EXTENSION OF THE SENTENCE MODEL
IN A FAREWELL TO ARMS BY ERNEST HEMINGWAY:
LEXICAL AND SEMANTIC ASPECTS

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*(dedicated to the **Armed Forces of Ukraine**)*

Abstract. The study of Ernest Hemingway's work never loses its relevance, because with each aspect revealed, scientists discover new and unknown limits to its potential. That is why we decided to reveal the issue of the extension of the sentence model and its complicated structure in the autobiographical novel *A Farewell to Arms*. The **aim** is to determine lexical and semantic aspects of the extension of the sentence model, including repetition and its types in Ernest Hemingway's *A Farewell to Arms*. This paper investigates stylistic devices of repetition (consecutive contact repetition, anaphora, epiphora, framing, reduplication, chiasm), enumeration, tautology, polysyndeton, and parallelism. The lexical and semantic aspects of these figures are analysed according to the **methods** of content analysis, comparative method, deduction, and logical approach. The main definitions are given and the theoretical basis of the studied phenomenon is described. Communicative functions, structural types, and the classification of certain stylistic devices are analysed. A comparison of the indicated units in the Ukrainian translation and in the work in the original language is made. The hidden meanings are embedded in the means of repetition and used in the novel. Conclusions are made about the novel by Ernest Hemingway. To summarize, we want to highlight the writer's impressive potential for skill and efficiency in the use of stylistic figures. He portrayed war as a series of recurring phenomena, beginning with the first chapter. This is what helped to recreate the semantic colour and general message of the novel, allowing the reader to fully experience the atmosphere of past events. Thus, the use of such devices as repetition, enumeration,

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tautology, polysyndeton, and parallelism are important components in any novel, because they carry a significant baggage of communicative functions and meanings. The **results** extend our knowledge of their communicative functions, structure, and assigned features. With a database of all links, the reader could fully understand the significance of their usage and the transformation of the story they led to. **Practical implication.** The greater demand for translation from English to Ukrainian justifies the need for more effective approaches, and this research paper will help to understand more about the different lexical-semantic aspects and peculiarities of the translation. **Value**. The paper will expand the knowledge of Ernest Hemingway's style of writing for those who are directly concerned with his creative path.

Introduction

Statement of the problem. The research paper is devoted to an analysis of the lexical and semantic aspects of the extension of the sentence model in Ernest Hemingway's *A Farewell to Arms*. **The research objects are** repetition, enumeration, tautology, polysyndeton, and parallel constructions in Ernest Hemingway's novel *A Farewell to Arms*. **The research subject** is the lexical and semantic aspects of repetition, enumeration, tautology, polysyndeton, and parallel constructions in Ernest Hemingway's *A Farewell to Arms*.

The topicality of the theme is determined by the necessity of a comparison of present stylistic devices in English and Ukrainian translation and defining their lexical and semantic aspects. **The aim** is to determine lexical and semantic aspects of the extension of the sentence model, including repetition and its types in Ernest Hemingway's *A Farewell to Arms*.

The objectives of the study include the following: to find all possible models of repetition, enumeration, tautology, polysyndeton, and parallel constructions as well as to describe and analyse them; to create a comprehensive database of all links between the given stylistic devices; to determine the frequency of the mentioned devices; to examine common and distinct features of them in both translations; and to make conclusions about the lexical and semantic aspects of repetition, enumeration, tautology, polysyndeton, and parallel constructions in the text of the novel.

The significance of the study. There is both practical and theoretical interest in the disquisition of this problem. The generalization of this present study will be a great contribution to the vast knowledge of stylistic devices.

The result can serve as baseline data for improving the lexical and semantic analysis of repetition, tautology, enumeration, polysyndeton, and parallel constructions. The greater demand for translation from English to Ukrainian justifies the need for more effective approaches, and this research paper will help to understand more about the different aspects and peculiarities of the translation. It will expand the knowledge of Ernest Hemingway's style of writing for those who are directly concerned with his creative path. Moreover, these findings could be useful in developing the guidance program at universities. Thus, a new theory on learning linguistics may be arrived at.

Definition of terms. The main terms in this research paper are repetition, tautology, enumeration, polysyndeton, and parallel construction. *Repetition* is an expressive mode of the language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker. *Tautology* is the needless repetition of an idea, statement, or word; an instance of such repetition. *Enumeration* is a stylistic device by which separate things, objects, phenomena, properties, and actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem. *Parallel construction* is a device which may be encountered not so much in the sentence as in the macro-structures dealt with earlier, viz. the SPU (supra-phrasal unit) and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences, or parts of a sentence in close succession. *Polysyndeton* is the stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part [21].

Theoretical framework. As a theoretical basis, the works of L. P. Yefimov and E. A. Yasinetska (*English stylistics and discursive analysis*), V. A. Kukharenko (*Book of Practice in Stylistics*), V. V. Zhukovska (*English Stylistics: Fundamentals of Theory and Practice*) on Text Linguistics and Stylistics are used in the research paper [10; 15; 24].

Methodology. In this research paper, we will be using the following methods for data collection and analysis: *content analysis*, *contrastive analysis*, *deductive method, and logical method*. *Content analysis* will be used for the identification and calculation of the frequency of using the stylistic devices. The evaluation of the data presented will be conducted

with *contrastive analysis* to define similarities and differences between languages. The obtained information will be analysed with the help of the *deductive method* – for concluding, based on assumptions, by moving from general to concrete. To formulate new presumptions or improve the existing ones, we will use a *logical method*.

Research materials. The research paper is divided into: abstract; introduction; theoretical background; methodological background; results and discussion; conclusions; and references.

1. Theoretical and methodological background
of EXTENSION of the SENTENCE MODEL

1.1 Theoretical background. Stylistic devices have a huge impact on the analysis of any kind of literary text. Thus, researchers are always interested in exploring the points of repetition, enumeration, tautology, polysyndeton, and parallel construction. For instance, J. Vinafari wrote a thesis titled "A stylistic analysis of repetition as a musical device in the Dwarfs' songs in the *Hobbit* novel by J.R.R. Tolkien", where she describes its usage and functions [22]. N. Kemertelidze and T. Manjavidze presented an article titled *Stylistic repetition, its peculiarities and types in modern English* about classification and identifying those new classes that were revealed after thoroughly studying the material under investigation [13].

In addition, O. Dubrova also examined enumeration from the points of etymology, morphology, lexicology, and stylistics in the article *Interpretation of enumeration as a lexeme and a stylistic technique* [3, p. 32]. V. Kolomiitseva mentioned the polysyndeton aspect of the *Pleonasm phenomenon in Ukrainian syntax* [14, p. 33]. Besides, I. Sydorenko described this stylistic figure in his work, *Types of stylistic figures based on the repetition principle in modern English dramatic texts* [20].

There are definitions of enumeration from dictionaries such as the *Cambridge Dictionary*: "the act of doing or saying something again" [4]; the *Collins English Dictionary*: "…the use of different words to say the same thing twice in the same statement" [5]; the *Merriam-Webster Dictionary*: "the act or an instance of repeating or being repeated; a motion or exercise that is repeated and usually counted" [6].

I. Bezpechnyi: "…тавтологією називається стилістична фігура, що ґрунтується на однокореневому або синонімічному повторенні

попереднього слова" [2, p. 128]. V. A. Kukharenko: "Повтор сполучникового слова давно відомий в стилістиці як полісиндетон, що грецькою означає "багатосполучниковість" [15, p. 40]. V. V. Kolomiitseva: "Це явище має охоплювати не лише повторення однакових сполучників, що збігається з традиційним визначенням цього поняття, але й часток, прийменників, що так само вправно забезпечують смисловий зв'язок між компонентами, сприяють ретардації (уповільненню), а відтак – накопиченню сильніших вражень, експресивності" [14, p. 38]. V. V. Kolomiitseva, in contrast to V. A. Kukharenko, claims that this definition means not only the repetition of conjunctions but also of particles and prepositions.

We can observe that R. Lowth draws our attention to the similarity in grammatical constructions or in the same or opposite meanings of parallelisms: "Паралелізмом називаю я відповідність між одним віршем, чи рядком, та іншим. Коли у рядку висловлено судження, а до нього додається або під ним в іншому рядку розташовується ще одне, подібне або протилежне йому за змістом або близьке за формою граматичної конструкції, то ці рядки я називаю паралельними, а слова та звороти, що узгоджуються один з одним у даних рядках, називаю паралельними членами" [17].

To conclude, repetition is the iteration of sounds, morphemes, phrases, and sentences. Enumeration demonstrates a list of words connected thematically with each other. Tautology is a stylistic device that repeats words with the same morphemes and meaning. Polysyndeton displays the overall repetition of the same particles, conjunctions, and prepositions in a combination with words. Parallel constructions are about the balance of analogous clauses or phrases with similar structures in sentences.

1.2 Methodological background. In the course of this research paper, to obtain as objective, accurate, and systematic information as possible, we will be using three methods for evaluation of the collected data.

In the first stage, we will use *content analysis*. This widely used qualitative technique allows testing of theoretical issues to enhance understanding of data. Moreover, it "...uses a set of procedures to make valid inferences from text" [23, p. 9]. The method appears to be the quantitative and qualitative analysis of texts to identify similar elements and constructions of numerical regularities, which consists of the allocation of special "units" of text

(quantification) and the calculation of their frequency. Words, certain judgments, message topics or authors of documents could serve as the units of analysis.

The main goal of applying this kind of method is to identify such stylistic devices as repetition, enumeration, polysyndeton, tautology, and parallel constructions and to analyse how frequently they are used in both Ukrainian and English texts. However, we could provide some conclusions about the special features of both of them.

In the second stage, we will use an established technique, namely *contrastive analysis*. It has already been established as a bidirectional, interlinguistic phenomenon related to both the function and form of language. As one of the main methods of contrasted linguistics, its main task is to define common or specific features of comparable languages at all levels and in speech and text on the principle of synchronicity. With the help of it, we could provide an accurate analysis of phonemes, syllables, lexical units, grammatical categories, nominative structures, syntactic constructions, and texts. This method is based on a common mechanism of comparing two languages.

In this particular case, we will analyse the meaning of words at the lexical level, the functions of forms and grammatical categories at the morphological level, and the positioning schemes and structures of sentences at the syntactic level. This approach will be employed after the identification of all stylistic devices to understand whether comparable languages have something in common, which includes differences and similarities conforming to the belief in language universals.

In the third stage, we will use the deduction (postulation method) – a logical method of gaining knowledge. "The essence of deduction consists of reasoning validly from premises to conclusions. In a larger sense, the systematic acceptance without proof of any principles to serve as premises for further reasoning is what is meant by deduction" [7, p. 505].

The main idea of deduction as a method of scientific knowledge is the application of general scientific provisions in the study of specific scientific phenomena. It assumes certain assumptions about the object being investigated and verifies the reality of these assumptions, their relevance (or inconsistency) to the investigated facts. In linguistics, it is used for establishing the status of different language units, their belonging

to a particular part of the language, type, and category by determining the general classification, category, etc.

Previously, some definitions of examined stylistic devices have been mentioned. Using them and the general knowledge about the subject, we will work with those specific scientific phenomena and provide our illations in the context they have been mentioned.

To end up, we need to do some logical conclusions. Logic is "…the study of those properties that make an inference necessarily valid or a sentence necessarily true" [1, p. 16]. The *logical method* is used in linguistics to formulate new theoretical assumptions or develop an already existing one based on elaboration and critical application of logical regularities. As this logical approach will be surely combined with deduction, we will use so-called deductive logic – in general, the study of necessarily valid inferences. This method will be appropriate for obtaining sufficiently accurate conclusions about the lexical and semantic aspects of certain stylistic devices in both languages.

In summary, there will be applied methods such as: *content analysis* – for identification and calculation of the frequency of use; *contrastive analysis* – for defining similarities and differences between languages; *deductive method* – for conclusions based on assumptions, by moving from general to concrete; *logical method* – to create new presumptions or to improve the already existing ones. Moreover, to identify the most frequent unit of speech specific to polysyndeton, we will use the *Tropes* – Natural Language Processing and Semantic Classification Software.

2. Results and discussion

There have been mentioned all the definitions of the main stylistic devices we are going to explore. The most important part of it is *repetition*. *Enumeration*, *tautology*, *polysyndeton,* and *parallel constructions* are various repetitive devices. Repetitions are classified according to the language units of which they consist. There are the following groups: phonemic, morphemic (morphological), syntactic, and lexical (word repetition). The phonemic one includes alliteration, consonance, assonance, reverse rhyme, para rhyme, and rhyme. Morphemic repetition is divided into root repetition and affixational (affixal). Lexical, or word repetition, consists of ordinary repetition; successive, distant repetitions throughout

the text; and repetitions in strong positions. The last kind of repetition is subdivided into lexical epiphora, lexical anadiplosis, lexical anaphora, chain-repetition, lexical framing, and symploce. Syntaxic repetition comprises parallelism, series, and syntactic tautology. Series are divided into binomials (two members), trinomials (three members), and enumerations (catalogues) (four or more in a chain). Parallel constructions could be complete or incomplete. The last one is categorised into figures, such as syntactic epistrophe, syntactic framing, and syntactic anaphora. According to the logical-semantic arrangement of parallel words, parallel structures are classified into analogy, antithesis, and gradation [16, p. 131–152]. Apart from the definitions from the chapter *Theoretical background*, we would like to present some others.

An anaphora is a repetition of phrases or words at the beginning of a sentence. An epiphora is a vice versa repetition at the end of a sentence or phrase. Framing is the repetition of words in the final and initial positions. Chiasmus is an iteration of the syntactical pattern in a mirror-like way, or the cross. "Linking/reduplication is a morphological process in which the root or stem of a word (or part of it) or even the whole word is repeated exactly or with a slight change" [19]. Consecutive contact repetition is an iteration of the same word or phrase at least three times in a row.

2.1. Structural types and communicative functions of REPETITION.
Firstly, we would like to present our findings on consecutive contact repetition: *"Oh mama mia, Mama Mia,' then, 'Dio te salve, Maria. Dio te salve, Maria. Oh, Jesus shoot me Christ shoot me mama mia mama Mia oh purest lovely Mary shoot me. Stop it. Stop it. Stop it"* [9, p. 57] (*"...і стогнав: – Oh mama mia, mama Mia, – а тоді: – Dio te salve, Maria. Dio te salve, Maria. О Господи Ісусе пристреліть мене Бога ради пристреліть мене тата mia тата Mia о пречиста діво Маріє вбий мене. Зупини це. Зупини. Зупини"* [8, p. 84]). Phrases are repeated and even some punctuation is missed to dramatise the level of pain. One more: *"Oh darling, darling, darling"* [9, p. 111] (*"Ой, моя люба, люба, люба"* [8, p. 146]). In both examples, the repetitive units are saved during the translation and the logical function of emphasizing is realised. Consecutive contact repetition here is capable of rendering scores of human emotions and modal meanings.

Secondly, there are some examples of lexical anaphora: *"God knows I had not wanted to fall in love with her. I had not wanted to fall in love with*

anyone. But <u>God knows I had</u> ..." [9, p. 98] *("<u>Бог свідок, що я</u> не хотів закохуватися в неї. Але <u>Бог свідок, що я</u> таки закохався..."* [8, p. 131]). The repetitive phrase *God knows* is replaced by the phraseology *Бог свідок*. This kind of anaphorically repeated phrase embodies the background stylistic function, creates "... the background textile nonrepeated unit, which, through its novelty, becomes foregrounded" [15, p. 40] and adds a special rhythm so it is easy to read.

Thirdly, there is an opposite device to anaphora – <u>epiphora</u>: *"You have a lovely <u>temperature</u>. I'm awfully pride of your <u>temperature</u>"* [9, p. 107] (*"Але твоя температура чудовенька. Я неймовірно пишаюся твоєю температурою"* [8, p. 142]). Also *"You have a splendid <u>rank</u>. I don't want you to have any more <u>rank</u>"* [9, p. 131] (*"У тебе чудовий чин. Я й не хочу більшого"* [8, p. 142]). In these two examples, epiphora is not saved in the Ukrainian translation. Epiphora adds stress to the final words of the sentences in the illustrations above.

The combination of anaphora and epiphora creates <u>framing</u>: *"And what if <u>she should die</u>? <u>She won't die</u>. ... Yes, but what if <u>she should die</u>? <u>She won't die</u>"* [9, p. 335] (*"А що, як <u>вона помре</u>? <u>Вона не помре</u>. ... Це так, але що, як <u>вона помре</u>? <u>Вона не помре</u>"* [8, p. 401]). Framing here represents the whole utterance as completer and more compact. Besides, the author uses successive repetition to emphasise both the logical and emotional meanings. Also, repetition expresses a tense state of mind. The narrator's fury is strongly expressed through repetition – the same question and a futile autosuggestion recurring again and again. Through repetitive style in Henry's monologue, there is described the helplessness and ineffectuality of the characters against the nature that decides Catherine's fate.

Almost phonetically, the same translation comes in the example of exact simple <u>reduplication</u>: *"Then came the <u>chuh-chuh-chuh-chuh</u>-then"* [9, p. 57] (*"Тоді оте <u>чух-чух-чух-чух</u> так спалахнуло"* [8, p. 83]). The reduplicant here matches the base from which it is copied without phoneme changes.

Furthermore, we would like to show the two samples on <u>chiasmus</u>: *"... подивитися, як <u>ідуть справи</u>, а <u>справи йшли</u> дуже погано"* [8, p. 22] (*"...to see how things were going, and things went very badly"* [9, p. 4] – there is no chiasma in English) and *"<u>Priest to-day</u> with girls,"... "<u>To-day I see priest</u> with girls."* [9, p. 7] (*"<u>Священик</u> з дівчатками <u>сьогодні</u>...*

Я бачу сьогодні священик з дівчатами" [8, p. 25]). In the first predicate, the subject comes before the predicate ("proper" chiasmus), and in the second, the adverbial modifier comes before the subject-object pair (lexical chiasmus).

Finally, in obedience to their communicative functions, anaphora, epiphora, framing, reduplication, and chiasmus are compositional means or text-forming devices which are prone to elucidate the character view of a point.

2.2 Communicative functions of ENUMERATION. Description by using enumeration is an old-time common rhetorical figure. Any speech unit can be enumerated. This stylistic device means that actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position, are forced to display some kind of semantic homogeneity, remote though it may seem. Enumeration may be conventionally called a sporadic semantic field, in as much as many cases of enumeration have no continuous existence in their manifestation as semantic fields do. The grouping of sometimes absolutely heterogeneous notions occurs only in isolated instances to meet some peculiar purpose of the writer.

There is the example: *"...and with the end of summer, the cool nights, the fighting in the mountains beyond the town, the shell-marked iron of the railway bridge, the smashed tunnel by the river where the fighting had been, the trees that led to the square…"* [9, p. 5] (*"Кінець літа запам'ятався прохолодними ночами, боями в горах поза містом, поцяткованим металом залізничного мосту, зруйнованим тунелем біля річки, де точився бій, деревами довкола площі й уздовж довгої алеї, що вела до площі"* [8, p. 23]). There are preceding words in the enumeration, and the effect is what the reader associates with the unpleasant war scenery. Also, the enumeration here seems to be heterogeneous: the warfare description is placed in a string with such phrases as *trees that lead to the square* and *cool nights* (*прохолодними ночами, деревами довкола площі й уздовж довгої алеї*), so there is a kind of clash. The catalogue of sentence members is also joined asyndetically (not linked by conjunctions).

In the same way, parts are connected in the following example (except the last pair): *"Then I started treatments at the Ospedale Maggiore for bending the knees, mechanical treatments, baking in a box of mirrors with violet trays, massage and baths"* [9, p. 123] (*"Невдовзі розпочалися*

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лікувальні процедури в Ospedale Maggiore: <u>згинання колін</u>, <u>механічна терапія</u>, <u>ультрафіолетове випромінювання</u> в дзеркальній камері, <u>масаж</u> і <u>ванни</u>" [8, p. 160]). The enumerated items are presented as a whole, and the omission of connectives emphasises the profusion of detail. Each word is closely associated semantically with the following, and the utterance is perfectly coherent.

The opposite approach is used in the next sample: *"...and we sat on the porch of the house in the sun and saw the <u>winding of the road</u> down the mountain-side and the <u>terraced vineyards</u> on the side of the lower mountain, the vines all dead now for the winter and the <u>fields</u> divided by stone walls, and below the vineyards <u>the houses of the town</u> on the narrow plain along the lakeshore"* [9, p. 304] *("...і ми сідали під сонечком на ґанку і бачили <u>дорогу</u>, що звивалася, збігаючи схилом гори, і <u>тераси виноградників</u> на схилі нижчої гори, лози яких оголилися, готуючись до зими, і <u>поля</u>, розділені кам'яними огорожами, а під виноградниками – <u>будиночки містечка</u> на вузькій рівнині понад берегом озера"* [8, p. 366]). There is no halt in the natural flow of communication. Nothing attracts the reader's attention and there is no need to decipher the message; it yields itself easily to immediate perception. Sentence members are linked by the conjunction *and* (*i*), so the polysyndeton is used, which makes each member of the enumerated unit stand out conspicuously – each item is given weight.

In conclusion, the presented examples have long chains of enumerated words, which create the effect of a great quantity of objects. As the objects being enumerated in the first sample were heterogeneous, the expressiveness of the speech was raised, becoming more dynamic and informative. Enumeration is used quite often, more in descriptions of something than in dialogues. The translation seems to be identical; sometimes connectives are omitted in the Ukrainian variant.

2.3. Classification and communicative functions of TAUTOLOGY. "Repetition may be of an unintentional, involuntary or tautological nature" [10, p. 79]. However, we are using this <u>tautology</u> quite unconsciously as a repetition or excess. Tautological repetition may be caused for the following reasons:

1. "The speaker's excitement, fright, scare, petrification, grief, and other deep emotions" [10, p. 79], as in the following examples: *"Give it to me. Give it to me"* [9, p. 333] *("<u>Дайте мені</u>, <u>Дайте мені</u>"*

[8, p. 399]) – despair; *"Poor, poor dear Cat"* [9, p. 334] (*"Бідна, бідолашна люба Кет"* [8, p. 400] – not exact tautology) – compassion; the noun subject becomes detached and emphasized; *"It doesn't work. It doesn't work. It doesn't work. Don't mind me, darling. Please don't cry. Don't mind me"* [9, p. 337] *("Воно не діє. Воно не діє. Воно не діє. Не зважай на мене, дорогенький. Не плач, будь ласка. Не зважай на мене"* [8, p. 403]) – confusion; tautology with psychological implications.

2. "Slipshod organisation of the utterance, low cultural level of the speaker" [10, p. 79]: *"Priest every night five against one…Priest every night five against one"* [9, p. 7] *("Священик щоночі п'ятірнею на одного… Священик щоночі п'ять на одного"* [8, p. 25]) – persiflage and derision.

3. "Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness, etc." [10, p. 79]: *""They've got to me something," Catherine said. "They've got to me something. Oh please, doctor, give me enough to do some good!""* [9, p. 338] (*"Нехай щось мені дадуть, – сказала Кетрін. Нехай щось мені дадуть. Ой, лікарю, будь ласка, дайте мені щось таке, щоб мені стало легше!"* [8, p. 404]) – an overdose of gas.

The idea expressed in the following examples is justified by the aim of communication and is motivated by the authentic purport of the writer. Tautology allows the audience to grasp the meaning of the utterance. Topicalization (communicative emphasis) of the theme is one of the main stylistic functions. Tautology here imitates colloquial speech and characterises the emotional state of the character.

Even though this stylistic device is commonly used to avoid monotony and repetition, it is a great tool to emphasise a certain idea and draw the reader's attention: *"Suddenly to care very much and to sleep to wake with it sometimes morning and all that had been there gone and everything sharp and hard and clear and sometimes a dispute about the cost. Sometimes still pleasant and fond and warm and breakfast and lunch. Sometimes all niceness gone and glad to get out on the street but always another day starting and then another night"* [9, p. 13] *("Аж раптом переймаєшся турботою і засинаєш і прокидаєшся інколи зранку коли вже зникло те що було а все стає чітким і ясним і виразним і часом сперечаєшся про ціну. Іноді все приємно і гарно і тепло а тоді сніданок і обід. А іноді нічого приємного і радий опинитися на вулиці але завжди починається новий день а тоді*

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нова ніч" [8, p. 33]). In this case, we have such groups of homogeneous syntactic units as *sharp-hard-clear*, *pleasant-fond, and breakfast-lunch*. The emotional impact of speech is greatly intensified through the avoidance of punctuation. The idea is repeated in the Ukrainian translation too.

In conclusion, tautology is used in the text of the novel quite frequently. Mentioning communicative functions, "...involuntary repetition has little to do with stylistics. It becomes stylistically significant when used in writing as a characterization device" [10, p. 80]. This stylistic device is a powerful tool to underline a particular opinion and to reinforce the sense.

2.4. Communicative functions of POLYSYNDETON. Stylistically, polysyndeton is a heterogeneous phenomenon. It implies multifunctionality and syntactic independence of the components, united at the same level of the structural hierarchy.

Polysyndeton adds to the rhythm of structures: *"There had been short thaws when the wind blew warm and the snow softened and the air felt like spring, but always the clear hard cold had come again and the winter had returned"* [9, p. 320] (*"Траплялися короткі відлиги, коли віяв теплий вітер, сніг м'якшав, і в повітрі пахло весною, але завжди ставало знову ясно і морозяно, і поверталася зима"* [8, p. 384]) also in *"I had gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that that was all there was, and the strange excitement of waking and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring..."* [9, p. 13] (*"Я не побував там, а був я в закурених нічних кафе, де кімнати починали кружляти, і щоб зупинити їх, треба було дивитися на стіни, проводив п'яні ночі в ліжках, коли здавалося, що це вже все, що може бути, відчував химерне збудження, прокидаючись і не знаючи, хто лежить біля тебе, і світ у темряві здавався нереальним, і це так збуджувало, що ти волів би знову нічого не знати і нічим не перейматися вночі"* [8, p. 33]). In these two examples, there is the repetition of the conjunction *and*, which is substituted in the Ukrainian version, so the polysyndeton is omitted.

This stylistic device can also be used as a means of expressing the simultaneity of actions: *"It was a hot day and the sky was very bright and blue and the road was white and dusty"* [9, p. 34] (*"День був спекотний,*

небо яскраво-блакитне, а дорога біла від куряви") [8, p. 57] – the same, iteration of *and* and omission of it in the Ukrainian translation.

Moreover, it could be implied that there are close connections between some properties: *"The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves"* [9, p. 3]. The marching of the troops is so ubiquitous that the author oddly refers to it once again: *"... Sometimes in the dark we heard the troops marching"* [9, p. 3] (*"Стовбури дерев також були припорошені, листя того року швидко поопадало, і ми бачили, як марширують дорогою війська, здіймається курява, падає обвіяне вітерцем листя, а солдати марширують далі, залишаючи по собі голу й білу від куряви, якщо не рахувати листя, дорогу»; «Іноді ми чули в темряві, як повз вікно марширують війська…"* [8, p. 21]).

Polysyndeton may be used as a means of creating an elevated tonality to express a special emotional attitude: *"I will love you in the rain and in the snow and in the hail and – what else is there?"* [9, p. 132] (*"І я тебе кохатиму і в дощ, і в сніг, і в град, і… що ще може бути?"* [8, p. 169]), or it might be employed as a speech characteristic of a personage whose excessive use of *and* betrays his faulty, poor conversational skills and primitive syntax.

On the whole, polysyndeton occurs in the text very often, much more than all other repetitive devices. Any conjunction, preposition, or particle can be repeated in it, but in most cases, it is a conjunction *and*. In most of the translated phrases, this device is substituted. Polysyndeton can perform rhythmical, disintegrating functions (combining elements of thought that are homogeneous into one whole, resembling enumeration) and functions of expressing sequence. Moreover, "the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences" [15, p. 45]. It intensifies the realisation of expository, amplifying, representative, and other pragmatic and communicative functions. The combination with other stylistic devices (in particular with parallelism, anaphor, amplification, etc.) allows for the speaker to separate an important part of the information and reinforce certain components of expression.

2.5. Assigned features and communicative functions of PARALLEL CONSTRUCTIONS. "Parallel constructions are means of enumerating

facts, comparing them or confronting them" [10, p. 80]. Three subcategories of parallelism are suggested: lexical, phonological (including assonance, alliteration, and rhyme), and syntactic. The last type can be "... analysed from the structural viewpoint and as regards the logical-semantic arrangement of the reiterated components. Structurally, parallelism can be complete, incomplete, or partial" [16, p. 142].

In most cases, parallel structures accept variance by either lacking coincidence in word-order, omitting some members, or by adding more in the repeated units, like in the citation with the syntactic main-clause partial parallelism: *"I dressed, <u>went downstairs,</u> <u>had some coffee</u> in the kitchen and <u>went out to the garage</u>"* [9, p. 15] (*"Я <u>вбрався, зійшов донизу, випив трохи кави</u> й <u>рушив до гаража</u>"* [8, p. 35]).

Parallel structure creates rhythm, as in the following example: *"<u>It was a hot day</u> and the <u>sky was very bright</u> <u>and blue</u> and <u>the road was white and dusty</u>"* [9, p. 34]. It is a description of a summer day; the author also employs polysyndeton to emphasise a point in this type of subclause syntactic partial parallelism. Compare the Ukrainian version: *"<u>День був спекотний</u>, небо яскраво-блакитне, а <u>дорога біла від куряви</u>"* [8, p. 57]. This one is more narrative and is not backed up by the polysyndeton.

It also involves the sequences of actions: *"I went over there afternoons and afterwards stopped at the café and had a drink and read the papers"* [9, p. 123] ("*Я заходив туди пополудні, після чого заходив у кафе, де випивав і читав газети"* [8, p. 160]). This is a kind of main-clause partial syntactic parallelism.

"The pattern of parallel structures is usually doubled but may be repeated more times" [18, p. 877]: *"The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves"* [9, p. 3] (*"Стовбури дерев також були припорошені, листя того року швидко поопадало, і ми бачили, як марширують дорогою війська, здіймається курява, падає обвіяне вітерцем листя, а солдати марширують далі, залишаючи по собі голу й білу від куряви, якщо не рахувати листя, дорогу"* [8, p. 21]). Here we can also observe a type of phonological parallelism – alliteration: *trunks, trees, too, that, troops*. The alliterating sound contributes to the staccato rhythm of the passage, adding

to the intensification of the event. Its usage is an effective way to show the aesthetic arrangement and semantic cohesion.

Following the position of syntactically the same parts in parallel patterns, incomplete parallel constructions may be divided into syntactic epistrophe, syntactic anaphora, and syntactic framing. An example of syntactic anaphora representation in incomplete parallelism may be useful: *"I had treated Catherine very lightly, I had gotten somewhat drunk and had nearly forgotten to come but when I could not see her there I was feeling lonely and hollow"* [9, p. 43]. This data also presents phonological parallelism owing to the rhyme in the words *gotten – forgotten*, *drunk – come* and the phrase at all sounds like poetry. Anaphora allows the creation of a balanced flow of ideas despite the perplexity of the speaker and underlines important information. In comparison to Ukrainian: *"Я легковажно поставився до побачення з Кетрін, забагато хильнув і мало не забув про зустріч, але коли не зміг її побачити, відчув самотність і порожнечу"* [8, p. 68]. This speech is not so persuasive because it is not backed up with rhyme.

Finally, parallel construction is a very flexible aspect of language. It groups elements that are similar in meaning, sound, or meter. Parallelism can either emphasise similarity or diversity. The device of parallelism always generates rhythm, in a smuch as similar syntactical structures repeat in close succession, so it is always useful in prose and especially in poetry.

Conclusions

As stated in the *Introduction*, the research was undertaken to find examples of *repetition* (including consecutive contact repetition, anaphora, epiphora, framing, linking/reduplication, chiasmus), *enumeration*, *tautology*, *polysyndeton,* and *parallel constructions* as well as to describe and analyse them, define the frequency of their usage, create a database of all links, examine similarities and differences in the translations, and finally, to provide conclusions about the lexical and semantic aspects of the analysed stylistic devices.

The main outcome of the research done is based on Ernest Hemingway's style of writing and, especially, the usage of repetitive devices. We have found the examples in his novel *A Farewell to Arms* and in the translated version *Прощавай, зброє* by using the content analysis for all the requested stylistic devices and have drawn the conclusions based on their lexical and

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semantic aspects. We have also applied the program *Tropes* to identify the most frequent conjunction used in the polysyndeton.

This research paper has revealed that Ernest Hemingway's style is idiosyncratic, complicated, and heterogeneous with a very peculiar choice of language means. His prose is rich in repetitive language units with a versatile character. Sometimes the author combines several types of iteration, and then this technique can be revealed throughout a whole paragraph, which imparts a secondary meaning to it. As a result, Hemingway achieves the effect of authentic colloquial speech. Through the frequent iteration of the same word or phrase, he imparts a certain rhythm to the utterance and strengthens the emotional influence on the reader. It forces us to keep our attention on the characters, their sufferings and feelings.

Hemingway uses a vast number of different repetitions to show the state of mind of the speaker. It could be a reduplication, linking, chiasmus, tautology, or parallel construction, as we can see in *Chapter 2*. The most frequent are anaphora, epiphora, framing, and polysyndeton. Therefore, there was an attempt to achieve the greatest degree of adequacy in the Ukrainian translation, but it was quite a challenge. In not all cases, we can observe the identical stylistic devices displayed. The reason is not only the peculiarities of two languages but also the difficulty in comprehending E. Hemingway's unique style.

However, after looking through all the repetitive devices, we could also notice the repetition of some simple words like *lovely, good, nice, splendid,* etc. throughout the text. Thus, E. Hemingway creates his world where the repetition is meant to be, because there are just a few things that can happen here, in this confined little world of war. To sum up, the device of repetition aims at logical emphasis, at highlighting a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information.

Consecutive contact repetition reinforces the emotional and logical implicatures and understatements of the paragraph. *Enumeration* is used more in the descriptions of something than in dialogues. The phrases repeated at the beginning of the sequence of the clauses – the anaphoric use – facilitate the creation of the rhythmic idiosyncrasy of the original. *Epiphora* adds stress to the final words. *Framing* facilitates an ideational perception of the imagery, enriching and altering the meaningful content

of the text. *Reduplication* performs a huge list of functions: forming new words; intensifying or distributing the meaning of action; creating lexical subclasses; altering the word class; etc. However, in this novel, there is only one example of exact reduplication, which reproduces the natural sound. *Chiasmus* reverses ideas of sentences or grammatical structure, given that identical phrases and words are not repeated.

Tautology is used as a repetition or excess. It may be caused by different reasons, for example: the speaker's deep emotions; slipshod organisation of the utterance; low cultural level of the speaker; the peculiar physical condition of the speaker. It not only conveys the author's intention but also creates the emotional and expressive colouring of the original.

Polysyndeton bears the function of expressing the sequence, disintegrating and rhythmical functions. It reinforces the emphasis and changes the semantics of some constructions. By parallel constructions author applies to avoid using compound syntactic constructions with clauses, substituting them by simple or complex sentences. With the help of it, E. Hemingway grouped similar components of meaning, emphasized on common and distinct. Most frequently parallelism is used in the enumeration. Also, it is often backed up by the repetition, antithesis or alliteration, making the whole sentence almost epigrammatic.

This research paper proves just how important repetition, enumeration, tautology, polysyndeton, and parallel constructions are. The results extend our knowledge of their communicative functions, structure, and assigned features. With a database of all links, the reader could fully understand the significance of their usage and the transformation of the story they led to.

As the focus of the study was on the extension by using repetition, tautology, polysyndeton and parallel constructions, there is a possibility to explore other stylistic devices in *A Farewell to Arms* [11; 12], so as to provide a complete characteristic of that particular novel and E. Hemingway's style, which never loses its attractiveness and novelty.

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