LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE 41(1), 2017, HTTP://WWW.LSMLL.UMCS.LUBLIN.PL, HTTP://LSMLL.JOURNALS.UMCS.PL

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Pause as a Discursive Element in Hemingway's Selected Short Stories

ABSTRACT
The impetus behind this study is to investigate how pauses produce silence that indicate (a) declaration of nothingness, (b) psychological resistance and (c) ideological stance. The paper investigates the pauses in the texts and reveals the relationships between silence produced by pauses and themes of the stories. The paper 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.
Keywords: Hemingway; declaration of nothingness; psychological resistance; ideological stance; silence and pause

DOI: 10.17951/lsmll.2017.41.1.20

1. Introduction

This study examines Hemingway's use of language by focusing on the fundamental element of pause in his short stories. The study explores silence as (a) declaration of nothingness in *A Clean Well-Lighted Place* (1933) and *Soldier's Home* (1925); (b) psychological resistance in *A Natural History of the Dead* (1933) and *The End of Something* (1924); (c) ideological stance in *The Capital of the World* (1938) and *At the End of an Ambulance Run* (1918). Firstly, the study argues that pause in Hemingway's short stories is a means of declaring nothingness 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 psychological resistance. Hemingway's anti-war messages in his short stories like *Indian Camp* (1924). Garwick (1999) underlines "The spiritual nature in humanity is revealed in the spirit of silence" (p. 41) and adds: The characters "search 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). The character's resistance is punctuated with pauses. Thirdly, most of the pauses can be assessed as characters' ideological stance; for, they use pause to react against ideological drawback simultaneously taking place.

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. Therefore, it discusses silence which is created by turn-taking mechanism and pause. It is known that pauses indicate "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) maintain 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" (p. 162). According to Brown and Yule (1983), "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 stance. They are, furthermore, "amenable to instrumental

investigation, hence, measureable" (p.161). This study proposes that pause and turn-taking, as linguistic elements, and silence whose literary effects can be observed in most of Hemingway stories. Hence, turn-taking mechanism and pause are investigated in selected short stories by Hemingway in order to disclose Hemingway's iceberg.

The basic technical vocabulary and terms for investigation pertaining to the present study are "pause," "turn" and "turn-taking." Pause, states Herman, "can signify the gaps between the two activities and dramatize the toil of speech to express the movement of thought" (Herman 1995: 96). As regards turn, it refers to "one thing for the target [addressee] 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" (Gibson 2005: 1564). As for turn-taking, 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).

2. Silence as declaration of nothingness

2.1. *A Clean, Well-Lighted Place* (1933)

"Hemingway's *A Clean, Well-Lighted Place* appeared in *Scribner's Magazine* in March 1933" (p. 86). 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."

2.1.1. 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 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.

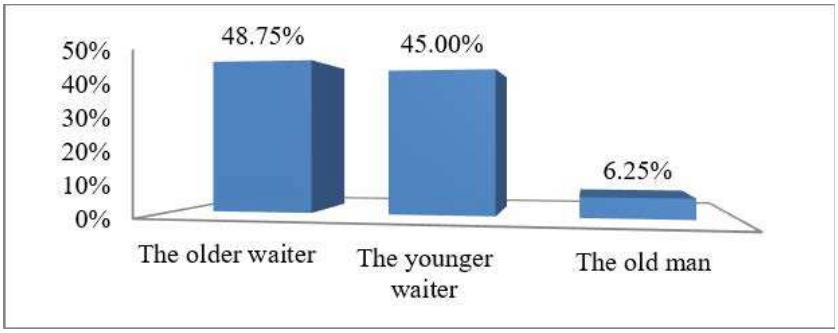

Figure 1. Percentages of the character's turns in *A Clean, Well-Lighted Place*

In the story, there are three characters whose names are the older waiter, the younger waiter and the old man. Figure 1 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 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.

2.1.2. Analysis of turn texture and size and critical remarks

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. All characters' turns are 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.

2.2. *Soldier's Home* (1925)

Soldier's Home depicted 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).

2.2.1. 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 2. 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.

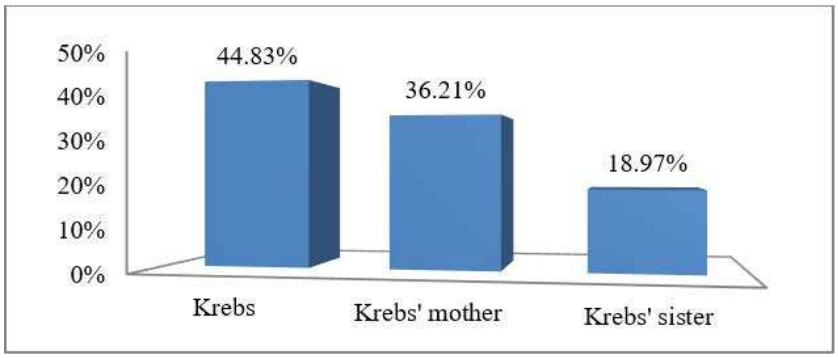

Figure 2. Percentages of the character's turns in *Soldier's Home*

As Figure 2 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.

2.2.2. Analysis of turn texture and size and critical remarks

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" Krebs replies, "I am not in his kingdom." 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.

3. Silence as psychological resistance

3.1. *A Natural History of Dead* (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. 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.

3.1.1. 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 3. 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.

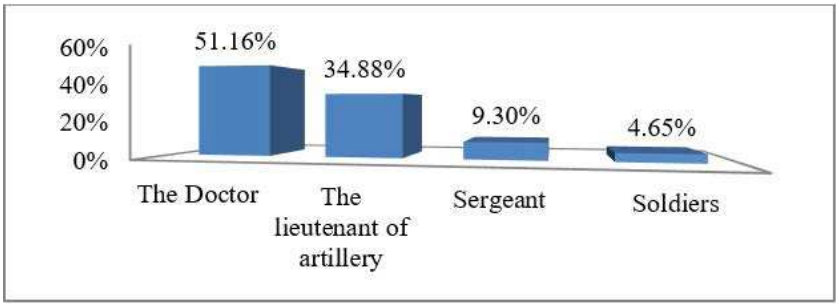

Figure 3. Percentages of the character's turns in *A Natural History of the Dead*

As Figure 3 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.

3.1.2. Analysis of turn texture and size and critical remarks

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.

3.2. *The End of Something* (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.

3.2.1. 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..
'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 4. 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.

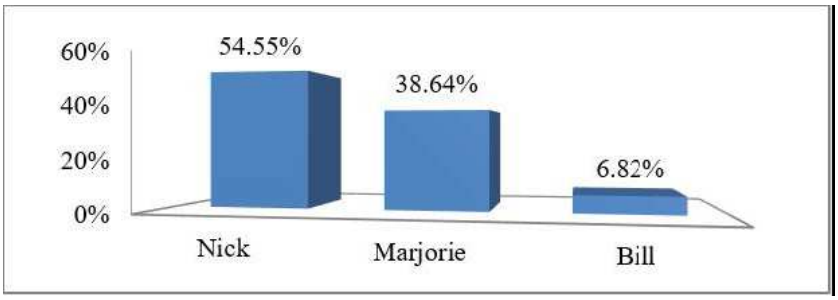

Figure 4. Percentages of the character's turns in *The End of Something*

As Figure 4 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.

3.2.2. Analysis of turn texture and size and critical remarks

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. Silence as an ideological stance

4.1. *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.

4.1.1. 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 5. 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 Table 5 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.

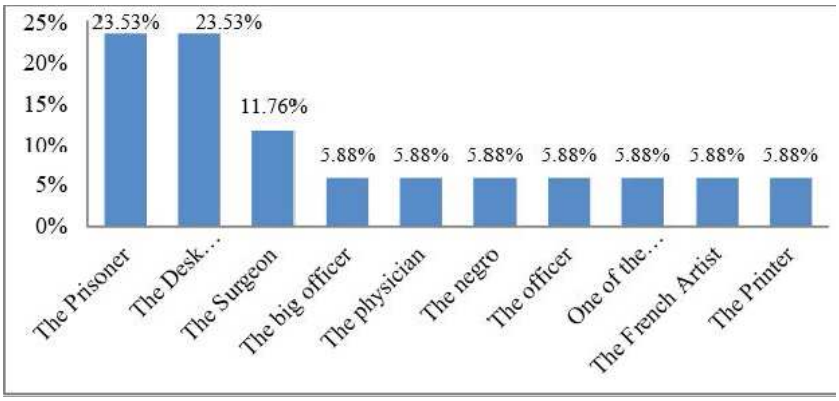

Figure 5. Turns in *At the End of the Ambulance Run*

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.

4.1.2. Analysis of turn texture and size and critical remarks

Turn size and texture are standard because speakers produce short and evasive, one clause turns. Their turns 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 speeches and discrimination. Perry (1991) 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" (p. 158). 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. *The Capital of the World* (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.

4.2.1. Turn allocation and turn order

On one particular evening, the dining room of the Hotel Luarca is occupied by a 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 6. 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 6, 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.

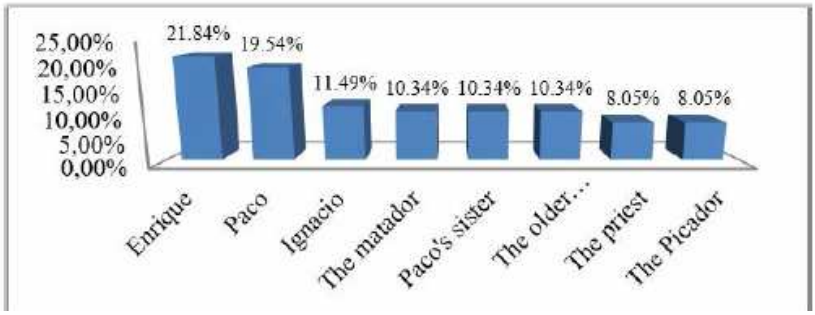

Figure 6. Percentages of the character's turns in *The Capital of the World*

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 6 demonstrates, turns are not allocated equally in total. In this context, it is clear that the turn order presents unequal distribution of turns among participants.

4.2.2. Analysis of turn texture and size and critical remarks

This story shows how silence, triggered and punctuated by pauses, turns out to be an ideological tool and invites the reader to think critically over politics and the political involvement of the character. 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 a 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 that of 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, p. 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 even though 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 wants to live his own life. Paco does not support autocracy. 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, silent moments indicated by pauses help the reader imagine how Paco becomes involved in politics.

5. Conclusion

This study has investigated pause (and related conversational devices or acts of speech) and obtained significant results. The short stories are divided into three categories in accordance with the themes to which they belong. The findings have been analysed and introduced

with tables. The study has revealed that these short stories exemplify the use of silence via pauses and evoke certain effects. Silent moments are best observed in conversations recurring through the narratives. When a character pauses, silence appears, which can be determined by the total number of turns and turn-taking processes. The research has shown that silence has a function in meaning construction and that Hemingway exploits pauses and turns to produce seemingly nonverbal implications. It is seen that with the help of pauses and turn-takings, the intended effect is achieved.

Acknowledgement

This paper is based on the research carried out as part of the following M.A. study: Gültekin, Hakan. *Pause as a Linguistic and Discursive Element: Silence in Ernest Hemingway's Short Stories*, M.A. thesis supervised by M. Z. Çıraklı, Karadeniz Technical University, Trabzon, Turkey, 2014.

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