



**THE CONCEPT OF SIMPLICITY IN  
HEMINGWAY'S  
*VERY SHORT STORY***

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## Abstract

Simplicity in narrative structure and sentences can be considered style markers by which one author can be distinguished from another. The present study tends to investigate the simplicity of sentences and narrative structures in short story and how they correlate with their length on one hand, and how they play an important role in specifying a writer's style on the other hand. The study has the following aims at identifying the role of simple sentence as style markers choice and what functions they serve in Hemingway's story . It is hypothesized that Ernest Hemingway uses short and simple sentences in his Story to convey the meaning of the tale. The model of analysis adopted in this study is an eclectic one based mainly on Leech and Short's model (1981) concerning sentence simplicity in terms of sentence length, and Crystal and Davy's model(1997) concerning sentence simplicity in terms of sentence type. The analytical Procedure consists of two parts: Sentence length in terms of the number of words per sentence, and sentence simplicity in terms of the number and type of sentences and narrative structure simplicity in terms of setting and number of characters. The study is wrapped up with findings and conclusions that validate the hypothesis of the study. **Keywords:** simplicity; short story; kinds of sentence.

## 1. Introduction

Traditionally a sentence is defined as a unit that "expresses a complete thought". The problem in this definition is that one should know what a complete thought is. In fact, a group of sentences can express a single complete thought. Thus, not each sentence can express one complete thought, but each sentence has a grammatical completeness that can be measured by the clause (Greenbaum, 1996:308). Therefore, a sentence can be defined as "the highest-ranking unit of grammar" (Quirk et al., 1985:47). This unit of grammar is made up of one or more clauses.

Sweet (1968:155) defines a sentence as a proposition – based subject + predicated expression of a complete thought." such a definition which combines grammatical criteria (subject + predicate ) with semantic criteria " a proposition –based expression of a complete thought " , prevails in Traditional grammars . For example, Jespersen (1933:106) defines sentence as "the expression of a complete thought with at least a subject and predicate" .

The structuralists define the sentence as a static linguistic entity, i.e., "an independent form not included in any larger form "or" the minimal independent grammatical term" ( Bloomfield , 1933:170 )

Lyons (1968:173) defines the sentence as a grammatical unit between the constituent parts of which distributional limitations and dependencies can be established but which can itself be put into no distributional class ". Similarly, Crystal's Dictionary of linguistics and phonetics (1997:347) sees the sentence as " the largest structural unit in terms of which the grammar of a language is organized

Brown and Miller ( 1980 : 156 ) hold that the sentence is an abstract grammatical unit established in order to account for distribution regularities of its constituents and they accept Lyons' (1968) previous definition.

Quirk et al ( 1985 : 47 ) assume that the sentence is the highest ranking unit of grammar and that the purpose of a grammatical description of English is to define , by means of whatever description apparatus may be necessary, what counts as grammatical sentences in English. Halliday ( 1994: 215 ) sees the sentence as a clause complex : A head clause together with the other clauses that modify it . a sentence can also be interpreted as a multivariate constituent structure . In addition, he considers the sentence to have evolved by expansion outwards from the clause .

## 1.2 Types of Sentences

Structurally, English sentences can be classified into three different types: Simple ,Compound and Complex with endless constructions of each (Quirk et al;1985;987) . The classifications are based on the number of independent and dependent clauses a sentence contains.

An independent clause forms a complete sentence on its own, while a dependent clause needs another clause to make a complete sentence. By learning these types, writers can add complexity and variation to their sentences (Razzak & Hassan, 1986).

### 1.2.1 Simple Sentence

Quirk et al (ibid.) argue that simple sentence is a sentence with one independent clause and no dependent clauses, in which each of its elements is realized by a sub-clausal unit, i.e., a phrase. In other words a simple sentence is a type of sentence which includes a subject and a verb and conveys complete meaning without the help of a dependent clause. However, not all simple sentences constitute a single subject and verb; such a sentence may also include compound subjects, verbs and lengthy sentences, all conveying a single idea. In conversational language, simple sentence is the most commonly used while, in writing, it is

effective in stating an argument or in conveying complete information. Sometimes, the simple sentences can be as simple as, Run! Or Melt!

In few cases, intransitive verbs are used to form simple sentences for example

- Change happens.
- It's raining "cats and dogs".

Sometimes, they can be longer and convey complex ideas such as,

- No aspect of life goes untouched by social class.
- Perhaps this decline has already begun.

Some simple sentences also include compound subjects and compound verbs. Few sentences have a single subject and more than one verb or a single verb and more than one subject as in these examples

- Juan and Arturo play football every afternoon.
- Sociology and anthropology are both social sciences.

Some simple sentences have one subject-one verb construction and do not encourage commas, as in these sentences:

- They worked hard and produced excellent results.
- The company was very successful.

Though simple sentences are short, the usage of prepositional phrases, adverbs and adjectives may lengthen these sentences, but does not make them complex.

- I looked for Mary and Samantha at the bus station.
- The brown dog with the red collar always barks loudly.

Simple sentences are used not only in day-to-day conversation, but also in literature as in these sentences:

- "Children are all foreigners." (Ralph Waldo Emerson)
- "Mother died today." (Albert Camus, *The Stranger*, 1842)
- "Of course, no man is entirely in his right mind at any time." (Mark Twain, *The Mysterious Stranger*)
- "Early to rise and early to bed makes a male healthy and wealthy and dead." (James Thurber)

Simple sentences may be divided into four major syntactic types:

1. **Declaratives** are sentences in which the subject is overt and generally precedes the verb. Furthermore, a declarative sentence simply states a fact or argument, states an idea, without requiring either an answer or action from the reader, it does not give a command or request, or does it ask a question. It is punctuated with a simple period as in

- Mario plays the piano.
- I hope you can come tomorrow.

II. **Interrogatives** are sentences that ask questions (Yule, 2010). They're easy to spot -they always end with a question mark (?). But it's not quite as simple as that. All interrogative sentences are not the same. There are four types of Interrogative sentences.

1. Yes/No interrogatives
2. Alternative interrogatives.
3. Wh-interrogatives
4. Tag questions.

Yes/no interrogatives are questions that can be answered with a yes or a no response. You probably ask or are asked these questions every day.

Here are some examples of yes/no interrogative sentences:

- Mister, can you spare a dime?
- Did you take your vitamin this morning?

The answer will be either a yes or no answer for both of the above questions. Alternative interrogatives, on the other hand, are questions that provide for two or more alternative answers. In other words, they are providing a choice. Examples of alternative interrogative sentences:

- Would you prefer chocolate or vanilla ice cream?
- Should I call or email you?

Wh-interrogatives sentences begin with a wh-word and call for an open-ended answer. A yes or no answer isn't appropriate for these questions, nor does the question provide alternative answers. The answer can be a simple response or complex explanation. Examples of wh-interrogative sentences:

- What are you doing?
- Where do you live?

Tag questions are questions attached or tagged onto the ending of a declarative statement. They transform a declarative sentence into an interrogative sentence. Examples:

- You live in the city, don't you?
- There's a game on today, isn't there?

Sometimes interrogative sentences are actually declarative sentences that have a question mark at the end. If you ask this type of question, the last syllable of the final word in the sentence is spoken with a rising intonation. Here are a few examples.

- The bus has already left?
- It's snowing in Florida?

III. Imperative issues a request, gives a command, or expresses a desire or wish. They differ from sentences that make a statement (declarative sentences), or ask a question (interrogative sentence).

Typically, imperative sentences are short and simple, but they can be long, compound or complex sentences as well. Some of the simplest sentences in the English language are actually imperative sentences consisting of a single verb. Like this...

- Stop!
- Go.
- Hurry!

Depending on the strength of emotion one wants to convey, either a period or exclamation mark punctuates imperative sentences. The followings are examples of imperative sentences

- Take me to the library.
- Walk through this door and turn left at the next hallway.
- Come over here, look at this specimen, and tell me what you think.
- Put that down now!

Though the subject usually isn't obvious in imperative sentences, it's there. The subject is always in the second person and is always the word "you". In the sentence examples used earlier the subject isn't written but is implied.

- (You) take me to the library.
- (You) walk through the door and turn left at the next hallway.
- (You) put that down now!

Naturally, imperative sentences contain verbs in the imperative form, meaning the purpose of the verb in the sentence is to make a command. Imperative verbs can take on other forms in different sentences, meaning they can be used as the object of a sentence, or as another verb form, as well. Furthermore, imperative sentences are usually used to add more depth to writing. Even in academic papers, imperative sentences have a place. For instance, "Consider these findings." or "Look at the facts." an imperative sentence is used as a title or headline.

IV. Exclamative Sentences are reserved for powerful feelings so they are not used to express a matter-of-fact emotion or serenity, or a sense of calm. Instead they deliver a jolt of feeling. However, they are used them to emphasize a point. Grammatically speaking, formal English requires exclamations to begin with either the word *what* or *how*. There are a number of rules that covers exclamatives:

1. If the noun in the sentence is plural, the correct choice is *what*, not *how* as in
  - "What exceptional children these are!" is correct.
  - "How exceptional children these are!" is incorrect.

The emotion portrayed in the above examples is one of astonishment.

2. When punctuating an exclamatory sentence, the exclamation mark should be at the sentence end, not in the middle of the sentence.

- "Fantastic, we closed the deal!" is correct.
- "Fantastic! we closed the deal." is incorrect.

There will be times when you see an exclamation mark used in an imperative sentence, like this:

**Come here now!**

An interrogative sentence can become an exclamation, too. Like this...

**What did you do to the dog's hair!**

Exclamatory words are words that generate a strong emotional response such as Wow, Brilliant, Awesome, etc. Sometimes, exclamatory words can stand alone as a sentence while expressing emotions or reactions are called interjections. Interjections don't require a subject or verb to express a thought. However, they can be inserted in a sentence by using commas.

- Wow, that was a thrilling ride!
- Brilliant, you solved the puzzle!

### 1.2.2 Compound Sentence

Compound sentence is something made up of two or more sentences ,i.e it is a sentence formed from two or more simple sentences (or independent clauses) (Praninskas, 1957: 147). For example:

- Megan cut the wood, and Ryan stacked it.

The two clauses forming the compound sentence must be related in meaning. Because of the logical connection between the two clauses in the previous example, they fit together in one sentence. It would not be logical to join two sentences with unrelated meanings. For example, it would sound odd to say *Megan cut the wood, and a seagull flew by.*

There are three different methods to join independent clauses in a compound sentence.

1. Use a comma and a coordinating conjunction<sup>1</sup>
2. Use a semicolon
3. Use a semicolon with a transitional expression

We can use a comma and a coordinating conjunction to join two or more independent clauses into a compound sentence. The comma comes before the conjunction, not after it. The sentence has the structure IC + cc + IC as in *Megan cut the wood, and Ryan stacked it.* But in *Megan cut the wood and stacked it.* The conjunction *and* is joining two verbs instead of two independent clauses. Therefore, the sentence is not compound, and no comma is used before the conjunction. Here are some more examples of compound sentences:

- The two stopped to eat, *for* the work had made them hungry.
- The job was not done, *yet* they needed to rest and eat.

If the independent clauses are short, parallel and closely related, it is a comma or a conjunction is used to join them:

- Megan cut the wood, Ryan stacked it.

OR

- Megan cut the wood, and Ryan stacked it.

But between longer clauses, both a comma and a conjunction may be used as in

- Megan cut the wood into one-and-a-half-foot logs, and Ryan stacked them carefully along the rear of the cabin.

A semicolon (sc), like a period, creates a stop between two independent clauses (Boardman & Frydenberg: 2008). However, the clause after the semicolon does not begin with a capital (unless the first word is a proper noun). In this case, the sentence has the structure IC + sc + IC. This method works readily with some of the examples:

- Megan cut the wood; Ryan stacked it.
- The two stopped to eat; the work had made them hungry.

However, it would be awkward to use a semicolon by itself to form some compound sentences. The sentence below, for example, doesn't make sense:

- Incorrect: The job was not done; they needed to rest and eat.
- Correct: The job was not done, *but* they needed to rest and eat

These two clauses express contrasting ideas. A contrast word is needed to make the connection clear.

A transitional expression shows the relationship between two ideas. A semicolon with a transitional expression often makes a smoother connection than a semicolon alone. There are many transitional expressions showing different kinds of relationships. Here are a few common examples:

**Addition:** also, in addition, moreover

**Contrast:** however, in contrast, on the other hand

**Result:** therefore, as a result, consequently

**Example:** for example, for instance

**Listing:** first, second, third

In the following examples , a comma is used after the transitional word or expression. The sentences have the structure IC + sc + transition + IC:

- The work had made them hungry; *therefore*, they stopped to eat.
- The job was not done; *on the other hand*, they needed to rest and eat.

A transitional word is not a conjunction; it does not join sentences grammatically. Therefore, the usual punctuation is a period or semicolon before it.

### 1.2.3 Complex Sentence

A complex sentence is one in English in which includes, at minimum, one dependent clause and one independent clause (Chaplen, 1970). The dependent clause, which is also known as a subordinate clause, is connected by either a relative pronoun or a subordinate conjunction.

The complex sentence can be contrasted with a simple sentence, which has no dependent clause. Other types of sentences include the compound sentence, which need to have at least two independent clauses, and the complex-compound sentence, which need to have at least two independent clauses, and at least one dependent clause.

An independent clause, one of the two critical parts of a complex sentence, is on its own a simple sentence. It is a clause which is complete in-and-of itself, with both a subject and a predicate. For example, the sentence, *I like to write letters*, is an independent clause.

Two independent clauses may be linked together to form a compound sentence, as in, *I like to write letters, and she sure likes to tango*. In the compound sentence, two individual sentences, *I like to write letters.* and *She sure likes to tango.* are connected via a coordinating conjunction, *and*.

A dependent clause may also be known as a subordinate clause or an embedded clause, and is a clause that cannot grammatically stand alone. It should be noted that strictly speaking a subordinate clause should refer only to an adverbial dependent clause. A dependent clause, unlike an independent clause, is not complete by itself: it needs something to complete it. For example, the clause, *She is*, is not really complete by itself, even though it contains a subject and a predicate. To be complete, we could add a subordinating conjunction, like *whoever*, and link it to an independent clause. For example, the sentence *Whoever she is, she sure likes to tango.* is a complete complex sentence.

Aside from the simple subordinate conjunction example above, many different structures can make up the complex sentence. For example, the dependent clause may act as the subject in a complex sentence. For example, *How you live*, which cannot stand alone, e.g. independent clause *A good job makes all the difference*. In this independent clause, the subject, *a good job* can be replaced with many different subjects, giving us sentences like: *Money makes all the difference.* . The replacement of the subject with our earlier dependent clause, will give the complex sentence: *How you live makes all the difference.*

A complex sentence may also include an independent clause that has been split by a dependent clause. For example, the sentence, *The chair is old.* is an independent clause. The clause, *John is sitting in* is a dependent clause, unable to sit on its own. By using a subordinator, we can put our dependent clause in the middle of our independent clause to create a complex sentence, creating: *The chair that John is sitting in is old.* The order in which the dependent and independent clauses occur has no bearing on whether the sentence of complex or not, or whether the clause is independent or dependent. For example, the sentence, *After the rain finally stopped, we went to the beach.* is a complex sentence in which the dependent clause comes first, and the independent clause comes second. That same sentence can be flipped around to form; *We went to the beach after the rain finally stopped*, without changing the meaning of the sentence at all, or how the two clauses relate to one another.

To sum up the whole section a sentence is a group of words containing a subject and predicate. Sometimes, the subject is "understood," as in a command: "[You] go next door and get a cup of sugar." That probably means that the shortest possible complete sentence is something like "Go!" A sentence ought to express a thought that can stand by itself as shown in the breakdown table.

Table (1) Types of Sentences and Its Logical Operation

<u>Types of Sentences</u>	<u>Logical Operation</u>	<u>Examples</u>
<b>SIMPLE SENTENCES</b>	State one thought	Seasoned drivers love cars with powerful engines.
<b>COMPOUND SENTENCES</b> Connected with <b>and, but, or</b>	Connect equal ideas, add a thought, or take exception	Turbo Mustangs are speedy, <b>and</b> many drivers praise them for this.
Connected by;	Shows a relationship between two complete sentences	Cats are carnivores; they eat meat.
<b>however, nonetheless, still</b>	Qualify, take exception, reverse direction	Cats are carnivores; <b>however</b> , they will eat plants from time to time. <b>Nonetheless</b> , meat is their primary nutrition. <b>Still</b> , it wouldn't be unusual to see a cat munching on catnip.
<b>moreover, furthermore, also</b>	Emphasize, add	Having a cat is a big responsibility; <b>moreover</b> some cats require extensive grooming. <b>Furthermore</b> , it is an added expense. <b>Also</b> , cats can be finicky pets
<b>therefore, thus</b>	Show causation	Cats can be finicky pets; <b>therefore</b> , be prepared to see them turn their noses up to certain foods. They have very sensitive stomachs; <b>thus</b> , you will need to be patient with their ever-changing taste.
<b>COMPLEX SENTENCES</b> <i>Combine main clauses with one or more dependent clauses</i>		

<b>because</b>	Sets up a reason for the subsequent clause.	Cats are finicky <i>because</i> they have very sensitive stomachs.
<b>Since</b>	Use when showing time. Do not use <i>since</i> if you mean <i>because</i> .	I've been raising tabby cats <i>since</i> I was 12 years old.
<b>although, even though</b>	Qualify a thought: despite what is stated in the dependent clause, the main clause remains true.	<i>Although</i> cats are independent spirits, they still make wonderful pets. I will always own cats <i>even though</i> they can sometimes be nasty.
<b>If...then</b>	Establishes a condition and explains what would happen as a result.	<i>If</i> you abuse a cat, <i>then</i> it will not offer you any affection.
<b>as if</b>	Introduces an idea that explains the main clause	Treat your pet cat nicely, <i>as if</i> it is a member of the family.
<b>so that, so</b>	Offer a reason for the action of the main clause	Brush your cat's fur once a week <i>so that</i> it doesn't develop clumps. Brush your cat's fur once a week, <i>so</i> it doesn't develop clumps.

## 2. Analysis of the Story

### 2.1 The Model of Analysis

The model of analysis adopted in this study is an eclectic one based mainly on Leech and Short's model (1981) concerning sentence simplicity in terms of sentence length, and Crystal and Davy's model (1997) concerning sentence simplicity in terms of sentence type. Thus, the unit of analysis will be the sentence. And a sentence, in the present study, is considered a complete structure found in written texts, bounded by sentence punctuation such as '.', '!', '?. (Biber, et al, 2008: 460).<sup>2</sup>As for complexity of structure, the sentences have been classified, according to Crystal and Davy's model, into three types: simple, compound, complex or mixed. The stylistic analysis of the data will begin with a brief introduction is given about the story and . The analysis has taken the following steps:

1. Since the sentence is the unit of analysis, the procedure of the analysis starts with numbering of the sentences. The number is put to the left of the sentence which is specified by a capital letter beginning and ends with a full stop.
2. Finding out the length of each sentence by counting the number of words in it.
3. Sentences are classified into: simple, compound and complex.
4. The result of each story will be promptly presented after each analysis.

### 2.2 Introduction to the Story

A "Very Short Story" is a short story written by Ernest Hemingway. It was first published in as a vignette, or chapter, in the 1924 Paris edition titled In Our Time, and it later rewritten and added as a story to Hemingway's first American short story collection In Our Time, published by Boni & Liveright in 1925. This short story is about the love affair of an ordinary soldier "he" and an Italian nurse "Luz" during a war (which is probably WWI); and how they disintegrate after the war, how their relationship ends.



Although "A Very Short Story" is really short in terms of length, it contains a complete plot<sup>3</sup> related events and conflicts. It begins with a stable situation; there is a rising action and this action's elements are casually related events; then speak the climax; after this, the action begins to fall.

The stable situation is that there is an untitled affair between an ordinary soldier and a nurse. The short story begins with the sentence *"One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town."* Again in the first paragraph, it is understood that he and the nurse, Luz, stay alone: *"He and Luz could hear them below on the balcony."* So, the affair grows away from being untitled, as they are alone. He needs to be cured and *"when they operated on him she prepared him for the operating table."* Then comes the information about the known "love" affair. *"There were only a few patients, and they all knew about it."* It refers to the affair. *"Before he went back to the front they went into the Duomo and prayed."* *"They wanted to get married."* He will go back to the hot war and they pray for their future, probably because of the possibility that he might die in the front. *"Luz wrote him many letters that he never got until after the armistice."* While Luz is writing these letters, he is in the front, fighting. Luz's love is the same as it is understood: *"They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night."* However, suddenly she stops. The Armistice is signed and *"they agreed he should go home to get a job so they "might" be married."* As it can easily be understood, something, some very important things, change drastically. Naturally, *"he felt sick about saying good-bye like that."*

Then the climax approaches. Their roads diverge, *"he went to America on a boat from Genoa. Luz went back to Pordonone to open a hospital."* although the road of their affair has not diverged pre-decisively. There is still a chance to get together. However, *"there was a battalion of arditi quartered in the town."* "... The major of the battalion made love to Luz, and she had never known Italians before and finally wrote to the States that theirs had only been a boy and girl affair." The climax occurs when disintegration between them begins. They will never have another chance to hold each other. *"She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believe in him absolutely."* Here, she means "Remember I was always true, remember that I always tried, remember I loved only you, remember me and smile. For it is better to forget than to remember me and cry."

The last paragraph shows the falling action very perfectly and plainly. Hemingway's famous word economy speaks again. "The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhoea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park." It seems like an open ending but actually not, because they are disintegrated.

"A Very Short Story" has both internal and external conflicts. The major characters, he and Luz, always seem struggling with something in their minds. The most obvious proof is that very before Luz puts forward "he should go home to get a good job so they might be married", she sends love letters to him. Moreover, these letters are full of passion. "They were all about how much she loved him." This is a very drastic change. A change like this would never occur if Luz did not struggle with something in her mind. Similarly, at first he loves Luz very passionately. It seems like however far away, however lone he stays, whatever words he says, he will always love Luz. But at the end of the story, they are separated. (Griffith; 1990: 42)

There are also external conflicts. The most obvious one is between "he" and "Luz". They fall in love during the war, they share good things, plan their future. However, after the war Luz changes her mind, and seems reluctant about having a serious relation with him. Then begins the disintegration. The problem of marriage is also another conflict; but this time it is man vs. society. It is obvious that they feel restricted without a marriage certificate even if they love each other passionately. "They wanted to get married, but there was not enough time for the banns..."

The protagonist of the story is "he". He is a round character; but at the same time, he has some stereotypical deeds. He is the stereotype of an ordinary soldier. He has no rank. As to the roundness, during the war he seems having values, being loyal. However at the end, it can easily be understood that his behaviours are like a bohemian man's behaviours. Actually, in terms of the categorisation of the characters, Luz is not different from him. Again, she seems having values at first. "Before he went back to the front they went into the Duomo and prayed."

There is a religious faith. But the tragic end shows that she loses her values too- of course there are reasons, one of which is “the war”. The story begins in Padua, Italy. There is an army camp. Before the climax of the story breaks, he and Luz go to another place in Italy too, Duomo. Then while he goes back to the front, probably again in the Boot. While he returns to his own country, the USA, on a boat from Cenova; Luz stays in Italy, Pordonone, and opens a hospital.

The places mentioned in the story are these specified above. As to the time, the author does not say which war the story mentions about. However, it can be understood from the story and Hemingway’s own experiences that this war is WWI. As the duration of the story is a year (four seasons), the exact year is probably 1918-1919. (The war ended in 1918 and the second part of the story occurs after the armistice.) Another clue for our understanding it is the First World War is that the term “the armistice”. It is a “world war” and, naturally, people are hopeless and in pain. They lose their acquaintances, sometimes their parents. It is a real depression time. People do not know why they are fighting. The atmosphere of the story is very dark and hopeless. It may fall anyone into the hands of depression, because the work itself is a story of a “disintegration”. This atmosphere is actually unique to the authors of “Lost Generation”, one of whose member is E. Hemingway. Lost Generation refers to a group of American literary notables who lived in Paris and other parts of Europe from the time period which saw the end of WWI to the beginning of the Great Depression, which takes place in USA.

The story is written with objective (dramatic) point of view. In this type of point of view, “though the author is the narrator, he or she refuses to enter the minds of any of the characters. The writer sees them (and lets us see them) as we would in real life. This point of view is sometimes called ‘dramatic’ because we see the character as we would the characters in a play...” (ibid.: 58) Hemingway masterly leaves the interpretation of the actions led by the characters to us. One of the reasons for this is probably the genre is “short story” –the length is limited. In terms of ironies, two types of ironies can be observed in the work, although it is very short. One of them is “situational irony”. “In situational irony, the situation is different from what common sense indicates it is, will be, or ought to be.” (ibid.: 62) If it is applied to this story, the beginning of the work serves the reader a passionate love. It is passionate; so getting far apart is not an expected result. The other is “attitudinal irony.” It is similar to the situational one, but “attitudinal irony results from what one person expects.” Here the sacrifice is “he”. He gets passionate love letters; so does not prepare himself to a separation. However a short time after, he learns that Luz thinks their relationship is only a boy and girl relationship.

### 2.3 The Sentential Analysis of AVSS

#### 2.3.1 Sentence Type and Length

The type and length of sentences of AVSS have been done in table number (3) as shown below:

Table (3) Sentence Type and Number of Words in AVSS

S.NO	The Sentence	S.Type	No. of Words
1	One hot evening in Padua they carried him up onto the roof   and he could look out over the top of the town.	compound	23
2	There were chimney swifts in the sky	Simple	7
3	After a while it got dark   and the searchlights came out.	compound	11
4	The others went down   and took the bottles with them.	compound	10
5	He and Luz could hear them below on the balcony	Simple	10
6	Luz sat on the bed	Simple	5
7	She was cool   and fresh in the hot night	compound	9
8	Luz stayed on night duty for three months	Simple	8
9	They were glad to let her	Simple	6
10	When they operated on him   she prepared him for the operating table;   and they had a joke about friend or enema	complex	21
11	He went under the anaesthetic holding tight on to himself   so he would not blab about anything during the silly, talky	compound	22

	time		
12	After he got on crutches   he used to take the temperatures   so Luz would not have to get up from the bed	complex	22
13	There were only a few patients,    and they all knew about it	compound	12
14	They all liked Luz.	simple	4
15	As he walked back along the halls   he thought of Luz in his bed.	Complex	14
16	Before he went back to the front   they went into the Duomo and prayed	Complex	14
17	It was dim and quiet,   and there were other people praying	compound	11
18	They wanted to get married,    but there was not enough time for the banns,   and neither of them had birth certificates	compound	21
19	They felt as though   they were married,    but they wanted everyone to know about it,   and to make it   so they could not	Complex	25
20	Luz wrote him many letters   that he never got until after the armistice	compound	13
21	Fifteen came in a bunch to the front   and he sorted them by the dates   and read them all straight through.	Compound	21
22	They were all about the hospital,   and how much she loved him   and how it was impossible to get along without him   and how terrible it was missing him at night	Compound	31
23	After the armistice they agreed   he should go home   to get a job   so they might be married	Complex	18
24	Luz would not come home   until he had a good job   and could come to New York   to meet her	complex	20
25	It was understood he would not drink,   and he did not want to see his friends or anyone in the States	Compound	21
26	Only to get a job    and be married	Compound	8
27	On the train from Padua to Milan they quarreled about her not being willing to come home at once	Simple	19
28	When they had to say good-bye, in the station at Milan,   they kissed good-bye,   but were not finished with the quarrel.	mixed	21
29	He felt sick about saying good-bye like that	Simple	8
30	He went to America on a boat from Genoa	Simple	9
31	Luz went back to Pordonone   to open a hospital	simple	9
32	It was lonely and rainy there,   and there was a battalion of arditi quartered in the town	Compound	17
33	Living in the muddy, rainy town in the winter,    the major of the battalion made love to Luz,   and she had never known Italians before,   and finally wrote to the States   that theirs had only been a boy and girl affair	Complex	41
34	She was sorry,   and she knew   he would probably not be able to understand,   but might some day forgive her,    and be grateful to her,    and she expected, absolutely unexpectedly,   to be married in the spring	Complex	36
35	She loved him as always,    but she realized now   it was only a boy and girl love.	Complex	17

36	She hoped he would have a great career,    and believed in him absolutely	Compound	13
37	She knew   it was for the best	Complex	7
38	The major did not marry her in the spring, or any other time	Simple	13
39	Luz never got an answer to the letter to Chicago about it	Simple	12
40	A short time after he contracted gonorrhoea from a sales girl in a loop department store   while riding in a taxicab through Lincoln Park.	Complex	24

### 3.1. Results of the Analysis of AVSS Sentences

#### 3.1.1 Sentence Length

The analysis shows that the total number of words in AVSS is 623. The total number of sentences is 40 with Average of sentence length 15.5 words. The most common sentence length is of 21 words which constitutes 5 sentences (12.5 of all the sentences).

Linguistic structures of those sentences are strongly linked to the message conveyed in the story. This is clearly shown in Sentence 33 which is the longest (of 41 words) and most complicated sentence in the whole story. Such complication and length may be ascribed to the fact that this sentence contains the climax of the story, that is Luz's decision to break down with her lover as she realized that "theirs had only been a boy and girl affair". The shortest sentence (of 4 words), on the other hand, may hint at Luz as being good and lovable by all. This simplicity in the sentence reflects simplicity in the character herself, that she is simple, delicate, lovable, until the climax comes.

#### 3.1.2 Sentence Simplicity

The total number of sentences in this story is 40. Eleven of them are simple which constitutes 27.5%. The number of the compound sentences is 14 and this makes 35% of the total amount of sentences, whereas the number of complex sentences is 15 with the percentage 37.5%

As far as sentence types are concerned, the analysis proves that the parataxis type is the most common type, especially with the 'and' conjunction. Moreover the most prevailing sentence within the story as far as number of words is the one with 21 words, examining these sentences proves that four of them are of the parataxis type, the remaining one is mixed, this may reflect the fact that expressing flow of ideas need more words to be included and in this story it seems that Hemingway prefers to express such ideas in sentences within about 21 words.

A Very Short Story" has both internal and external conflicts. The major characters, he and Luz, always seem struggling with something in their minds. The most obvious proof is that before Luz puts forward "he should go home to get a good job" so they "might" be married", she sends love letters to him. Moreover, these letters are full of passion. "They were all about how much she loved him." Such a struggle can be best represented in parataxis constructions since such a construction shows that there is always more to come, and that's why the writer adheres to the extension strategy of the 'and' conjunction (most of the paratactic constructions are of the "and" type)

There are also external conflicts. The most obvious one is between "he" and "Luz". They fall in love during the war, they share good things, plan their future. However, the problem of marriage prevents them, this is also another conflict; but this time it is man vs. society. It is obvious that they feel restricted without a marriage certificate even if they love each other passionately. After the war Luz changes her mind, and seems reluctant about having a serious relation with him, such a complex struggle has been expressed in mixed complex structures to portray the main idea in the story and the drastic change towards disintegration. As shown in sentence number 33 " *Living in the muddy, rainy town in the winter, || the major of the battalion made love to Luz, || and she had never known Italians before, || and finally wrote to the States || that theirs had only been a boy and girl affair*" The sentence consists of five clauses and it has a mixed structure of dependent and independent clauses. It seems that the writer has exploited the linguistic devices in a way that suits his intention, he uses paratactic constructions when he wants the reader to feel the fleeting of the events, mixed constructions when the events illustrate the unusual of the events, and simple when the events move in their normal way.

### Conclusions

The researcher has sketched the following general conclusions

- Hemingway's style has a very simple style ,involving short and less complex sentences due to his uses .
- The time of writing has had no effect on the writer's style and that the range of sentence length and complexity do not characterize the style of short-story writing in the era.
- Expressing flow of ideas need more words .
- The shortest sentences in terms of number of words per sentence is represented by the use of direct and indirect speech
- Complex and long sentences constitute the climax in the story (Conflict)
- Complex sentences used to describe the setting when the setting plays important role in the play.
- Complex sentences are used to give historical background of the setting, particularly, the place where the action takes place.
- Simple sentences are used for the description of the character.
- Addition is the most frequently used function of coordination in the data.
- Subordination has a greater number of clause than coordination

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<sup>1</sup> A coordinating conjunction is one of these seven joining words: *for, and, nor, but, or, yet* and *so*.

<sup>2</sup> Short (1981: 337) mentions that is said to have been 17.8 words per sentence.

<sup>3</sup> The plot of a fictional work is a pattern of carefully selected, casually related events that contains conflict.” (Griffith; 1990: 42)