

LINGUISTIC
FOREGROUNDING
THROUGH

INTERNAL DEVIATION

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ABSTRACT

Internal Deviation is one particular mechanism, amongst other ones, used to achieve an exceptional type of Linguistic Foregrounding. The concept of foregrounding is inherently associated with the concept of *style as deviance*. Capable of working at any level of language, foregrounding involves a stylistic distortion of some sort through an aspect of the text which deviates from a linguistic norm. The text may deviate from either an *external* or *internal* norm. Consequently, foregrounding can be seen to work on two levels: outside and inside the text. Accordingly, the text itself may develop its own internal norm which is itself susceptible to deviation. This type of internal foregrounding works inside the text as a kind of deviation which occurs within a deviation.

Three textual portions are taken as subjects of analysis in this paper. It is evident that certain sentential structures in the texts stand out through internal deviation, but each with its own specific norm and background against which they are foregrounded: the norm which is set up by the text might be either Complexity of the sentence-structure and the deviation in this case is brought up by one foregrounded simple sentence-structure, as it is the case with Joyce and Conrad, or the norm might work in a reversing direction, where the norm is Simplicity of the sentence-structure and the deviation is scored through certain foregrounded complex ones, as it is the case with Hemingway's text taken from *The Old Man and the Sea*. Whether the linguistically foregrounded part deviates from an external or internal norm, the point of linguistic foregrounding as a stylistic

strategy is that it draws attention to certain aesthetic effects in the development of symbols and themes ascribed to the foregrounded part, and this in turn will stimulate more systematic interpretations of the literary texts.

1. Introduction

Foregrounding as a stylistic strategy is closely associated with a specific kind of aesthetic exploitation of language that "takes the form of surprising a reader into a fresh awareness of, and sensitivity to, the linguistic medium which is normally taken for granted as an 'automatized' background of communication." (Leech and Short 1981 :28). However, this stylistic strategy is not limited to the more obvious linguistic devices, such as the linguistic deviation from a specific linguistic rule and structural parallelism (as it is the case with the previous paper). Therefore, foregrounding might be either QUALITATIVE, i.e. deviation from the language code itself, or it might simply be QUANTITATIVE, i.e. deviance from some expected frequency. These ways of producing linguistic highlighting, so to speak, of some linguistic features fall within a specific kind of deviation called *External Deviation*.

Nevertheless, foregrounding can be seen as an outcome of deviation from linguistic (and non-linguistic) norms of various kinds (ibid: 144). This would explain what has been noted about certain kinds of deviation which are set against particular norms, but these norms are interestingly set up by the text itself and not by an external system of norms. Such

kinds of deviation constitute the essence of another method of achieving foregrounding through what is called *Internal Deviation* (ibid: 146).

This paper is just an attempt to examine the foregrounded parts in some portions of three literary texts. The researchers will explain how some key literary meanings are made by giving rise to one particular kind of linguistic foregrounding which is achieved only through *Internal Deviation*.

2. Internal Deviation and External Deviation

A clear division might be made between Internal and External deviation depending on the study of *style as deviance*: the idea that style is constituted by departures from linguistic norms (Traugott, 1980: 31). The concept of style as deviance is well described by Mukarovsky (1990: 172), a leading linguist in Prague School in the 1930s: "deviation as a stylistic strategy has the function of bringing some item into artistic emphasis so that it stands out from its surroundings." (ibid: 175). He speaks of style as "foregrounding", bringing to attention: "the violation of the norm of the standard." (ibid: 178).

Everyday usage, according to Mukarovsky (ibid.), "automatizes" or conventionalizes language to the point that its users no longer perceive its expressive or aesthetic potential. Literature must *de-automatize* or foreground language by violating the norms of everyday language-use (Leech and Short 1981: 156). However, deviation itself can be assessed against various norms. Any linguistic deviation involves a sort of tension between those norms which are

outside (external to) the text and those ones which are inside (internal to) the text (Cluysenaar, 1976: 134).

Consequently, a sentence like ", but *they was* going on past the store without stopping" (Faulkner, 1965: 86) shows an evident kind of external deviation from a linguistic norm (rule) related to *the concord of number between the subject (they) and the verb (was)* (see the first paper about Faulkner's novel). So that, such a sentence is foregrounded as a result of breaking a particular syntactic norm, this kind of deviation is called External in the sense that it indicates a deviation from some norm which is supposed to be external to the text. The deviation involved in the sentence above is related to one particular system of norms, the *rule-system* which constitutes the syntax of English Language. Different kinds of external deviation can be identified across a number of interrelated levels of linguistic description: *phonological, syntactical, morphological, . . .etc.* (Simpson, 2004:5). However, there is not enough space in this paper to examine deviations from all these external norms, besides it falls beyond the scope of the present study.

The researchers have only concerned themselves with Internal Deviation as a stylistic strategy that foregrounds some parts of the literary text. This strategy works under an assumption that the author, consciously or unconsciously, is signalling such parts as crucial to readers' understanding of what he has written.

The notion of foregrounding is helpfully described by M. A. K. Halliday (1971: 330) as "prominence that is motivated." This concept of prominence, according to Halliday (ibid.), is not only produced by "*departure from a norm*" but even by "*attainment of a norm.*" Accordingly,

"attainment of a norm" means either "the approximation to some external norm as a 'disguise' or at least as a point of reference." (Leech, 2001: 54), or that the writer creates his own special kind of language. What holds the researchers' concern is the second meaning.

The recognition that a text may set up its own norms leads to a further conclusion, that features of language within that text may depart from the norms of the text itself, that is, they may *stand out* against the background of what the text has led us to expect (Short, 1996: 36). Levin (1998: 225) suggests an extremely indicative example about the poetic style of (e. e. cummings):

"When e. e. cummings begins his poems with lower case letters at the beginning of each line, he is not breaking a rule of English. Rather, he is deviating from a *genre norm*, that for poetry. If, after years of writing poems with lines beginning in lower case letters, he suddenly wrote a poem which conformed to our genre norm. In this respect he would still surprise knowledgeable readers of his poetry, as he would now have deviated from his personal authorial norm which he had established over a long period of writing."

(ibid.)

Here, (e. e. cummings) has established a predictable pattern which has been deviated by him. That is why some linguists think that internal deviation is the reverse side of the coin from *parallelism* (Short, 1996: 59). Thus, the poems written by (e. e. cummings) set up their own world in which the

norm is to write poems with lines beginning in lower case letters. This is the phenomenon of Internal Deviation which, although it is most striking in poetry, the researchers will examine in specific texts of prose fiction.

3. The Analysis

In the remainder of this paper, the researchers will investigate the Internal Deviation observed in three texts which are incomparable in length: the first two texts are only *two paragraphs*, and the third is a passage covering *fourteen paragraphs*. The justification behind the incomparability in the textual length of the three texts consists in showing the different ranges and limits across which internal deviation might be figured out.

The procedure in each case will be to give a syntactic analysis of the sentence-structures, in each text, by identifying their own componential elements, and then to bring to the attention what appear to be a sudden variation (or deviation) in sentence complexity or structural length. Such a sudden variation may help to understand the effect of certain foregrounded structures against a background of unvariable ones. The three authors are *Joyce, Conrad, and Hemingway*.

3.1 JOYCE'S *THE DEAD*

S = Subject, V = Verb, O = Object, A = Adverbial, Cs = Subject Complement, Co = Object Complement, Cj = Conjunction, Sub = Subordinator.

The Analysis

- (1) S V A A .
- (2) S V A A .
- (3) S V A A A .
- (4) S V O Cj S V O Cj O Sub. S V Co Cj Co .
- (5) S V Cs .
- (6) S V A A .
- (7) S V Cs A Cj (S) V O A A .
- (8) Cj S V O A A S V A Cj S V .

If we look at the first three sentence-structures we can see that there is a sort of parallelism between them in terms of the syntactic elements they share, they repeat one particular pattern: (S V A A). Sentence (4) has a rather complex structure which is elaborated by coordination and subordination, however, there is a certain similarity of structure between the first two coordinated structures: (S V O Cj S V O), and then it is stretched up by subordination. Sentence (5) is dramatically simple and short in elements and even in words number (*four* words long with only *three* elements). The Table below gives the numbers of elements and words for each sentence-structure in the paragraph above:

Table (3.1)

Sentence Number	Elements Number	Words Number
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(1)	4	10
(2)	4	12
(3)	5	14
(4)	11	26
(5)	3	4
(6)	4	9
(7)	8	13
(8)	10	29

A simple comparison between the figures above will reveal that sentence (5) is the shortest and simplest: it is (four) words long realized by only (three) elements. Sentences (1), (2), and (6) are rather short in elements (four elements for each), but they are quite longer than (5) in words number (10, 12, 9) respectively. Moreover, sentences (4) and (8) are the longest (11, 10 - in elements, and 26, 29 – in words). Being very short, and coming at the center of the paragraph, sentence (5) does not conform to the more complex description of the sentences in the surrounding. Thus, it is foregrounded through the impact of its relatively short and simple structure which makes it a rather outstanding sentence in relation to the other ones in the same paragraph. Joyce at this particular sentence deviates from the structural pattern he sets up throughout the paragraph in question.

3.2 CONRAD'S *THE SECRET SHARER*

The Analysis

- (1) A A V S A A A, Cj A A A A A A.
- (2) A S, A V O A Sub. S V Cs, A S V A, Sub. S A V A, A Sub. (S) V A.
- (3) Cj A A A Sub. (S) A V O A A, S V O A A, A, A, A A, A A A.
- (4) A A A, S, A A A A, V O A (Sub.) S A V A A, Cj A A, A, S A V Cs Sub. S V A A A.
- (5) A Cj A S A A V O A, Cj A A A S A V Cs A, S Cj S Cj S (V became) (Cs lost), Sub. S V O A, A.
- (6) S V O A, A A, A A, A, A, Cj A A Cj A, Sub. S V O A A A.
- (7) Cj A S V_{passive} A A, A A A A.

It might be noteworthy that the syntactic structure of the sentences above reaches its utmost point of length in sentence (4), and then goes down to an extreme sort of structural brevity in sentence (7). Table (3.2) below shows the progression of sentence lengths in elements and words:

Sentence Number	Elements Number	Words Number
(1)	13	66
(2)	20	59
(3)	20	61
(4)	28	88
(5)	24	61
(6)	19	44

Table (3.2)

(7)	9	18
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Sentences (1)- (6) are all quite complex, and characterized by a sort of structural similarity or parallelism. Actually, they constitute a structural pattern which begins with an adverbial clause or phrase, except (6). All except (7) have an elaborated structure by coordination and subordination, as it is the case in Joyce's sentences. The figures in the Table above show an outstanding contrast between the structural simplicity of sentence (7), with only Nine elements holding for (18) words, and the complexities of the preceding sentences, which range from (44) words with (19) elements in sentence (6) up to (88) words with (28) elements in sentence (4).

The sudden variation in sentence complexity, noted in (7) at the end of Conrad's paragraph, makes this sentence stand out against a background of much longer sentences, and thus it indicates another case of internal deviation as it does

not conform to the norm of the structural complexities established along the first six sentences.

3.3 HEMINGWAY'S *THE OLD MAN AND THE SEA*

The cases of internal deviation in Joyce's and Conrad's texts above show an evident departure from the norm into the direction of sentence simplicity. Yet, Hemingway's *The Old Man and the Sea* draws attention towards an opposite direction: where internal deviation is produced as a result of another kind of departure that moves towards sentence complexity rather than simplicity.

The researchers have surveyed Hemingway's style in terms of sentence-structure all through *The Old Man and the Sea*: it is evident that the vast majority of the structures used by Hemingway are syntactically simple, and it is one of the distinctive features of Hemingway's style to be extremely simple and brief whether in terms of words or elements numbers. Nevertheless, two successive paragraphs in the short novel are strikingly foregrounded by unusually complex sentences, a case which makes them both stand out vividly against the background of Hemingway's more usual simplicity of sentence-structuring style.

So far, the researchers have presented the syntactic structure of the sentences using *sentence-elements analysis*, (see Quirk and Greenbaum, 1988: 207), which is graphically useful for showing the relationships that hold between the structures in the foreground and those in the background. However, it takes up a lot of space to represent the syntactic structure of all the sentences in *The Old Man*

and the Sea. Consequently, the researchers decided to quote stylistically the most representative passage in the short novel: this passage consists of Nine paragraphs immediately followed by the Two foregrounded ones which are followed in turn by Three more ones. This choice has been made for two reasons: first, the paragraphs that precede and follow the Two central ones constitute the most characteristic passage that, the researchers think, might be fairly adequate to represent what is expected of Hemingway's sentential style. This expectation of syntactically simple structures is quite important since it establishes the norm throughout the short novel. Second, the researchers believe that it is only by this way the contrast between the foreground and the background can be reasonably appreciated:

The Analysis

-1-

- (1) A S V_{passive}, S V.
- (2) S V A Cs Cj S V A A.
- (3) S V O A A, S V.
- (4) S V Cs A.
- (5) S V, S V O.
- (6) S V Cs A.

-2-

- (7) A S A V O.
- (8) Cj A S V O Cj (S) V A A.

-3-

- (9) S V O, S V.

- (10) Cj S V O A.
- (11) A S V A A A A O A.
- (12) (S) V A Cj (S) V O.
- (13) S V (Sub.) S V O.

-4-

- (14) A S V A, S V.
- (15) S V O A.
- (16) (S) V O A Cj (S) V O.
- (17) Cj (S V O) A, S V.

-5-

- (18) (S) V A, Vocative, S V A (Sub.) S A V.
- (19) (S) V A.

-6-

- (20) A S V Cs A.
- (21) S V, S V.
- (22) S V A A O A.
- (23) S V.
- (24) Cj S V O A.

-7-

- (25) S V O A Cj S V O A Sub. S V O.
- (26) S V O Cj (S) V A A A A.

-8-

- (27) S V O A, S V, Sub. S V Cs A Cj S V A A A.

-9-

- (28) S V O A Cj S V A.
- (29) A, S V, Cj S V O A Sub. S V;
- (30) S V O A.

-10-

(31) S V O1 Cj O2 A Cj O3 Cj (S) V O A Cj S V A A Cj
(S) V A A, S A V O A, Cj (S) V A O, A, A, A, A Cj A
Cj A A.

-11-

(32) S V O Cj (S) V O A Cj (S) V O A Cj (S) V O A A,
Cj A S V A, A A A Sub. (S) V A A A A.
(33) S V O A Cj S V A Cj (S) V O A Cj A (S) V O A.

-12-

(34) A S V A, A A, Cj (S) V A A A A Cj A.
(35) S V A A A A.
(36) A S V A A Sub. (S) V O A Cj A.

-13-

(37) S V Cs Cj Cs Cj S V A.
(38) Cj S V O Cj (S) V O A A Cj, A, S V O.
(39) S V A A Cj S V A A.
(40) A S V Cs A A Sub. (S) V A.
(41) A S V A.
(42) S V Cs Cj Cs Cj (S) V A.

-14-

(43) S V A A Sub. S V.
(44) A S V O A A A Cj (S) V O A.
(45) (S) V O Co, S V A A.
(46) S V Cs.
(47) Cj S V O Sub. (S) V Cs Cj A S V O.

The first thing to look for is *the average* of sentence elements in each of the paragraphs above. This simple kind

of quantitative data would hopefully support the researchers' attempt to make their point more evident in terms of figures:

Table (3.3)

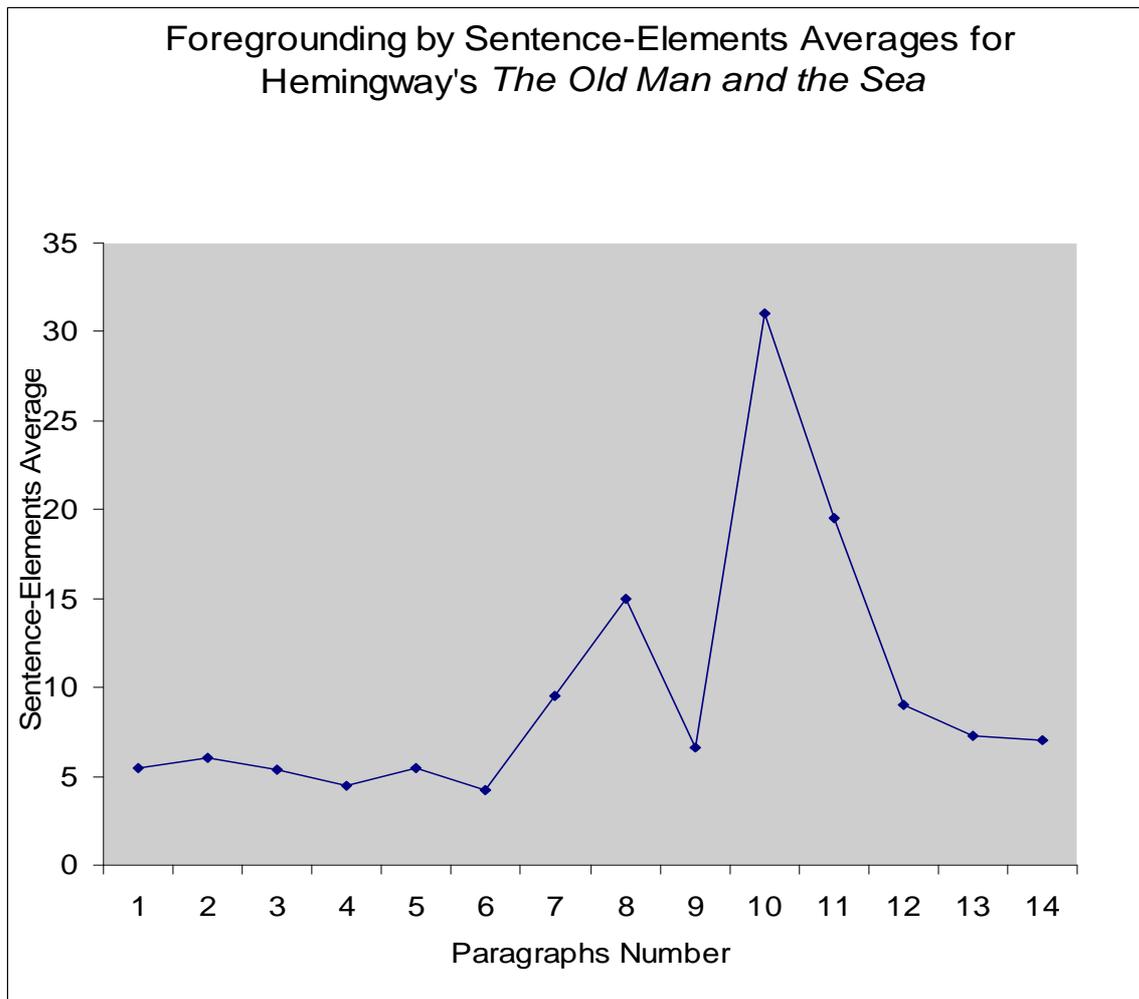
Paragraph Number	Sentence Elements Average
(1)	5.5
(2)	6
(3)	5.4
(4)	4.5
(5)	5.5
(6)	4.2
(7)	9.5
(8)	15
(9)	6.6
(10)	31
(11)	19.5
(12)	9
(13)	7.3
(14)	7

It will be useful at this point to indicate how much variation there is when we look at sentence-length average (in elements) for each individual paragraph. There is quite a lot, however, the average sentence-length in paragraphs (10), and (11) is an exceptionally high: (31, 19.5) respectively. These relatively too high averages stand out in an extreme contrast with the other averages scored in the remaining paragraphs.

The average of sentence-length for the other paragraphs is ranging from (4.5 elements) in paragraphs (4) and (6) to (15 elements) in paragraph (8). This range enhances the crucial and high variation in paragraphs (10), and (11) which score the highest average of sentence complexity. On the one hand, paragraph (10) holds for only one long sentence with a syntactic structure consisting of (31) elements. Nevertheless, this unusually long structure is elaborated only through an effective joining of (8) relatively simple structures with a coordinating conjunction (and).

On the other hand, paragraph (11) moves one step further to increase the complexity of sentence-structures used by Hemingway: it consists of (39) elements with only two sentences: the first one holds for (25) elements put together through coordination and subordination; the second has (14) elements distributed on four coordinated structures. Accordingly, paragraphs (10), and (11) represent a very obvious point of internal deviation and hence foregrounding. Figure (3.1) below shows how the diagram moves towards its highest *peak* in paragraphs (10) and (11), and then goes back to its less variable movement in paragraphs (12), (13), and (14), . . .etc. :

Figure (3.1)



4. The Interpretative Significance of Foregrounding

So far, the researchers have only examined the foregrounded parts: sentence (5) in Joyce's *The Dead*, and (7) in Conrad's *The Secret Sharer*, and paragraphs (10), and (11) in Hemingway's *The Old Man and the Sea*, regardless of the rhetorical effect they may have on the whole texts they belong to. As it has been mentioned before, Short (1996: 12) thinks that "nothing in a work of art is insignificant. But the matter in the foreground is more

important than the rest." That is, some parts or elements remain more significant than others, and the foregrounded parts can be regarded as the most important of all. Consequently, for any interpretation to be adequate and reasonable, it should not ignore the most outstanding parts in the text under investigation.

Hence, the question the researchers should raise in this respect is: What explanation can they give for Joyce, Conrad, and Hemingway's deviation from the patterns they have set up in the texts above?

Generally speaking, the foregrounded portions in the three texts might be intended to achieve or underscore either a sort of *thematic contrast* or a *climactic effect* as the incidents approach their *climax* which everyone has been waiting for.

Beginning with Joyce's *The Dead*, sentence (5) appears suddenly with its structural brevity as a sort of *linguistic contrast* which reflects another kind of *thematic contrast* between two sides of the wife's character and of the paragraph itself: the side that Gabriel (the husband) knows nothing about, and the other that he is so familiar with. In the first four sentences, Gabriel looks at a woman who appears unfamiliar to him, she is just (a woman). But, surprisingly sentence (5) shows up to fail the reader's expectation: what looked as a totally strange woman to Gabriel was simply his wife. This internally foregrounded sentence is the first hint Joyce gives to the reader about an affair Gabriel's wife used to keep as a secret for so long time. Later on, she would tell Gabriel everything about this affair, and this what constitutes the second part of the whole story which begins where sentence (5) ends. Thus, the

sentence actually serves as a dividing line between two radically different sides of the story, that is why Joyce found it reasonable to make it in an extreme contrast with the other structures.

As for Conrad, the contrast is still there, but this time it is a contrast between *the lonely narrator* and *his vivid background*, the sea (see Leech and Short, 1981: 85). Unlike sentence (5) in Joyce's paragraph, the foregrounded sentence in Conrad's comes at the end. The effect of placing the shortest sentence in the paragraph at the end is powerful: sentences (1)- (6) relate the background or the setting to the narrator or the observer, while sentence (7) works in a reversing direction: it relates the observer to his background. This particular position of sentence (7) enhances its power to summarize and interpret the loneliness of the narrator, putting it (the loneliness) in the foreground against the active setting of the sea which is set in the background.

The passage taken from Hemingway's *The Old Man and the Sea* lies in a lengthy and central section of the short novel, it covers the Old Man's struggle with the huge *marline* that he has finally hooked. At the thematic level, the first (9) paragraphs represent an ascending movement towards the decisive point in the Old Man's battle with the fish. Consequently, paragraphs (10), and (11) stand out in a notable thematic contrast with the remaining paragraphs as they convey the climax of the whole work. Throughout these two paragraphs The Old Man faces his toughest and most furious enemy (the fish). This critical stage in the battle, as depicted in paragraphs (10) and (11), is configured in unusually complex sentences which have

run through these two outstanding paragraphs. Then, Hemingway's more usual simple sentence-structures come back in the three paragraphs following (10), and (11). It is this what makes paragraphs (10), and (11) carry a special interpretative significance so that they occur in the foreground with their internal deviation of Hemingway's stylistic simplicity.

Nevertheless, interpretation is a very selective and subjective process, and this very subjectivity might be the major source of disagreement in respect of the adequacy of such interpretations. Hence, the interpretations suggested above are very far from being final, and it might happen that one can not find a good interpretative reason for the foregrounding, this area is still very controversial and heatedly disputed.

5. Conclusions

The researchers have examined in this paper one specific level of linguistic foregrounding which could be called the *Syntagmatic* level. The type of foregrounding illustrated so far has been syntagmatic in the sense that it has consisted in the sequential combining of clause elements in a way which makes them stand out against the established norm of the syntagmatic patterning in a specific text. Internal deviation as a concept is deeply associated with one particular idea: that any text may develop a norm which itself might be violated. The three texts examined in this paper have established their own norms which have been violated in a specific portion in the body of the text itself: with Joyce and Conrad the norm is *complexity* and

the deviation is *simplicity*, however, the direction is reversed with Hemingway where the norm is *simplicity* and the deviation is *complexity*.

Moreover, the foregrounded portions may vary not only in respect of the complexity or simplicity of their structures but even in respect of the *syntagmatic class* they work upon: thus, this class may range from one simple *sentence* to a whole series of *paragraphs*. This variety in the syntagmatic progression gives foregrounding the flexibility it needs as a stylistic strategy of a wide range of applicability. It is clear that *Internal Foregrounding* works inside the text as a kind of deviation within a deviation. It proved to be useful in motivating certain literary-aesthetic purposes. Accordingly, it is a good help in reaching more systematic interpretations about literary texts, and it is ultimately a reasonable way of supporting certain critical comments and insights about the way some key literary meanings are made in fiction.

1. To avoid any confusion in relation to the number of words counted in the Tables above, the researchers have made a clear distinction between the number of *Orthographic words* and the number of the *Syntactic words*: for example, they count (couldn't) as two syntactic words (modal auxiliary + negative particle), but (a few) as one syntactic word (determiner).
2. The researchers follow the grammatical theory, given in *Quirk and Greenbaum (1988) Ch 8*, in treating the different realizations of clause elements. The *Adverbial* in particular is one of the most controversial elements in this respect as it has a wide range of realizations. It can be realized by : *Adverb Phrases, Noun Phrases, Prepositional Phrases, Finite Verb Clauses, Non-finite verb clauses (infinitive, -ing participle, -ed participle), and Verbless Clauses* (Quirk, 1988: 207). For this reason, taking care of these various realizations of the Adverbial element is very helpful in understanding the great frequency of such an element in the analyses carried out in this paper.

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APPENDIX

JOYCE'S THE DEAD

Gabriel had not gone to the door with the others (1). He was in a dark part of the hall gazing up the staircase (2). A woman was standing near the top of the first flight, in the shadow also (3). He could not see her face but he could see the terra-cotta and salmon-pink panels of her skirt which the shadow made appear black and white (4). It was his wife (5). She was leaning on the banisters, listening to something (6). Gabriel was surprised at her stillness and strained his ear to listen also (7). But he could hear little save the noise of laughter and dispute on the front steps, a few chords struck on the piano and a few notes of a man's voice singing (8).

CONRAD'S THE SECRET SHARER

On my right hand there were lines of fishing-stakes resembling a mysterious system of half-submerged bamboo fences, incomprehensible in its division of the domain of tropical fishes, and crazy of aspect as if abandoned forever by some nomad tribe of fishermen gone now to the other end of the ocean; for there was no sign of human habitation as far as the eye could reach (1). To the left a group of barren islets, suggesting ruins of stone walls, towers and block houses, had its foundations set in a blue sea that itself looked solid, so still and stable did it lie below my feet; even the track of light from the westering sun shone smoothly, without that animated glitter which tells of an imperceptible ripple (2). And when I turned my head to take a parting glance at the tug which had just left us anchored outside the bar, I saw the straight line of the flat shore joined to the stable sea, edge to edge, with a perfect and unmarked closeness, in one levelled floor half brown, half blue under the enormous dome of the sky (3). Corresponding in their insignificance to the islets of the sea, two small clumps of trees, one on each side of the only fault in the impeccable joint, marked the mouth of the river Meinam we had just left on the first preparatory stage of our homeward journey; and, far back on the inland level, a larger and loftier mass,

the grove surrounding the great Paknam pagoda, was the only thing on which the eye could rest from the vain task of exploring the monotonous sweep of the horizon (4). Here and there gleams as of a few scattered pieces of silver marked the windings of the great river; and on the nearest of them, just within the bar, the tug steaming right into the land became lost to my sight, hull and funnel and masts, as though the impassive earth had swallowed her up without an effort, without a tremor (5). My eye followed the light cloud of her smoke, now here, now there, above the plain, according to the devious curves of the stream, but always fainter and farther away, till I lost it at last behind the mitre-shaped hill of the great pagoda (6). And then I was left alone with my ship, anchored at the head of the Gulf of Siam (7).

HEMINGWAY'S THE OLD MAN AND THE SEA

That way nothing is accomplished, he thought (1). His mouth was too dry to speak but he could not reach for the water now (2). I must get him alongside this time, he thought (3). I am not good for many more turns (4). Yes you are, he told himself (5). You're good for ever (6).

On the next turn, he nearly had him (7). But again the fish righted himself and swam slowly away (8).

You are killing me, fish, the old man thought (9). But you have a right to (10). Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother (11). Come on and kill me (12). I do not care who kills who (13).

Now you are getting confused in the head, he thought (14). You must keep your head clear (15). Keep your head clear and know how to suffer like a man (16). Or a fish, he thought (17).

'Clear up, head,' he said in a voice he could hardly hear (18). 'Clear up (19).'

Twice more it was the same on the turns (20).

I do not know, the old man thought (21). He had been on the point of feeling himself go each time (22). I do not know (23). But I will try it once more (24).

He tried it once more and he felt himself going when he turned the fish (25). The fish righted himself and swam off again slowly with the great tail weaving in the air (26).

I'll try it again, the old man promised, although his hands were mushy now and he could only see well in flashes (27).

He tried it again and it was the same (28). So, he thought, and he felt himself going before he started (29); I will try it once again (30).

He took all his pain and what was left of his strength and his long gone pride and he put it against the fish's agony and the fish came over on to his side and swam gently on his side, his bill almost touching the planking of the skiff, and started to pass the boat, long, deep, wide, silver and barred with purple and interminable in the water (31).

The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side just behind the great chest fin that rose high in the air

to the altitude of the man's chest (32). He felt the iron go in and he leaned on it and drove it further and then pushed all his weight after it (33).

Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty (34). He seemed to hang in the air above the old man in the skiff (35). Then he fell into the water with a crash that sent spray over the old man and over all of the skiff (36).

The old man felt faint and sick and he could not see well (37). But he cleared the harpoon line and let it run slowly through his raw hands and, when he could see, he saw the fish was on his back with his silver belly up (38). The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discolouring with the red of the blood from his heart (39). First it was dark as a shoal in the blue water that was more than a mile deep (40). Then it spread like a cloud (41). The fish was silvery and still and floated with the waves (42).

The old man looked carefully in the glimpse of vision that he had (43). Then he took two turns of the harpoon line around the bitt in the bow and laid his head on his hands (44).

'Keep my head clear,' he said against the wood of the bow (45). 'I am a tired old man (46). But I have killed this fish which is my brother and now I must do the slave work (47).'