has 11 turns. All interactions and participant structures are motivated on Krebs. Therefore, he is the centre of interest. The words revolve around Harold Krebs.

There are eight turns in the extract. Only one of them belongs to Krebs. Seven of the eight turns belong to his mother and she does all of the selection. Her words targets Krebs. Therefore, it can be said that Krebs' mother is the dominant character in this extract. In turns 4, 6 and 7, Krebs' mother chooses Krebs, despite the fact that he says "nothing" after turns 6 and 7.

Figure 4: Percentages of the Character's Turns in Soldier's Home
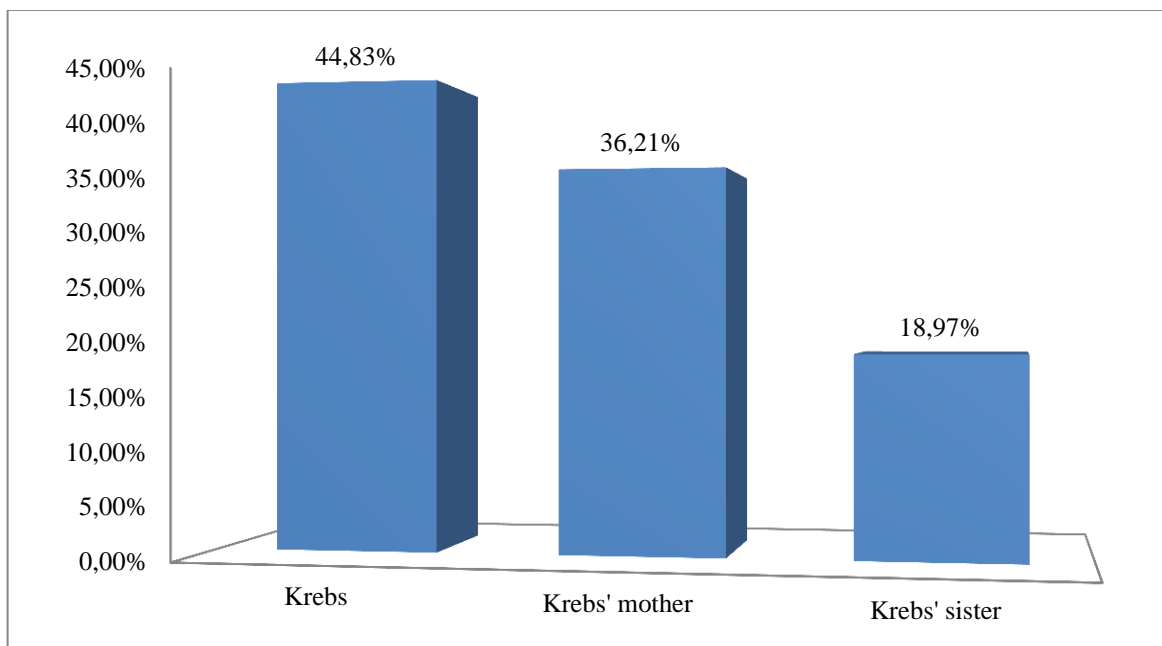
As Figure 4 presents, 44.83 % of turns are created by Krebs. On the other hand, 36.21 % of turns belong to Krebs' mother and 18.97 % of turns belong to Krebs' sister. In this context, it can be suggested that the percentages of turns point out the unequal turn distribution amongst the characters. Additionally, Krebs' mother's turn allocation strategy is highly emotional. She does not allocate turns only to pass her turn to another. She insists on speaking and creating new turns as long as Krebs silences.

4.2.1.3.2. Critical Remarks on Turn Texture and Turn Size

Turn texture and size differ according to the participants' choices. They are not stable. Krebs' mother's turns are remarkably longer and multi-clause turns. She uses her turns to intensify some personal positive addition to her son's psychological development. She insists on creating long and sensitive sentences. Harold Krebs' turn-lengths generally include short and sharp, one clause sentences. Most of his turns have a cold and

insensitive style. He produces evasive answers to his mother' questions. Because of Krebs' enigmatic and desperate silent presence, topic control is directed by his mother. Krebs' mother does not have a complex speech style; her sentences are harmoniously composed and flexibly structured.

Although Krebs' mother tries to convince him to discard feeling of nothingness, Krebs rejects any attempt to make him social. While they are talking on Krebs' psychological situation, she says, "God has some work for everyone to do….there can be no idle hands in his Kingdom" (Hemingway, 1944: 142). Krebs replies, "I am not in his kingdom" (Hemingway, 1944: 142). Mother insists "We are all in his Kingdom" (Hemingway, 1944: 142). Then, Harold pauses, he is embarrassed and resentful. His mother keeps on talking about his father, Krebs' possible temptations or other war veterans. However, Krebs says nothing.

Krebs keeps silent. He does not say anything despite the fact that his mother insists on establishing a positive dialogue with him. Krebs is not interested in his mother's hopeful words since he has completely lost his ambition in life and hope for the future. His heart is filled with feeling of nothingness. Hence, he first pauses and then directs silence towards his mother so as to declare his nothingness. He prefers keeping silent in order to make his mother aware of his intense psychological manner. Harold wants to live without incurring any consequences. The world he has witnessed during the war deracinates all of his humanistic features. His alienation from the society imposes on Krebs' psychological world a deep feeling of nothingness. Krebs both rejects religion. It is clear that the war experience has traumatized him. As a consequence of his terrible memories of war, he loses his emotion.

4.2.2. "Silence" as Psychological Resistance

Selected short stories by Hemingway, *A Natural History of Dead, The End of Something* and *The Three Day Blow* will be analysed in this part. The examples presented below reveal the instances of silence, which, as already discussed in the previous chapters, are produced by pauses. These linguistic elements observed to contribute to the theme of psychological resistance can be analysed as follows:

4.2.2.1. Silence in *A Natural History of Dead*

A Natural History of the Dead was published in 1933. Depending on Hemingway's real observations in World War II, the story portrays the front of Italy. The story is briefly based on real and tragic war time events. Michael Palin (1999) clarifies the historical background of this witnessing in his work: *Hemingway Adventure:*

> "Hemingway, still a month off his nineteenth birthday, had a less comfortable introduction to Milan. On his first night in the city he was called out to the scene of an explosion at a munitions factory. The carnage was grim. He found himself picking human remains from the perimeter wire. He used the experience later in a clinically gruesome short story called 'A Natural History of the Dead', in which he admits, uncharacteristically, to being shocked, not so much at the extent of the injuries but at the fact that most of the dead were women" (pp. 21-22).

Hemingway opens his story with these words: "Can we not hope to furnish the reader with a few rational and interesting facts about the dead? I hope so" (Hemingway, 1944: 412). He implies the reader that he will discuss some fascinating facts about the war. He starts with describing an explosion. Hemingway depicts the explosion in a detailed way. In addition to this, the story continues with realistic definitions of war atmosphere.

4.2.2.1.1. Analysis of Turn Allocation and Turn Order

To the end of the story, Hemingway presents a scene describing a doctor's emergency action. An artillery officer wants to kill the wounded soldier in order to end the soldier's misery as the soldier suffers from a wounded head in terrible agony. The doctor rebuffs this attempt:

(1) "'I will shoot the poor fellow,' the artillery officer said. 'I am a humane man. I will not let him suffer.'

(2) 'Shoot him then/ said the doctor. 'Shoot him. Assume the responsibility. I will make a report. Wounded shot by lieutenant of artillery in first curing post. 'Shoot him. Go ahead, shoot him.'

(3) 'You are not a human being.'

(4) 'My business is to care for the wounded, not to kill them. That is for gentlemen of the artillery.'

(5) 'Why don't you care for him then?'

(6) 'I have done so; I have done all that can be done.'

(7) 'Why don't you send him down on the cable railway?'

(8) 'Who are you to ask me questions? Are you my superior officer? Are you in command of this dressing-post? Do me the courtesy to answer.'

The lieutenant of artillery said nothing. The others in the room were all soldiers and there were no other officers present.

(9) 'Answer me,' said the doctor holding a needle up in his forceps. 'Give me a response.'

(10) 'F------- Yourself,' said the artillery officer.

(11) 'So,' said the doctor. 'So, you said that. All right. All right. We shall see.'

The lieutenant of artillery stood up and walked toward him.

(12) 'F--- yourself,' he said. 'F--- Yourself. F--- Your mother. F--- Your sister . . .'

The doctor tossed the saucer full of iodine in his face. As he came toward him, blinded, the lieutenant fumbled for his pistol" (Hemingway, 1944: 419-420).

There are twelve turns in this extract and all of them belong to two speakers. After turn 1, the doctor installs himself into the interaction and chooses the lieutenant of artillery. He consecutively produces turns until the seventh turn.

Table 4: Turn Numbers of the Characters in A Natural History of the Dead

Character	Number of Turns
The Doctor	22 turns
The lieutenant of artillery	15 turns
Sergeant	4 turns
Soldiers	2 turns
TOTAL	43 turns

In the story, there are three characters whose names are the doctor, the lieutenant of artillery and sergeant. A group of soldiers also accompany the characters during conversations. As Table 4 suggests, this story includes 43 turns 22 of which are created by the doctor. The lieutenant of artillery does 15 turns. The sergeant, the stretcher-bearers and the soldiers equally share 6 turns. Contrary to the allocation of turns in total, turn order is equally allocated between the two speakers by Hemingway for this extract. Both The lieutenant of artillery and the doctor have six turns. Hence, it is difficult to talk about the dominancy of one character. The doctor directs the conversation until turn 8 where the lieutenant of artillery pauses and says nothing despite the fact that he is exposed to intense verbal attacks from the doctor. After this silence, created by pause, the lieutenant of

artillery abandons his passive manner and starts to act aggressively. After this anger and following swearwords, the dialogue transforms into a fight between the two speakers.

Figure 5: Percentages of the Character's Turns in A Natural History of the Dead
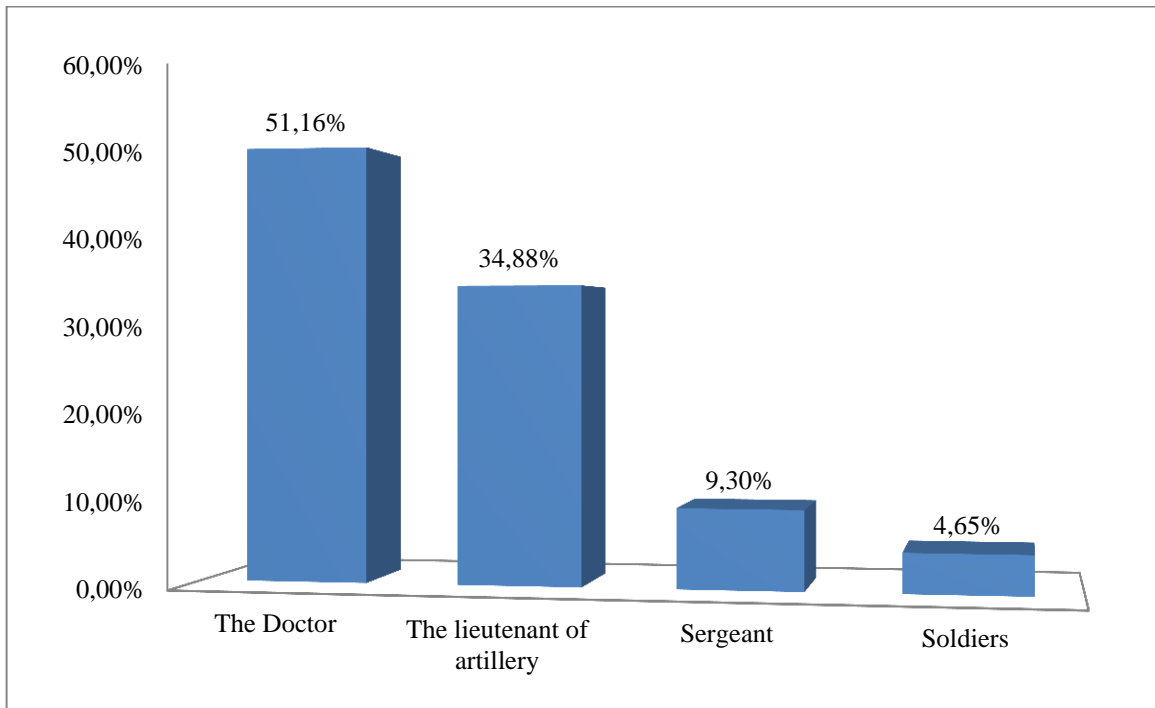
As Figure 5 suggests, 51.16 % of turns belong to the doctor, 34.88 % of turns belong to the lieutenant of artillery, 9.30 % of turns are used by Sergeant, and 4.65 % of turns are created by soldiers. In total, there is an unequal allocation of turns. Besides, Both the lieutenant of artillery and the doctor construct their turn allocation strategies depending upon their developing anger. Therefore, they make unconscious and unplanned choices. For example, the doctor grabs turn 2 by self-selecting. He is an unauthorized speaker because nobody targets him in turn 1.

4.2.2.1.2. Critical Remarks on Turn Texture and Turn Size

Turn texture and size are unsteady. However, turns are not allocated randomly. The doctor creates longer turns because he prefers longer turns including two or more

sentences in order to defend his honour and profession. On the other hand, the lieutenant of artillery creates shorter turns which directly blame the doctor for ignoring the wounded soldier. Both of the speakers do not have a complex speech style. They directly interact and challenge themselves by developing personal outrage. The lieutenant of artillery occasionally asks minatory questions, and the doctor's speech style is mostly composed of answers until turn 8 where the silence appears thanks to a pause.

The story is already placed within a horrifying war atmosphere which includes dozens of dead and wounded bodies. Using the conflict between the doctor and the lieutenant of artillery, Hemingway develops the tension of the story in this extract.

The hostility between the two speakers is reciprocally developed with verbal assaults. The doctor is temporarily dominant until turn 8 where the dosage of the doctor's verbal attacks increases. Thinking that the lieutenant of artillery intervenes his superior authority the doctor inveighs against him in turn 8: "Who are you to ask me questions? Are you my superior officer? Are you in command of this dressing-post? Do me the courtesy to answer" (Hemingway, 1944: 420). After these offensive words, the lieutenant of artillery pauses. He does not say anything and a silence appears in the gruesome atmosphere of the room.

This silence does not mean that the lieutenant of artillery is scared of the doctor's provocation. On the contrary, he prepares himself to perform a counter-attack including a physical assault accompanied with rising hysteria. Hemingway sets this silence created with the help of a pause into the flow of the dialogue in order to present to the reader that the lieutenant of artillery is psychologically resisting against his rising anger and hysteria in his mind. He simultaneously silences and plans to attack the doctor. After this silence, he stands up and walks menacingly toward the doctor. However, the doctor tries to quell

the lieutenant's hysteric attempt by tossing a saucer of iodine in his face. Then, the lieutenant of artillery fumbles his gun and tries to shot the doctor. In this context, it can be asserted that this silent moment is the turning point for the lieutenant of artillery's behavioural and psychological manner; this moment is the last calm moment for the lieutenant of artillery who is about to lose his psychological balance which is already ambiguous because of the intense and cruel battle atmosphere.

The clues to the lieutenant's psychological manner which leads to lose his balance can also be observed in the story. Thousands of dead innocent people and dark atmosphere of the war may suggest the reason for the lieutenant's psychological corruption. In addition, Susan F. Beegel (1990) briefly describes the lieutenant's psychological situation:

> "The lieutenant's desire to euthanize the dying soldier is irrational. The man is unconscious and cannot suffer. He feels neither the pain of his wound nor the horror of his situation. Instead, it is the lieutenant who is suffering -from the pain of his own wound, but especially from the horror of his mortality. He has projected that suffering onto the unconscious soldier. The lieutenant's desire to end the dying man's wholly imaginary misery by shooting him may represent a suicidal impulse on his own behalf, an impulse not uncommon among shellshock victims and familiar to Hemingway. Indeed, the lieutenant's subsequent hysteria and abortive attempt to shoot the implacable doctor suggest that he is suffering from some form of battle neurosis" (p. 82).

Ultimately, the fight ends, and nobody is wounded; but, the soldier dies. There remains pain, disappointment and grief in the hands of both the lieutenant and the doctor's hands.

4.2.2.2. Silence in *The End of Something*

The End of Something was published in 1925. The short story narrates the psychological mood of a relationship which is about to break up. Nick Adams, one of the

main characters, plans to leave Marjorie, his girlfriend, and tries to find the easiest way of declaring his decision to Marjorie. Nick and Marjorie has dated for a long time, therefore Nick thinks that it will be a challenge for him to tell Marjorie that he does not love her anymore.

4.2.2.2.1. Analysis of Turn Allocation and Turn Order

At Hortons Bay, Nick and Marjorie prepare for a picnic. As the fire lightens the bay, the couple is about to eat their sandwiches. However, Nick feels bored and does not want to eat anything. The couple keeps waiting silent. Suddenly, they start to talk:

> "They ate without talking, and watched the two rods and the fire-light in the water.
>
> 'There's going to be a moon to-night,' said Nick.
>
> He looked across the bay to the hills that were beginning to sharpen against the sky. Beyond the hills he knew the moon was coming up.
>
> 'I know it,' Marjorie said happily.
>
> 'You know everything,' Nick said.
>
> 'Oh, Nick, please cut it out! Please, please don't be that way!'
>
> 'I can't help it,' Nick said. 'You do. You know everything.
>
> That's the trouble. You know you do.'
>
> Marjorie did not say anything.
>
> 'I've taught you everything. You know you do. What don't you know, anyway?'
>
> 'Oh, shut up/ Marjorie said. 'There comes the moon.'
>
> They sat on the blanket without touching each other and watched the moon rise"
>
> (Hemingway, 1944: 108).

The most important section begins with the revelation of the actual problem. Nick tries to express something important to Marjorie. On the other hand, Marjorie does not allow him to express his feelings. She tries to change the subject. However, Nick is decisive and goes on:

(1) "You don't have to talk silly/ Marjorie said. "What's really the matter?"

(2) "I don't know."

(3) "Of course you know."

(4) "No, I don't."

(5) "Go on and say it."

Nick looked on at the moon, coming up over the hills.

(6) "It isn't fun anymore."

He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. 'It isn't fun anymore. Not any of it.

She didn't say anything.

(7) He went on. 'I feel as though everything was gone to hell inside of me. I don't know,

(8) Marge. I don't know what to say" (Hemingway, 1944: 108).

Table 5: Turn Numbers of the Characters in The End of Something

Character	Number of Turns
Nick	24 turns
Marjorie	17 turns
Bill	3 turns
TOTAL	44 turns

In the story, there are three characters whose names are Nick, Marjorie and Bill. As Table 5 suggests, they produce 44 turns during the story. 24 Turns belong to Nick and 17 turns belong to Marjorie. Only 3 out of 44 turns are created by Bill. 8 turns that constitute the extract belong to Nick and Marjorie. 3 out of the 8 turns belong to Marjorie and five of the eight belong to Nick. Nick is the dominant character in both the whole story and the extract.

Figure 6: Percentages of the Character's Turns in The End of Something
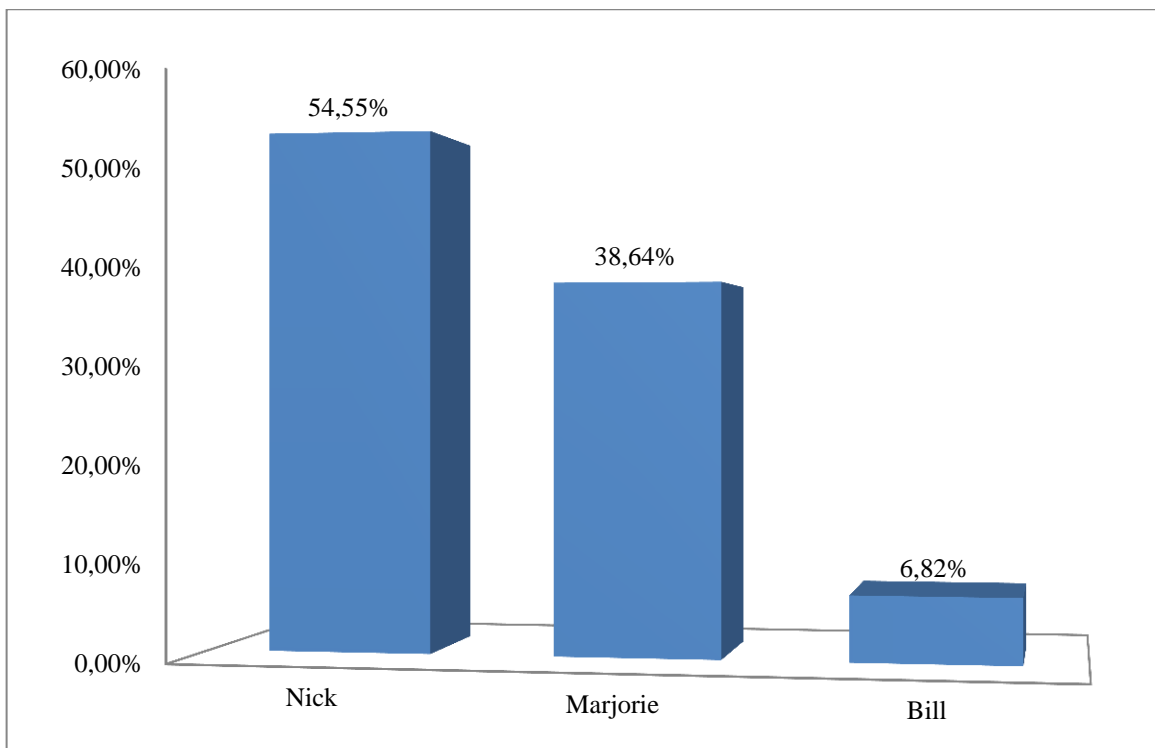
As Figure 6 presents, 54.55 % of turns belong to Nick, whereas 38.64 % of turns belong to Marjorie. Only, 6.82 % of turns belong to Bill. In this context, it is clear that turn order for the whole story reveals unequal distribution of the turns. In turns 1, 3 and 5 Marjorie selects Nick. Marjorie's turn allocation strategy via participant selection is interrogative and aggressive. She tries to find an answer why Nick behaves in such a cold manner to her. On the other hand, Nick's turn allocation strategy via participant selection is shy and hesitant. In turns 6, 7 and 8 Nick selects Marjorie. After turn 6 Marjorie says nothing, and pauses.

4.2.2.2.2. Critical Remarks on Turn Texture and Turn Size

Both turn texture and size are standard. Marjorie and Nick have short and evasive, one clause answers. Sentences constituting the turns are organized in order to convey only the message. They do not include any exaggerated or hidden meaning. Turn lengths of

both characters heighten the desperate atmosphere that brings the conversation to a silent moment.

Marjorie senses that something is going wrong. Therefore, she insists on asking again what is wrong, and, after some prodding, in turn 6, Nick eventually declares that: "It isn't fun anymore" (Hemingway, 1944: 108). Upon these words, Marjorie pauses. She recognizes his words as the end of the relationship and leaves, while Nick lies face down on a blanket. She remains silent and her silence describes the terrible psychological turmoil that she faces. By remaining silent, she resists in order not to lose her control. In this way, Hemingway, as third-person narrator, uses the silence to make his point. In this scene, his principle of iceberg reveals and he makes the reader evaluate what Marjorie feels during her silent moment. That is, Hemingway uses iceberg principle so that the reader develops empathy with Marjorie who resists the despair developing in her heart.

4.2.2.3. Silence in *The Three Day Blow*

Published in 1925, the story mainly revolves around happenings at a day when Bill and Nick Adams become stuck in a cottage due to a storm. The cottage belongs to Bill's father. While talking about daily happenings and drinking Bill's father's whiskey, Bill and Nick become drunk.

A couple days ago, Nick broke off an emotional friendship with Marjorie with whom Nick was going to marry. Suddenly, they start to talk about this. Despite Nick's opposition, Bill insists on speaking about this issue. During the first storms of autumn, the most important storm simultaneously occurs inside the mind of Nick Adams.

4.2.2.3.1. Analysis of Turn Allocation and Turn Order

As Bill and Nick sit in front of the fireplace inside the cottage, they drink and talk about fishing, baseball and relationships. Then, suddenly, Bill tells Nick that he is glad that Marjorie is gone and he doesn't want to see Nick married:

"They drank. Bill filled up the glasses. They sat down in the big chairs in front of the fire.

(1) 'You were very wise, Wemedge,' Bill said.

(2) 'What do you mean?' asked Nick.

(3) 'To bust off that Marge business,' Bill said.

(4) I guess so,' said Nick.

(5) 'It was the only thing to do. If you hadn't, by now you'd be back home working trying to get enough money to get married.'

Nick said nothing.

(6) 'Once a man's married he's absolutely bitched,' Bill went on. 'He hasn't got anything more. Nothing. Not a damn thing. He's done for. You've seen the guys that get married.'

Nick said nothing.

(7) 'You can tell them/ Bill said. 'They get this sort of fat married look. They're done for.'

(8) 'Sure,' said Nick.

(9) 'It was probably bad busting it off,' Bill said. 'But you always fall for somebody else and then it's all right. Fall for them but don't let them ruin you.'

(11) 'Yes,' said Nick.

(12) 'If you'd have married her you would have had to marry the whole family. Remember her mother and that guy she married, Nick nodded" (Hemingway, 1944: 117).

There are 12 turns in this extract and all of them belong to the two speakers. Turns are equally allocated between the speakers in the whole story. However, in the extract above, 8 out of the twelve turns belong to Bill. This refers to a dominancy performed by Bill in this scene. Furthermore, Bill chooses Nick in turn 1, 3, 5, 6, 7, 9 and 12. The flow

of the conversation is directed by Bill's sentences. This refers to a dominancy that stems from Bill's selecting Nick as a speaker.

Table 6: Turn Numbers of the Characters in The Three Day Blow

Character	Number of Turns
Nick	92 turns
Bill	96 turns
TOTAL	188 turns

In the story, there are two characters whose names are Nick and Bill. As Table 6 presents, this story consists of 188 turns in total. While Nick uses 92 turns, Bill creates 96 turns in total. The conversation between Nick and Bill depends on direct mutual speech. This indicates a different kind of dominance belonging to Bill. In spite of Bill's dominancy, Nick prefers remaining silent. After turn 5 and 6, Bill declares that Nick gives the correct decision by breaking off his romantic relationship with Marjorie; Nick pauses, and says "nothing". Nick remains silent though Bill tries to convince him to declare his opinion.

Figure 7: Percentages of the Character's Turns in The Three Day Blow
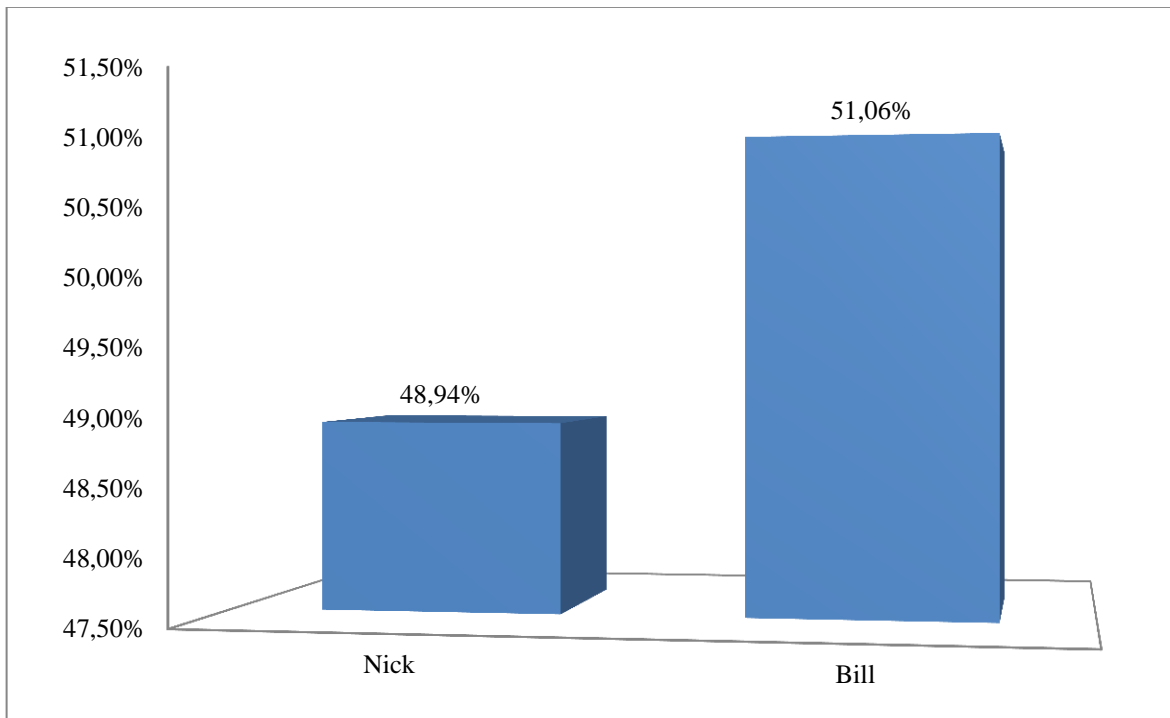
As Figure 7 presents, 48.94 % of turns are created by Nick, while 51.06 % belong to Bill. Upon analysing the numbers and percentages of turns, an equal distribution of turns reveals. Bill's turn allocation strategy is motivated on the topic that he attempts to underline. Topic control is generally in Bill's hands. He tries to choose his address in a target-oriented way. He intends to focus on the idea that Nick behaves wisely for breaking up with Marjorie.

4.2.2.3.2. Critical Remarks on Turn Texture and Turn Size

Both turn texture and size are unsteady. Bill creates turns that are generally longer. His turns include two or more sentences. He prefers longer turns including two or more sentences in order to convince Nick to open his heart. Nick, on the other hand, creates short, one clause turns, including evasive answers eventuating with a pause. Bill's

excessive and persuasive discourse and Nick's silent manner are part of their friendship, which construct a bridge between speech and silence.

To the end of the story, Bill continues to insist on convincing Nick to declare that he is right for breaking off his emotional bound with Marjorie. As it can be seen in turn 5 and 6, Bill intentionally criticizes the idea of marriage. He clearly states that a married man is "done for" (Hemingway, 1944: 117). Nick does not say anything. He pauses. Nick actively gives no answer when addressed by Bill. Contrary to Bill's provocation, Nick understands that he is still in love with Marjorie. For this reason, he intentionally ignores Bill's words and performs a psychological resistance, even if he doesn't take his turn. In fact, he performs obvious turn lapses, revealing Nick's inner feeling of regret, to Bill's turn 5 and 6. Nick's silent moments are the turning points when he realizes that all is not over with Marjorie. Consequently, Nick experiences a psychological challenge in his inner mind, but he has succeeded in overcoming it.

4.2.3. "Silence" as an Ideological Stance

Selected short stories by Ernest Hemingway, *At The End of an Ambulance Run, The Capital of the World* and *The Revolutionist,* will be examined in this part. They include the examples of silence, caused by a pause. The examples of silence contribute to the ideological stance that Hemingway wishes to convey.

4.2.3.1. Silence in *At the End of The Ambulance Run*

Ernest Hemingway wrote *At the End of The Ambulance Run* in 1918. The story takes place in emergency department and tells of the incidents revolving around this department.

The story includes various characters from various social classes, some of which are a surgeon, a prisoner and a French artist. All of the characters and their stories meet at the same point during that night. After a harsh ambulance run, they reach the hospital where the stories are revealed.

4.2.3.1.1. Analysis of Turn Allocation and Turn Order

The short story motivates on racism. Although Ernest Hemingway's political choice is controversial, it is a surely interesting fact that he has a decisive objection to racism. He has written so many works of art whose plots centre on anti-racist attitude. For example:

> "One night they brought in a Negro who had been cut with a razor. It is not a mere joke about Negroes using the razor -- they really do it.
>
> The lower end of the man's heart had been cut away and there was not much hope for him. Surgeons informed his relatives of the one chance that remained, and it was a very slim one. They took some stitches in his heart and the next day he had improved sufficiently to be seen by a police sergeant.
>
> (1) "It was just a friend of mine, boss," the Negro replied weakly to questioning.
>
> The sergeant threatened and cajoled, but the Negro would not tell who cut him.
>
> (2) "Well, just stay there and die, then," the officer turned away exasperated.
>
> But the Negro did not die. He was out in a few weeks, and the police finally learned who his assailant was. He was found dead -- his vitals opened by a razor" (Hemingway, 1918: 43).

In the extract, turn order is equally allocated between the two speakers. Both of them have one turn. In this context, it is almost impossible to determine who the dominant character is. On the other hand, the Negro selects the officer in turn 1, directing the focus of the talk away from him. The officer takes the turn 2 and answers the Negro in an

insulting way. Despite not being the dominant character, the topic control is barely in the Negro's hands.

Table 7: Turn Numbers of the Characters in At the End of The Ambulance Run

Character	Number of Turns
The Prisoner	4 Turns
The Desk Attendant	4 Turns
The Surgeon	2 Turns
The big officer	1 Turn
The physician	1 Turn
The negro	1 Turn
The officer	1 Turn
One of the hospital attendants	1 Turn
The French Artist	1 Turn
The Printer	1 Turn
TOTAL	17 Turns

At the End of an Ambulance Run includes ten characters. As the Table 7 reveals, the short story has 16 turns in total, two of which are presented the extract above. According to turn numbers and percentages, turn order reveals equal distribution of turns both in total and in the extract. Almost all characters have one turn in total; similarly, both the Negro and the officer perform mutual turns.

Figure 8: Percentages of the Character's Turns in At the End of The Ambulance Run
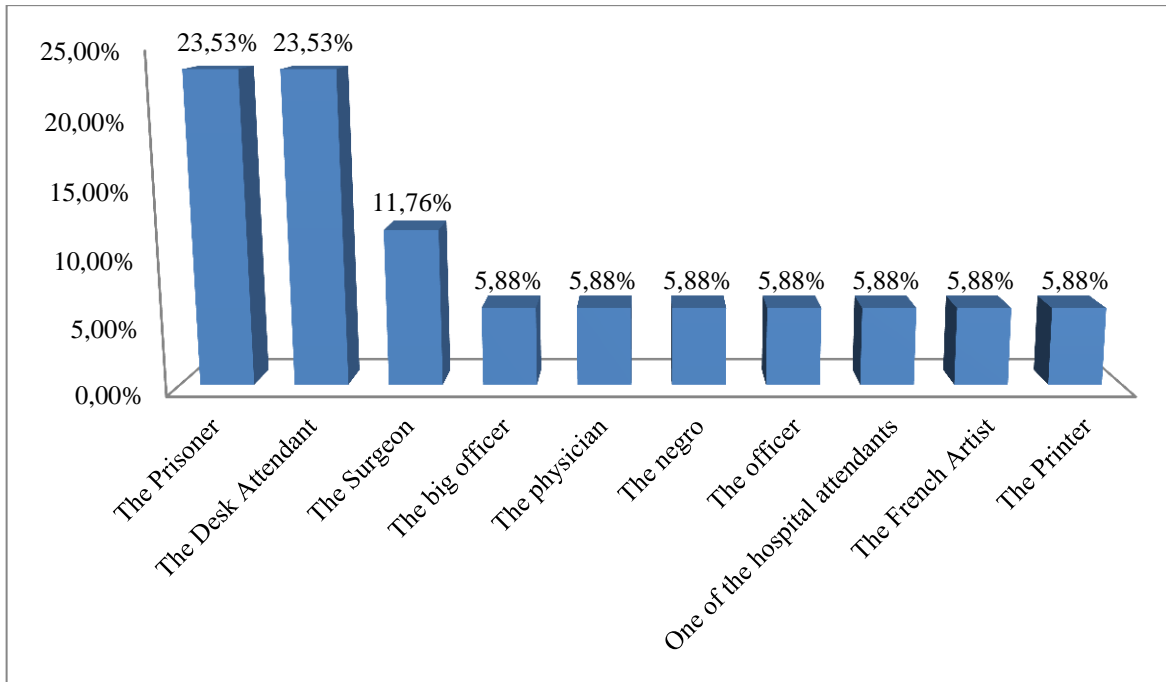
At the End of an Ambulance Run consists of ten characters, having short and sharp turns. As Figure 8 suggests, 23.53 % of turns belong to both the prisoner and the desk attendant, on the other hand, 11.76 % of turns are created by the surgeon. The big officer, the physician, the Negro, the officer, one of the hospital attendants, the French artist and the printer create 5.88 % of turns.

4.2.3.1.2. Critical Remarks on Turn Texture and Turn Size

Turn size and texture are standard because speakers produce short and evasive, one clause turns. Their turn are similar to each other. None of the speakers have a complex speech style. Their turns are standard; hence, the transitions between turns are simple and

clear. They are direct, targeting each other. While words constituting the Negro's turn, convey despair, the officer's cruel words present a desperate turn.

In the extract above, a wounded African Man (Hemingway uses "the Negro"), is being interrogated by the officer. Hemingway underlines that the officer behaves towards him in an inhumane way by threatening or cajoling him. Hemingway tries to point out the racist atmosphere of the period. When the short story was written, African Americans faced racist violence, hate speechs and discrimination. Perry (1991: 158) underlines the fact that "lynchings continued in the early 1920s, and if anything, they began to take on an even more sadistic character. Mobs burned victims alive in front of grinning audiences who in some cases, appeared to be happy to have their photographs taken".

When the wounded Negro is taken to the hospital, and interrogated, the officer threatens and cajoles him as if he was prejudiced against the Negro. Actually, the main reason why the officer was biased against him is that the wounded Negro has black skin. Hemingway presents clues for that. Although the Negro was fatally wounded, the officer performs a kind of psychological violence by telling him that "Well, just stay there and die, then," (Hemingway, 1918: 43) in turn 2. After this insulting and contemptuous behaviour, the Negro pauses and there appears a silence. Exactly when the Negro quietens, the narrator grabs the turn, informing the reader with the fact that "the negro did not die" (Hemingway, 1918: 43). At this point, Hemingway has acted according to *the iceberg principle*. After the silent moment, he gives reasonable space order for the reader to consider the possible outcome of the officer's words. Actually, this silence, created by a pause has been integrated into the scene as an ideological stance underlining the anti-racist standpoint of the writer. By using silence as a pattern, Hemingway wants to declare his objection to racism.

4.2.3.2. Silence in *The Capital of the World*

Written in 1936, *The Capital of the World* is about Hemingway's most well-known literary subjects: Bullfighting and war atmosphere. The story depicts a young and idealistic waiter named Paco who has left his hometown for the romance and glamour of Madrid.

Paco works at the Pension Luarca, a hotel that houses many figures from the bullfighting world. Paco admires the bullfighters because he is infatuated with the romance and beauty of the sport.

Hemingway uses early period of The Spanish Civil War as a setting. During the civil war, Spain had politically divided into two camps: The Nationalists and The Republicans. Paco seems uninterested in politics, but the world around him consists of many political debates and issues.

4.2.3.2.1. Analysis of Turn Allocation and Turn Order

On one particular evening, the dining room of the Hotel Luarca is occupied by the grey-haired picador, an auctioneer, and two priests. Three waiters serve them: Ignacio, a tall waiter who is impatient to get to an Anarcho-Syndicalist political meeting, a middle-aged waiter who is in no particular hurry to do anything, and Paco. While serving, they start to chat, mainly about politics:

> "(1) To me it is a good way to speak,' said the tall one. 'There are the two curses of Spain, the bulls and the priests.'
>
> (2) 'Certainly not the individual bull and the individual priest,' said the second waiter.

(3) 'Yes,' said the tall waiter. 'Only through the individual can you attack the class. It is necessary to kill the individual bull and the individual priest. All of them. Then there are no more.'

(4) 'Save it for the meeting,' said the other waiter.

(5) 'Look at the barbarity of Madrid,' said the tall waiter. 'It is now half-past eleven o'clock and these are still guzzling.'

(6) 'They only started to eat at ten,' said the other waiter. 'As you know there are many dishes. That wine is cheap and these have paid for it. It is not a strong wine.'

(7) 'How can there be solidarity of workers with fools like you?' asked the tall waiter.

(8) 'Look,' said the second waiter who was a man of fifty. 'I have worked all my life. In all that remains of my life I must work. I have no complaints against work. To work is normal.'

(9) 'Yes, but the lack of work kills.'

(10) 'I have always worked,' said the 'older waiter. 'Go on to the meeting. There is no necessity to stay.'

(11) 'You are a good comrade,' said the tall waiter. 'But you lack all ideology.'

(12) 'Mejorsi me faltaesoque el otroj said the older waiter (meaning it is better to lack that than work). 'Go on to the mitin.'

Paco had said nothing. He did not yet understand politics but it always gave him a thrill to hear the tall waiter speak of the necessity for killing the priests and the Guardia Civil. The tall waiter represented to him revolution and revolution also was romantic. He himself would like to be a good catholic, a revolutionary, and have a steady job like this, while, at the same time, being a bull fighter" (Hemingway, 1944: 48)

There are totally 12 turns in this extract. Both Ignacio (the tall waiter) and the older waiter have 6 turns. Despite the fact that Paco is involved in the conversation, he has no turns at all. It is difficult to determine any character as the dominant character according to

the turn numbers they have. On the other hand, Ignacio does most of the selection. In turns 1, 5, 7 and 11, Ignacio selects the older waiter as speaker. Thus, it can be said that Ignacio affects, and directs the flow of conversation, this can be classified as a kind of dominancy.

Table 8: Turn Numbers of the Characters in The Capital of the World

Character	Number of Turns
Enrique	18 Turns
Paco	17 Turns
Ignacio	10 Turns
The matador	9 Turns
Paco's sister	9 Turns
The older waiter	9 Turns
The priest	7 Turns
The Picador	7 Turns
TOTAL	86 Turns

According to Table 8, there are 87 turns in this story. The matador, Paco's sister and the older waiter share 27 turns equally. Both the Picador and the priest have 7 turns. Ignacio has 10 turns. Enrique has 18 and Paco has 17 of 87 turns. Although Paco silences in the extract above, He is the second spokesman thanks to the turn numbers he has. Therefore, it can be figured out that Paco who is actually talkative throughout the story, consciously prefers to remain silent during the conversation he has with Ignacio and The older waiter.

Figure 9: Percentages of the Character's Turns in The Capital of the World
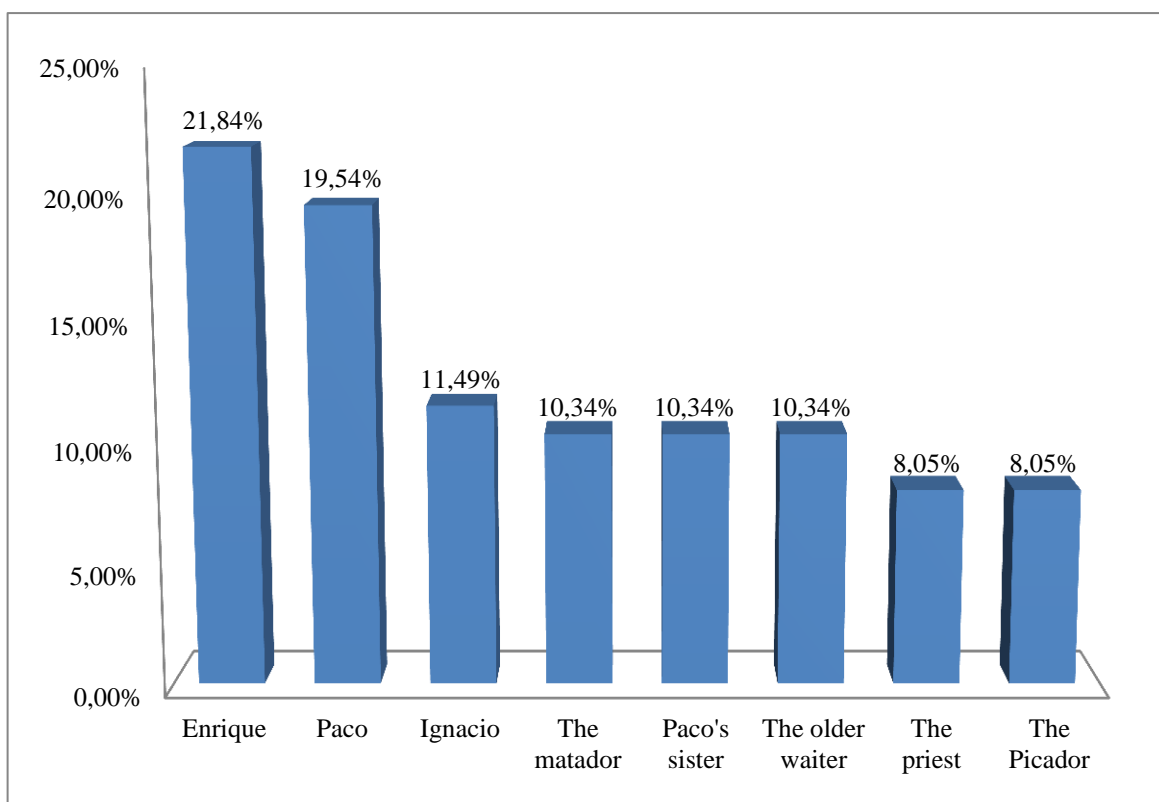
In the story, there are eight characters whose names are Enrique, Paco, Ignacio, the matador, Paco's sister, the older waiter, the priest and the picador. As Figure 9 demonstrates, turns are not allocated equally in total. In this context, it is clear that Turn order presents unequal distribution of turns among participants.

4.2.3.2.2. Critical Remarks on Turn Texture and Turn Size

Turn texture and size in this extract are standard, since none of the characters utters long, enigmatic or complex sentences. Therefore, transitions between turns are simple and clear. All characters produce short, one clause and evasive turns. The characters use direct and plain sentences, targeting each other.

That evening when the dining room of the Hotel Luarca is occupied by the grey-haired picador, an auctioneer, and two priests, the waiters continue to discuss on politics. The tall waiter criticizes the drinking habits of the guests, and calls the bulls and the priests "the two curses of Spain" (Hemingway, 1944: 48). Before The Spanish Civil War, which ended with political disorder and Franco's Autocracy, "Spain was torn by internal strife, usually between the Carlists, defenders of Traditional monarchy and a predominant social role for the Catholic Church, and those who wished to implement more liberal ideas." (De Meneses, 2001: 1). The tall waiter's role in the liberal camp is as a political activist, who carries out secret political activities on account of the Marxist revolution. According to him, priests have to be eliminated as they support the monarchy.

According to the Spanish Church, "inequality was divinely ordained, and poverty and wealth were spiritual tests for both rich and poor" (De Meneses, 2001: 6). This idea stands as a contradiction from the standpoint of the revolutionary left whose basis depends on the possibility of the diminishing upper classes in order to constitute equality among people. The tall waiter begins advocating class warfare while the second waiter gently suggests he "save it for the meeting" (Hemingway, 1944: 48) and urges him to leave early in order to attend. All waiters participate in the conversation and declare their thoughts, except for Paco. He overhears the conversation, and absorbs the ideals of all of the occupants in the room; however, he pauses and does not speak eventhough the turn belongs to him.

The tall waiter's cynicism and bitterness serve as a foil for Paco's optimism and romantic nature. Paco does not agree with the idea of killing priests or Guardia Civils, a special force "whose essential duty was to keep them in order" (De Meneses, 2001: 7). Paco hopes to be a good Christian, a revolutionary, a hard worker, at the same time.

Therefore, he refrains from the bitterness of being a political enthusiast. He does not want to limit himself within the walls of ideology. He wants to live his own life. With this aspect, Paco's attitude resembles Ernest Hemingway's political stance, which has been described variously by different scholars and writers.

As stated in previous chapters, opposing total systems, Hemingway does not follow autocracy, nor does Paco. In this context, it can be said that Paco's reluctance towards the bitterness of politics actually reflects Hemingway's political choices. In addition to Paco's declarations or behaviours, Hemingway also uses the pause to give his character a silent moment when the reader can imagine how Paco Becomes involved in politics. Ernest Hemingway uses silence, triggered by a pause, as an ideological tool to make the reader critically think about politics and his political ideas.

4.2.3.3. Silence in *The Revolutionist*

The Revolutionist takes place in 1919 on the railroads in Italy; a man is traveling with a written recommendation from party headquarters that states he is a loyal comrade who was tortured by "Horthy's men" in Hungary for his political beliefs. The central character in Ernest Hemingway's short story *The Revolutionist* is an idealistic young comrade traveling alone in Italy. The traveler is described as a young boy: "a very nice boy and very shy" (Hemingway, 1944: 119). Hemingway portrays him as a revolutionist retaining an unshakeable faith in the communist revolution. The young comrade is happy to be in Italy and despite the fact that the narrator, who meets up with him in Bologna, a Fascist stronghold, tells him that the movement in Italy is going very badly, he believes that things will get better.

4.2.3.3.1. Analysis of Turn Allocation and Turn Order

In the story, the young communist traveling by train through Italy states that he loves paintings and visiting art galleries. He admires Giotto, Masaccio, and Pierodella Francesca, but not Mantegna. The second character, acting as the story's narrator, changes the subject. They start to talk about the political situation in the Europe, especially Italy:

> "It was early September and the country was pleasant. He was a Magyar, a very nice boy and very shy. Horthy's men had done some bad things to him. He talked about it a little. In spite of Hungary, he believed altogether in the world revolution.
>
> (1) "But how is the movement going in Italy" he asked.
>
> (2) "very badly," I said
>
> (3) "But It will go better." he said. "You have everything here. It is the one country that every one is sure of. It will be the starting point of everything.
>
> I didn't say anything" (Hemingway, 1944: 71).

Table 9: Turn Numbers of the Characters in The Revolutionist

Character	Number of Turns
The young communist	3 turns
The narrator	1 turn
TOTAL	4 turns

As the Table 9 reveals, there are four turns in this story in total. Three of them are performed by the young communist and one of them belongs to the narrator. Despite the fact that the story has only four turns, turn order occurs in an unequal way. The young communist allocates his turns in a natural way. He does not have any specific intentions. He allocates turns only to pass his turn to another. There are just three turns in the extract

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above. Two turns belongs to the young communist while only one is performed by the narrator. All selections are made by the young communist.

Figure 10: Percentages of the Character's Turns in The Revolutionist
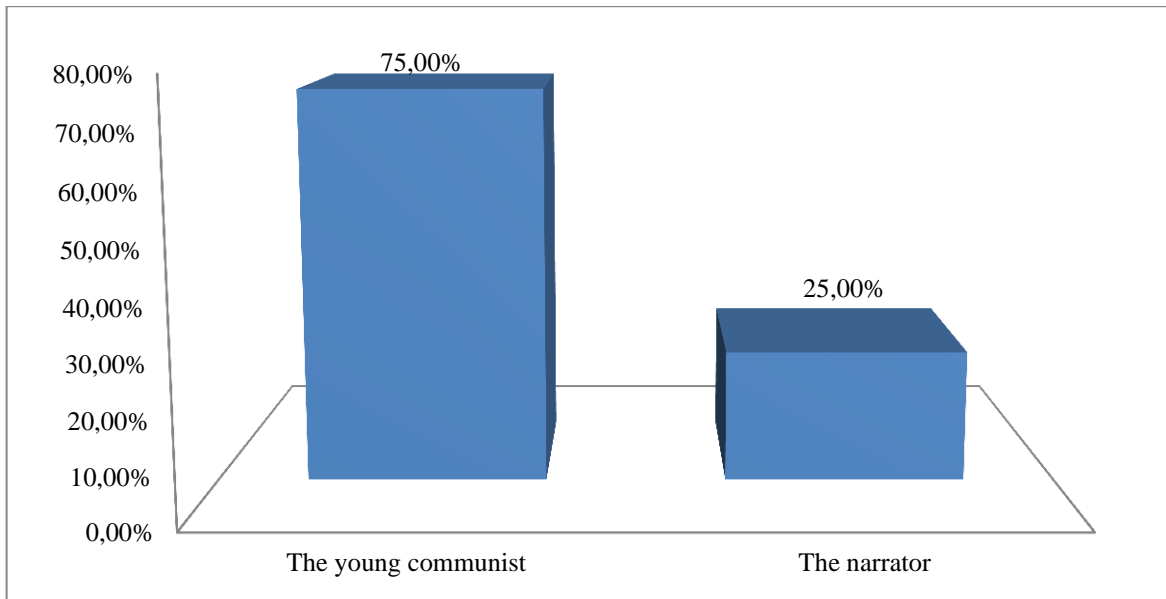
In the story, there are two characters who are the young communist and the narrator. According to figure 10, 75 % of turns are created by the young communist, while 25 % of turns belong to the narrator. All participant structures are motivated on the young communist. It is clear that the young communist is the dominant character.

4.2.3.3.2. Critical Remarks on Turn Texture and Turn Size

Both turn texture and size are various, since participants' choices determine the size and texture of the extract. The young communist creates long and multi-clause turns. The young communist is hopeful that a Communist revolution will occur and his optimism is reflected in his sentences. He uses long and explanatory sentences. He speaks a manner which suggests that he wants to talk about life and future. On the contrary, the narrator

generates short and sharp turns. Although the revolutionist believes that things will get better, the narrator doesn't agree with him and his negative thoughts on Italy's future are reflected in his answer. The narrator is characterized as thoughtful, pessimistic and silent by Hemingway. In addition to Hemingway's depictions, this characterization can also be observed in his single answer.

Brustein and Bernston (1999: 161) state that "the national legislative elections of 1919 clearly demonstrated the Left's growing popular support in Italy". Therefore, the revolutionist considers Italy to be "the one country that every one is sure of" (Hemingway, 1944: 71) and underlines in turn 3 that everything about revolution will start from here. After these words, the narrator pauses and does not say anything.

Despite being aware of the current leftward swing of American writers, Hemingway doesn't get involved in the borders of any ideology, but, it is a widely known fact that Ernest Hemingway supports freedom against totalitarian regimes. It is clear that the narrator represents Hemingway himself; he is staring mournfully at the revolutionist while he is dreaming of a better world led by the Communist movement. As the narrator, Hemingway remains mournfully silent, for it is the Fascists who are taking over, not leftists.

Hemingway was knowledgeable about Italian politics and deeply pessimistic about the country's future. Morgan (2004: 76) expresses the situation in which Italy faced: "The period from October 1922 to January 1925 marked the transition from the liberal parliamentary system to the Fascist state. Like many political transitions it was an untidy and complicated process, a hybrid of elements of the old and new political order as one overlapped with and superseded the other".

Hemingway was right to be anxious about Italy's future as Italy was experiencing dark days. In this context, it can be suggested that Hemingway imposes a pause into his story, *The Revolutionist*, to strengthen a meaningful silence; the ultimate aim of this was to convey Hemingway's political thoughts to the reader.

CHAPTER FIVE

5. CONCLUSION

5.1. Introduction

This study has explored the significance of silence in Hemingway's selected short stories. The study aimed to reveal the web of relationships between silence (as represented through linguistic elements) and certain themes or ideology, and investigated somewhat complicated array among the parts of conversational acts. Using the terminology of discourse analysis, the study examined the functions and implications of silence, which can be identified as "pause." The impetus behind this study was therefore to investigate the relationship between the pauses as linguistic elements (standing for the state of silence that is supposed to indicate resistance, nothingness and ideology).

5.2. Conclusions

This study employed discourse analysis to examine turn-taking processes in conversations and to what extent pause, as a linguistic element, leads to silence in Hemingway's selected short stories. By creating silent moments, these discursive elements have been used by Ernest Hemingway in order to highlight his themes of, declaration of nothingness, psychological resistance, and ideological stance. In this respect, this study has discussed silence technically produced by pauses with the help of turn-taking mechanism with regard to the relationship between discursive elements and attempted effect of Hemingway's short stories. The study showed that, first; Hemingway portrays the psychological resistance of the fictional characters using silence. Second, silence is used as a thematic marker in Hemingway's stories implying nothingness. Lastly, silence

contributes to the ideological stance of the characters.

One of the main research questions regards the roles of characters in constructing the silence. The short story characters created by Ernest Hemingway have an important role in constructing silence. Silent moments are best observed in conversations occurring among characters. When a character pauses, silence appears. Silence enables characters to identify themselves in a more effective way, accomplished by Hemingway by use of *the iceberg principle*. Being a dominant or shy character, which can be determined by the total number of turns, has an efficient impact on silence. The dominant characters who often direct the conversation, also determine the flow of speech. Shy or hesitant characters exposed to pressure by the dominant characters, are the ones who pause and create silence. It is seen that Hemingway's text, exerting *the iceberg principle*, aims to reinforce the effect on the addressee. By omitting or disregarding some units, Hemingway's stories efficiently presents the characters in a way that organises turns and pauses to create silence intricately associated with declaration of nothingness, psychological resistance and ideological stance.

Another research question, examined the function of silence in the construction of meaning in the selected short stories by Hemingway. As highlighted earlier, Hemingway's Iceberg Principle, also known as *the theory of omission*, has been employed to omit or ignore some parts in particular conversational streams. In this context, it can be suggested that as a recurrent abstract pattern (or motif), silence is proved significantly to contribute to *the iceberg principle* and more importantly can be regarded as having a marked function in the implementation of that principle. With the help of silence, Hemingway's texts reveal the aimed effect suggested by the use of sentences. The study has shown that as a linguistic element, pause turns out to be a significant linguistic device that makes

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represented silent moments arouse some certain effect and provoke remarkable thematic content. These silent moments represented through poses and experienced by the involved agents of the events may suddenly appear, having striking influence upon the reader since the represented silent moments instigate further considerations, imbue indirect messages, breed farfetched associations as well as certain concepts of nada, psychological resistance and ideology. Sentences may remain incomplete, questions un-responded, exclamations suspended during the represented silent moments; however, all that happened is a deliberate intervention to the fictional world of the story wrought by the author. The study has revealed that through represented silence, Hemingway enables the reader to imagine a larger realm filled with implications of silence, which stimulates beyond the textual world of omission created in the stories. The interventions through the constant pauses do not only increase the reader's awareness of profound plainness, but also invites the reader into a broader realm of suggestions. The findings pertaining to the discourse analysis of the texts have been analysed and presented through specific tables and figures.

A Clean Well-Lighted Place, *Old Man at the Bridge* and *Soldier's Home* have been analysed under the framework of nothingness. As regards Hemingway's *A Clean, Well-Lighted Place,* table 1 shows that turn order is arranged as unequal distribution of turns among characters of the story. On the other hand, turn size and texture of the short story is standard, since all the characters prefers sharp, evasive and clear turns. Hemingway's *nada Philosophy* appears in this short story. The old man experiences the dark atmosphere of nothingness, which covers his psychological inner world and use silence in order to express him. The old man pauses to give a message to the waiters who mock him. Hemingway's main aim is to underline the feeling of nothingness and present it to the reader's attention in an effective way with the help of a linguistic element.

As far as *Old Man at the Bridge* was considered, the story depicts the story of an old man who was forced to leave his hometown due to war. As table 3 presents, the two characters create 31 turns in total. It is revealed that the turn size and texture schedules a standard stream. Both of the characters produce short, one clause and evasive answers. The turns hardly consist of any hidden meaning. The old man loses his hope when he has to leave his life behind because of the deracination of war. He underlines the fact that he is now in a mood of nothingness now that he has nothing in his life. The feeling of nothingness is revealed to be evoked when his silence goes through lingering pauses.

Soldier's Home presents a story that focuses on inner psychological world of a veteran soldier. As table 4 presents, turn order reveals unequal distributions of turns for the whole story. It is observed that turn size and texture vary. They differ according to the choice of the characters. The turns of Krebs' mother are remarkably longer and multi-clause turns. She uses her turns to intensify some personal positive addition to her son's psychological development. She insists on creating long and sensitive sentences. Harold Krebs' turn-lengths are generally short, one clause and sharp sentences. Harold Krebs, so deeply isolated and alienated a soldier, cannot be involved in society as an average man. Hence, his family tries to persuade him to be an ordinary citizen, Krebs keeps silent. His heart has filled with feelings of nothingness. The study has shown how pauses contributes to his declaration of nothingness during their dialogues.

The End of Something, *A Natural History of Dead,* and *The Three Day Blow* were analysed in the second part, under the framework of psychological resistance. *A Natural History of the Dead* is inspired by a real and tragic event, which Hemingway witnessed on the Italian front. It tells the story of a soldier and an officer doctor. The lieutenant of artillery and the doctor construct their turn allocation strategies depending on their

developing anger. The study, therefore, has shown that the characters produce unconscious and unplanned turns. It is seen that turn size and texture are various. The doctor's turns are occasionally longer, multi-clause. On the other hand, the lieutenant of artillery creates shorter turns. Hemingway develops the tension of the story in this extract, using the conflict between the doctor and the lieutenant of artillery. When the lieutenant of artillery pauses, silence appears in the gruesome atmosphere of the room. The study indicates that the text sets this silence created by a pause into the flow of the dialogue in order to present the reader that the lieutenant of artillery is psychologically resisting against the rising anger and hysteria in his mind.

Another short story *The End of Something* concentrates on the psychological mood of an emotional relationship which is about to break up. In the story, there are three characters whose names are Nick, Marjorie and Bill. As table 5 suggests, turn size and texture are standard and similar to each other, since all characters produce one clause and evasive answers. As revealed the present study, when Nick tells Marjorie his true feelings about her, she remains silent and her silence describes the terrible psychological mood in which she faces. By silencing, she resists in order not to lose her control.

The Three Day Blow mainly revolves around happenings at a day when Bill and Nick Adams have to stay in a cottage due to a storm. As table 6 and figure7 present, this story includes 188 turns in total. The flow of the conversation is directed by Bill's sentences. This indicates a different kind of dominance belonging to Bill. In spite of Bill's dominancy, Nick prefers remaining silent. Bill creates turns that are generally longer. His turns include two or more sentences. During the conversation, has shown the study, Nick pauses, intentionally ignoring Bill's words and performing a sort of psychological resistance, even if he does not take his turn.

At The End of an Ambulance Run, The Capital of the World and *The Revolutionist* have been examined in the last part, in terms of ideological stance of the characters. *At the End of The Ambulance Run* is a combination of different hospital emergency stories. All of the characters and their stories meet at the same emergency department during that night. The study has shown that the turn order reveals equal distribution of turns in total. Almost all characters have one turn. Turn size and texture is not various. All speakers produce short, one clause and evasive turns. Their turns are standard and they produce clear turns just targeting each other. When the wounded Negro is taken to hospital, the officer threatens and cajoles him as if he was prejudiced against the Negro. Although the Negro is fatally wounded, the officer makes a hate speech against the Negro. Upon this terrible behaviour, the Negro pauses and there appears silence, which seems to be integrated into the scene as an ideological stance underlining Hemingway's anti-racist views. It can be argued that the text tries to draw the reader's attention to the racist atmosphere of the period and declares his objection to racism. The study has shown that this objection is represented through pauses.

The Capital of the World depicts a young and idealistic waiter named Paco who has left his hometown to be a famous bullfighter. According to table 8 and figure 9, turns are not distributed equally among characters. It is seen that the turn size and texture in the extract are standard, since none of the characters utters long or complex sentences. An evening dining room at a Hotel occupied by visitors, busy with hot debate on politics. A character begins talking about class warfare; and Paco, the protagonist, ignores the ideas of the other occupants in the room and seems to remain indifferent. He just pauses and does not speak even though the turn belongs to him. He gives an impression that he does

not want to be a political enthusiast. The study has shown that through his persistent silence, he declares his political stance of passivism.

In *The Revolutionist,* Hemingway portrays a young revolutionist who has an unbreakable faith in the Communist revolution. As the table 9 reveals, there are four turns in the story. Turn size and texture vary. The young communist uses long and explanatory sentences. Upon the young communist's turn, suggesting that a communist revolution is close in Italy, the narrator pauses and says nothing. Hemingway was pessimistic towards Italy's future, and he declares his political stance with the help of a pause.

As stated earlier, nothingness, psychological resistance and ideological suggestions can be observed in Hemingway's short stories. His texts frequently, deliberately and persistently explore these themes and the present study has shown that the author to a considerable extent conveys his message via represented silence. In other words, he devices pauses so as to construct silent moments and draw the reader's attention to his thematic concerns.

5.3. Limitations of the study

This study was limited to Ernest Hemingway's nine short stories because pause, as a linguistic element, appeared as a significant element in these stories. Three themes observed in Hemingway's fiction were chosen to be examined by means of silence; a pattern which can also be observed in Hemingway's short stories. The selected short stories were analysed within the limitations of two discursive elements: Pause and Turn-Taking Mechanism.

5.4. Suggestions for Further Research

This study offers a brief introduction to selected short stories by Ernest Hemingway, his writing approach and the themes and patterns he utilized. This study could be recommended reading for researchers who are studying discursive elements within literary works. On the other hand, this study only considers silence as a pattern; however, it is not without doubt that various patterns can be analysed in the framework of discourse analysis. Depending upon the data offered in this study, extensive discourse analysis comparisons could be carried out.

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CURRICULUM VITAE

Hakan GÜLTEKİN was born in Artvin, 1983. After graduating from Artvin High School, he attended the Department of English Language Teaching at Atatürk University. He graduated from Department of English Language Teaching in 2007 and started to do his MA degree at the Department of Western Languages and Literature at Karadeniz Technical University in 2010. He is currently working as an expert at Artvin Çoruh University. He knows English at advanced level and French at intermediate level.