

A Stylistic Analysis of Repetition in Hemingway's For Whom the Bell Tolls

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Abstract

The present study aims at carrying out a stylistic analysis of repetition in *For whom the Bell Tolls*, a novel written by one of the world's most famous writers, Ernest Hemingway. The purpose of the analysis is to first provide a description of Hemingway's style in general. This will be achieved through analyzing Hemingway corpus¹. Secondly the researcher will present an analysis of *For whom the Bell Tolls* indicating the repetitive expressions and keywords. The focus will then be on showing how these repeated words are significant for the interpretation of the whole novel.

تحليل اسلوبي للتكرار في رواية همنكواي لمن تطرق الاجراس

المدرس

جاسم محمد حسن

كلية شط العرب الجامعة

المستخلص

تهدف الدراسة الحالية لإجراء تحليلاً اسلوبياً للتكرار في رواية لمن تطرق الأجراس لأحد أشهر كتاب العالم وهو إيرنست همنغواي. ويهدف التحليل أولاً إلى إعطاء وصفاً لإسلوب همنغواي بصورة عامة من خلال تحليل ست من أشهر رواياته. ثانياً، يقوم الباحث بدراسة وإعداد تحليلاً للرواية لمن تطرق الأجراس مبيئاً التعبيرات التكرارية والكلمات الأساسية في الرواية، حيث ستركز الدراسة على كيف إن هذه الكلمات المتكررة تُعد ذات مغزى في تفسير الرواية ككل.

¹ The Hemingway corpus is made of his most known six novels (see references) by the researcher.

1. Introduction

Ernest Miller Hemingway, the winner of the 1954 Nobel prize in literature, is considered a master of brief and direct expression. He has a profound stylistic impact upon most of the major authors who followed him, even though his own output was not huge (Meyers, 1985:41).

From almost the beginning of his writing career in 1920s, Hemingway employed a distinctive style which drew comment from many critics. Hemingway "does not give way to lengthy geographical and psychological description". His style is said to lack substance because he avoids direct statements and descriptions of emotion. Basically his style is simple, direct and somewhat plain. He developed a forceful prose style characterized by simple sentences and few adverbs or adjectives. He "wrote concise, vivid dialogue and exact description of places and things" (Ibid:45).

Hemingway is famous for his simple style in writing his works. He uses simple but appropriate words to simplify the story without ignoring the deep meaning of his story. Hemingway is well known for his directness in writing. The syntactic analysis can give the evidence of his directness (Traugott and Pratt, 1980: 167). And a typical Hemingway novel or short story is written in simple and direct prose. (Baker, 1973:23).

In this respect, Hemingway's stylistic influence on American writers has been enormous. The success of his plain style in expressing basic, yet deeply felt, emotions contributed to the decline of the elaborate Victorian-era prose that characterized a great deal of American writing in the early 20th century. Legions of American writers have cited Hemingway as an influence on their own work (Hanneman, 1967:11).

His use of short sentences and paragraphs and vigorous and positive language, and the deliberate avoidance of gorgeous adjectives are some of the traces of his early journalistic practices. After leaving school, he went to the Kansas City Star, which was one of the best newspapers in America at that time. He served as its eager and energetic reporter. As a journalist, Hemingway trained himself in the economy of expression (Nagel, 1984: 67). He (Ibid) states that:

He once said that, during his working in Star, he had to learn to use simple sentences, which is very useful to him; and that the experience of working as a journalist would not do harm to a young writer, instead it is very helpful if he could cast it off timely. He laid stress on “speaking” with facts and objected groundless concoction in writing. (Ibid: 68)

His descriptions of details are full of factuality, and are as precise as news reports. Likewise, during his work as a journalist, he learned to report facts concisely. He was also an obsessive revisionist. It is reported that he wrote and rewrote all, or portions, of *The Old Man and the Sea* more than two hundred times before he was ready to release it for publication (Ibid: 69).

Hemingway also makes readers feel the emotion of the characters even though he does not really write about them. He evokes readers' emotion and imagination. An emotional understatement is the feeling of the characters which is not clearly stated by the author. The author understates his characters' feelings (Hunter, 1964:146).

Hemingway's economical writing style often seems simple and almost childlike, but his method was calculated and used to create a complex effect. In his writing Hemingway provided detached descriptions

of action, using simple nouns and verbs to capture scenes precisely. By doing so he avoided describing his characters' emotions and thoughts directly. Instead, in providing the reader with the raw material of an experience and eliminating the authorial viewpoint, Hemingway made the reading of a text approximate the actual experience as closely as possible (Beegel, 1988:26). She (Ibid) adds that:

Hemingway was also deeply concerned with authenticity in writing. He believed that a writer could treat a subject honestly only if the writer had participated in or observed the subject closely. Without such knowledge the writer's work would be flawed because the reader would sense the author's lack of expertise. In addition, Hemingway believed that an author writing about a familiar subject is able to write sparingly and eliminate a great deal of superfluous detail from the piece without sacrificing the voice of authority.

An excellent example of Hemingway's style is found in "A Clean, Well-Lighted Place." In this story, there is no over-sentimentality; the plot is simple, yet highly complex and difficult. Focusing on an old man and two waiters, Hemingway says as little as possible. He lets the characters speak, and, from them, we discover the inner loneliness of two of the men and the prejudices of the other (Smith, 1989:39).

Hemingway is often described as a master of dialogue; in story after story, novel after novel, readers and critics have remarked, "This is the way that these characters would really talk." Yet, a close examination of his dialogue reveals that this is rarely the way people really speak. The effect is accomplished by calculated emphasis and repetition that makes readers remember what is said (Benson, 1990:75).

Perhaps some of the best of Hemingway's much-celebrated use of dialogue occurs in "Hills Like White Elephants." When the story opens, two characters — a man and a woman — are sitting at a table. Readers finally learn that the girl's nickname is "Jig" and learn that they are in the cafe of a train station in Spain. But Hemingway tells nothing about them — or about their past or about their future. There is no description of them. Readers do not know their ages. And the only information that they have about them is what they learn from their dialogue; thus this story must be read very carefully (Ibid:76).

The majority of his early novels were narrated in the first person and enclosed within a single point of view, however, when Hemingway wrote *For Whom the Bell Tolls*, he used several different narrative techniques. He employed the use of internal monologues (where the reader is in the "mind" of a particular character), objective descriptions, rapid shifts of point of view, and in general a looser structure than in his earlier works. Hemingway believed that "a writer's style should be direct and personal, his imagery rich and earthy, and his words simple and vigorous. The greatest writers have the gift of brevity, are hard workers, diligent scholars and competent stylists" (Oliver, 2007:22).

2. Statistical Analysis of Hemingway Corpus

The following table presents some statistical information about Hemingway corpus such as the number of words in each work, the number of sentences, and the average number of words composing a sentence:

Table (1) Word Counts in Hemingway's Corpus

Novel	tokens (running words) in text	types (distinct words)	mean word length (in characters)	word length std.dev.	sentences	mean (in words)
Overall	469344	15021	3.9748883	1.9291035	46362	10.11399
A Farewell to Arms	88499	5268	3.9672313	1.9654665	10458	8.4572344
Across the River and Into the Trees	70235	5709	3.9641063	2.0298078	6428	10.920048
For Whom the Bell Tolls	176172	8419	3.9934099	1.9312731	16572	10.627381
Garden of Eden	66177	4289	3.9575231	1.8535345	6404	10.316056
Men Without Women	41590	3598	4.0458045	1.8837538	4577	9.0484972
The Old Man and the Sea	26671	2521	3.8388512	1.7595568	1923	13.869482

In the above table, it is noticed that the sentences in Hemingway's novels are rather short, in that each sentence is composed of 8-10 words as an average, except *The Old Man and the Sea* where the average length of a sentence is 13 words. This might be attributed to the fact that novels like *A Farewell to Arms* have been written early where the effect of the style of his former work as a journalist is clearer; the sentences and the words used for reporting are short and simple. The table also shows that the words are simple. The mean length of a word in Hemingway's six novels is between 3.8 and 4 letters. Another statistical piece of information revealed in the table is that the length of the novels differs from one to another. The table uncovers that the longest novel among the six is "For Whom the Bell Tolls", where the number of words is 176172. For this reason, beside it is one of the most famous war novels, it has been selected to be the focus of the current study.

3. Repetition in "*For Whom the Bell Tolls*"

In this part of the study, the researcher will carry out a statistical analysis of the novel, explaining the frequency of key words in the novel and their significance and importance for the interpretation of the whole novel.

3.1. Key Words in For Whom the Bell Tolls

Before analyzing the significance and implication of the repetition of certain words in Hemingway's *For Whom the Bell Tolls*, it is necessary, for the researcher, to show the keywords in the novel. The key words are calculated by comparing the frequency of each word in the novel with that of the same word in the Hemingway Corpus. Any word which is found to be unusually frequent in "*For Whom the Bell Tolls*" is considered a key word. For instance, the word "rabbit" occurs 55 times at the frequency of 0.031% in "*For Whom the Bell Tolls*", while it appears only 2 times at a diminutive frequency in the Hemingway Corpus. The word is not expected to occur at such high frequency on the basis of the Hemingway Corpus. On the other hand, other words like and, of, but, that, I, ...etc are not regarded key words, though they occur at highest frequency in "*For Whom the Bell Tolls*" and in the Hemingway Corpus. The reason for this is because these words are present with almost the same rate in "*For Whom the Bell Tolls*" and the Hemingway Corpus as expected. Therefore, such words are left out. Also, the words related to the names of characters or places where actions take place, which are of high frequency, will not be the focus of the analysis. The focus, instead, will be on a few words that have important implications for the interpretation of the novel and identification of Hemingway's style. These words are highlighted in the table below.

N	Key word	Freq.	%	RC. Freq.	RC. %	Keyness
1	JORDAN	1047	0.590234935	0		2046.740967
2	ROBERT	1025	0.577832639	2		1976.577271
3	NOW	918	0.51751256	989	0.337344617	86.43390656
4	PABLO	697	0.392926186	1		1347.526733
5	PILAR	523	0.294835597	0		1021.426575
6	THEE	468	0.263829917	4		871.56604
7	THOU	450	0.253682613	1		865.4645386
8	MARIA	322	0.181524009	4		589.2671509
9	BRIDGE	287	0.161793143	84	0.028652122	242.7726288
10	ANSELMO	261	0.147135928	0		509.4961243
11	GYPSY	192	0.108237922	16		277.0688477
12	SORDO	181	0.102036789	0		353.277832
13	NGLÉS	165	0.09301696	0		322.0395508
14	HORSE	153	0.086252093	69	0.023535673	88.7015686
15	FERNANDO	135	0.07610479	0		263.4726868
16	ANDRÉS	131	0.073849835	0		255.6642303
17	HORSES	129	0.072722353	1		240.9784851
18	KARKOV	104	0.058628872	0		202.9602051
19	KILL	104	0.058628872	72	0.024558961	32.93321991
20	LOVE	98	0.055246439	343	0.116996169	-48.64552307
21	PLANES	97	0.054682698	9		136.2052307
22	ART	96	0.054118961	6		147.3822479
23	VOICE	86	0.048481569	40	0.013643867	48.18247986
24	BLOW	76	0.042844176	20		68.97603607
25	HILL	76	0.042844176	32	0.010915094	47.32115936
26	HEN	75	0.042280439	9		97.66808319
27	GOMEZ	74	0.041716699	0		144.406189
28	SPANISH	74	0.041716699	14		80.53453827
29	FASCISTS	64	0.036079306	2		108.8569031
30	FEAR	64	0.036079306	13		67.26817322
31	COMRADE	60	0.033824351	0		117.0831528
32	RABBIT	55	0.031005654	2		91.88883972
33	MADRID	55	0.031005654	14		50.96432877
34	MARTY	52	0.029314436	0		101.4706039
35	FASCIST	43	0.024240784	6		53.14985275
36	CIGARETTE	37	0.020858349	8		37.64706802
37	GYPSIES	20	0.011274783	0		39.02490616

Table (2)

Key words in For Whom the Bell Tolls as compared to Hemingway Corpus

3.1.1. Repetition of the word "now"

In table 2, it is noticed that the word "now" occurs 918 with a high frequency, 0.51%. Also, a careful look at the occurrences of "now" in the novel discloses that the word "now" is hugely and widely used with verbs in the past. For instance, look at the following excerpts:

Then the sun lessened and was gone and looking up through the trees at the brown, rounded height that it had gone behind, he saw, **now**, that he no longer looked into the glare, ... (p. 24)

"Then the wind rose and the dust was **now** dry in the plaza for the men walking and standing and shuffling had loosened it and it commenced to blow and a man in a dark blue Sunday jacket shouted 'Agua! Agua!' (p. 66)

She was gone **now** and he saw her from the corner of his eye, slipping along the side of the cave toward the fire and **now** Robert Jordan watched Pablo's face. (p. 129)

The use of "now" with present and past verbs is explained in the table below.

Table (3) Most Frequent Collocates of "now"

N	Word	With	Total
1	HE	now	172
2	WAS	now	120
3	I	now	109
4	IS	now	103
5	YOU	now	91
6	SAID	now	58
7	GO	now	56
8	THEY	now	51
9	WE	now	47
10	HAVE	now	44
11	HAD	now	39
12	WILL	now	38
13	WERE	now	36
14	ARE	now	35
15	SHE	now	35
16	BE	now	32
17	ME	now	27
18	ROBERT	now	25
19	JORDAN	now	24
20	WOULD	now	24
21	COULD	now	21

The use of "now" with past verbs indicates how important for Jordan to live the moment. That is why Hemingway uses 'now' even if the whole sentence is in the past. In this sense, Jordan embodies that whether one's life is normal or is under hard conditions where death is the ultimate end, one should enjoy it.

The use of now, whether with past or present verbs, is not arbitrary. Though the events in the novel last for three 72 hours, Jordan lives, fights for freedom, and loves Maria. Some people live for 70 years but learn nothing in their life. And Jordan is not one of those. He learns a great deal in the three days of the story and is most aware of just how intensely he is alive the closer he gets to death.

There is also a stylistic element that Hemingway uses in this novel that is relevant to the general theme of time and death. Time stops in the novel for most of two chapters (26 and 27) as the third person narrator describes the attack on El Sordo and his men. Chapter 26 begins as follows: "It was three o'clock in the afternoon before the planes came." A little later, Jordan thinks, "It's nearly three o'clock now and there is going to be some food sooner or later." And the last, short paragraph of the chapter states, "It was three o'clock." In chapter 27, during the attack on Sordo, readers are told, "The officer looked at his wrist watch. It was ten minutes to three o'clock." And, finally, five pages later, we read, "Just then the others on the hill heard the first sound of the coming of the planes" (in this instance readers do not have to be told it is three o'clock). And then as El Sordo covers "the down-slope edge of the boulder with his automatic rifle," time begins to move again and we are told about the attack and the deaths of El Sordo and his men. In chapter 26 we have the story from Jordan's point of view, and it is as if his heart had stopped beating for the moment, his thoughts progressively more anxious as he sweats out the coming slaughter of El Sordo. At the beginning of chapter 28, we are back to Jordan's point of view, and we are told, "After the planes went away Robert Jordan and

Primitivo heard the firing start and his heart seemed to start again with it.” Time has “stopped” for Jordan, in other words, during this experience. In a sense, all of Hemingway’s works—novels and short stories alike—may be argued as having for themes the idea of “time running out,” the ultimate loss. But not “defeat,” as Santiago learns in *The Old Man and the Sea*, because, as he says to himself, “a person can be destroyed but not defeated.”

Jordan realizes that he can live a full life in three days if he concentrates on the immediate present, the “now”—where the dance is. The above passage comes in chapter 37, just after the final bedroll scene with Maria, a scene that represents the novel’s climax in this interpretation. This scene is so important to understanding the whole novel that it negates the criticism of Maria as merely a sex object for Jordan, to be used by him at his will—criticism seen less often these days. Chapter 37 begins with the word *now*, and the narrator says in the first sentence that Jordan “watched time passing on his wrist.” But as he begins to concentrate on the immediate moment, the “still point of time,” he no longer thinks about time (“the hand on the watch moved, unseen now”), but he thinks only about the lovemaking and the love he has for Maria. Hemingway uses the word *now* 42 times in a paragraph of 314 words. This repetition intended to have a strong effect on the reader. The repetition of *now*, plus other repeated elements, provides readers with a sensual response to the sex act. But, in fact, that may keep us from feeling with Jordan not only his sexual response but also the meeting of time past and time future in time present. And at that moment of the “now” Jordan and Maria become “one” in their love for each other. The word *one* is used 22 times in the same paragraph, the

repetition enhancing the reader's understanding of both the merging of the two selves into "one" Self as Jordan later insists to Maria they have done, but also of the way we have of achieving the "now" in our lives, of placing ourselves where the dance is.

A final note on the occurrences of the word "now" is that the word does not occur in certain parts and disappear in others. Rather, it is used along all the parts of the novel (see Figure 1 below). The reason, as stated above, is to stress the principle that one should enjoy life and live the moment regardless of the conditions or the end. The figure also indicates that the word is frequently used in Hemingway's other novels.

Oliver (2007: 150-51) interprets that Robert Jordan is the fictional representation of Eliot's philosophy of the importance of concentrating on the *now*. It is not simply "time as theme," in other words, but the more precise element of concentrated time in order for readers to get the felt emotion of Jordan's need to live a full life in the three days of his experience in the mountains of Spain. And much later Jordan thinks, "But you weren't supposed to live forever. Maybe I have had all my life in three days."



Figure (1) Dispersion of the Word "now"

3.1.2. Repetition of the Word "love"

Although Hemingway's fourth novel, *For Whom the Bell Tolls*, is a war novel where the word "kill" occurs 104 times, it also brings to readers a love story. Oliver (2007) states that:

When *For Whom the Bell Tolls* won The Limited Editions Club's Gold Medal Award in 1941, SINCLAIR LEWIS, who was one of the three judges, summarized the panel's decision in a speech and then again in his "Introduction" to the Limited Editions Club printing of the novel in 1942. Lewis also noted that each judge (the other two were Sterling North and Clifton Fadiman) had argued the novel's merits for entirely different reasons. "To one," Lewis wrote, "*For Whom the Bell Tolls* was . . . a great 'love story.'" (p. 146)

In table 2, it is shown that the word "love" occurs 98 times. And in most of the contexts where the word "love" is used, it is about Jordan and Maria, as shown in the following excerpts:

"I **love** thee". "I **love** thee. Oh, I love thee. Put thy hand on my head," she said away from him, her face still in the pillow. (p. 44)

"I **love** thee, Maria," he said. "And no one has done anything to thee. Thee, they cannot touch. No one has touched thee, little rabbit." (p. 45)

Then they were walking along the stream together and he said, "Maria, I **love** thee and thou art so lovely and so wonderful and so beautiful and it does such things to me to be with thee that I feel as though I wanted to die when I am loving thee."(p.97)

The love story between Jordan and Maria and the high frequency of the word "love" in the novel support the idea that romantic love is a

technique of salvation in Hemingway's writings on war and death. In *For Whom the Bell Tolls*, Maria was rescued by Pablo and his band of Spanish Loyalists when they blew up the train on which she was being evacuated to the south, and, when the American, Robert Jordan, joins the group on his assignment to blow up the bridge, Maria becomes his lover. She tells Jordan about the killing of her mother and father by the *guardia civiles* of her own village and about her rape. She is attracted to Jordan in part because he is sensitive toward both Pilar and her, but she is also attracted to him because she believes what Pilar had told her, that if she loved him then what happened to her before would be more easily forgotten. And Jordan, in his turn, falls in love with her so as to forget about the pains of war (Oliver, 2007:156).

Likewise, in *A Farewell to Arms*, against the backdrop of war, Hemingway offers a deep, mournful meditation on the nature of love. No sooner does Catherine announce to Henry that she is in mourning for her dead fiancé than she begins a game meant to seduce Henry. She wants to distance herself from the pain of her loss. Likewise, Henry intends to get as far away from talk of the war as possible. In each other, Henry and Catherine find temporary solace from the things that plague them¹. Figure 2 below explains that "love" is recurrently used in Hemingway's corpus, except in *The Old Man and the Sea*, where no female character appears.

¹ <http://www.sparknotes.com/lit/farewell/themes.html>

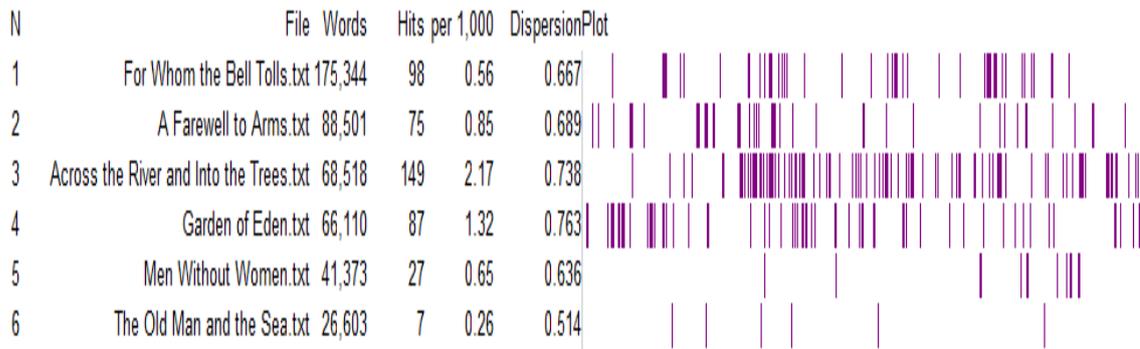


Figure (2) Dispersion of the Word "love"

3.1.3. Repetition of the Word "rabbit"

Another word that is significantly repeated in the novels is "rabbit". The word occurs 55 times. The analysis of the occurrences of the word "rabbit" in the novels reveals that the word is used only 7 times in its literal meaning referring to the small animal called rabbit. And the other 48 uses of "rabbit" all refer to Maria. Jordan uses this word to address Maria. Thus, it is a symbol of love in this novel. Table 2 shows that the word rabbit is used only 2 times in Hemingway corpus, particularly in *A Farewell to Arms*:

A doctor came out followed by a nurse. He held something in his two hands that looked like a freshly skinned **rabbit** and hurried across the corridor with it and in through another door. (p. 169)

"You were lovely to me. Oh, darling, I hurt dreadfully. What does he look like?" "He looks like a skinned rabbit with a puckered up old man's face." (p. 170)

In the above two examples, the word "rabbit" is used literally. Therefore, it is clear that only in For Whom the Bell Tolls, the word has a symbolic reference:

“Hello, little **rabbit**,” he said and kissed her on the mouth. She held him tight to her and looked in his face and said, “Hello. Oh, hello. Hello”. (p. 57)

“No, little **rabbit**.”

“Yes. Yes. Everything as you.”

“Nay. That is an impossibility.” (p. 97)

“Yes, **rabbit**. My good, good **rabbit**. Now we go.”

“Art thou here truly?”

“Yes. Yes. Truly. Oh, thou!” (p. 264)

The following table indicates the collocates of "rabbit". It is clear that most of the contexts, in which the word is used, are about Maria.

Table (4) Most Frequent Collocates of "rabbit"

N	Word	With	Total
1	SAID	rabbit	17
2	AND	rabbit	12
3	LITTLE	rabbit	11
4	HE	rabbit	11
5	MY	rabbit	8
6	I	rabbit	8
7	THEE	rabbit	7
8	TO	rabbit	7
9	YOU	rabbit	6
10	IT	rabbit	6

The researcher believes that Hemingway selects the word "rabbit" to show meaningful significance. Rabbit as companion has specific meanings that can be translated symbolically. For instance, they teach us unconditional love, and compassion for life, by virtue of eliciting those things within us. If we watch them, they teach us to meditate every day. And one important symbolical meaning that Rabbit should elicit in us is that of playfulness and joy. Their nonsense displays of happiness are part of the dance of life¹.

In Greco-Roman mythology, the hare represented romantic love, lust, abundance, and fecundity. It is recommended that the meat of the hare is a cure for sterility, and a meal of hare enhances sexual attraction for a period of nine days. Hares were associated with the Artemis, goddess of wild places and the hunt, and newborn hares were not to be killed but left to their protection. Rabbits were sacred to Aphrodite, the goddess of love, beauty, and marriage—for rabbits had “the gift of Aphrodite” (fertility) in great abundance. In Greece, the gift of a rabbit was a common love token from a man to his male or female lover. In Rome, the gift of a rabbit was intended to help a barren wife conceive. Carvings of rabbits eating grapes and figs appear on both Greek and Roman tombs, where they symbolize the transformative cycle of life, death, and rebirth².

One of the most important archetypes is that of the Psychopomp. A Psychopomp is a god or goddess (energy form) that acts as a liaison, and guide, between the three worlds—the physical earthly level that we dwell

¹ <http://www.rabbit.org/journal/4-11/symbol.html>

² <http://www.endicott-studio.com/rdrm/rrRabbits.html>

upon, the Underworld and the Heavens. In classical mythology, the Roman God Mercury was a Psychopomp, for example. He guided the ancient heroes to and through the Underworld, and he also brought messages from above to the mere mortals here on Earth. Rabbit is a symbolic representation of that same energy¹.

Figure 3 below shows the dispersion of the word "rabbit" along the novel:

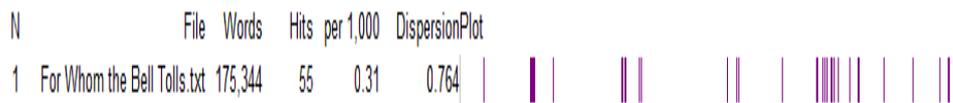


Figure (3) Dispersion of the Word "rabbit"

3.1.4. Repetition of Adverbs and Adjectives in For Whom the Bell Tolls

The analysis of the novel under scrutiny reveals that some adverbs are more frequent than others and their repetition is duly significant. The table below presents the most frequent adverbs in the novel and also those in Hemingway corpus:

¹ <http://www.rabbit.org/journal/4-11/symbol.html>

Table (5) Most Frequent Adverbs in For Whom the Bell Tolls

N	Adverbs in For Whom the Bell Tolls			Adverbs in Hemingway Corpus		
	Word	Freq.	%	Word	Freq.	%
1	TRULY	67	0.037770525	PROBABLY	97	0.033086378
2	CLEARLY	53	0.029878177	SLOWLY	83	0.028311025
3	REALLY	53	0.029878177	TRULY	78	0.026605543
4	CERTAINLY	48	0.027059481	AWFULLY	57	0.019442512
5	SUDDENLY	48	0.027059481	CAREFULLY	57	0.019442512
6	QUICKLY	47	0.026495742	BADLY	55	0.018760318
7	CAREFULLY	38	0.021422088	CERTAINLY	55	0.018760318
8	SOFTLY	36	0.02029461	NEARLY	52	0.017737027
9	PROBABLY	34	0.019167133	SUDDENLY	46	0.015690448
10	SLOWLY	33	0.018603392	EXACTLY	40	0.013643867
11	HEAVILY	26	0.014657218	GENTLY	37	0.012620578
12	STEADILY	26	0.014657218	SOFTLY	37	0.012620578
13	BADLY	24	0.01352974	STEADILY	35	0.011938385
14	HAPPILY	23	0.012966	LIGHTLY	34	0.011597288
15	QUIETLY	21	0.011838523	QUICKLY	34	0.011597288
16	ABSOLUTELY	18	0.010147305	EASILY	28	
17	EXACTLY	18	0.010147305	ORDERLY	28	
18	LIGHTLY	18	0.010147305	USUALLY	26	
19	SERIOUSLY	18	0.010147305	SIMPLY	24	
20	SIMPLY	15		CLEARLY	23	
21	COMPLETELY	13		COMPLETELY	23	
22	EASILY	13		PERFECTLY	21	
23	PERFECTLY	13		HAPPILY	18	
24	NEARLY	10		HARDLY	18	
25	AWFULLY	9		PROPERLY	18	
26	CALMLY	9		ESPECIALLY	15	
27	POLITELY	9		HEAVILY	15	
28	SULLENLY	9		NATURALLY	15	
29	BITTERLY	8		SMOOTHLY	15	
30	GENTLY	8		ACTUALLY	14	
31	HARDLY	8		DEEPLY	14	
32	PROPERLY	8		FOREVER	14	
33	SHARPLY	8		RAPIDLY	14	
34	USUALLY	8		SHARPLY	14	
35	BACKWARDS	7		MOSTLY	12	

In the table above, it is clear that the most frequent adverbs are "truly, clearly, really, and certainly", which occur 67, 53, 53, and 48 times respectively. These adverbs all denote sincerity and definiteness. Hemingway uses them, especially in relation with Robert Jordan, to make the main character reliable and to arouse the reader's emotions towards him. The use of such adverbs is intended to make the reader trust and believe Jordan and also see the events from his viewpoint.

As far as the repetition of adjectives is concerned, the table below shows the most frequent adjectives in "For Whom the Bell Tolls" and Hemingway corpus.

In table 5 above, the statistical analysis reveals two interesting points. First, it is found that the most frequent adjectives, though it is a war novel, are those expressing optimism. The adjectives "good, better, great, and light" occur 390, 139, 111, and 111 times respectively. They are repeated more than those indicating pessimism such as "bad, dark, or dead". This once again stresses the interpretation that search for love and for living and enjoying life are a main focus of the novel.

Table (6) Most Frequent Adverbs in For Whom the Bell Tolls

N	Frequency of Adjectives in For Whom the Bell Tolls			Frequency of Adjectives in Hemingway Corpus		
	Word	Freq.	%	Word	Freq.	%
1	GOOD	390	0.219858274	GOOD	871	0.297095209
2	OLD	218	0.122895136	OLD	499	0.170207247
3	MANY	202	0.113875315	LONG	398	0.135756478
4	LITTLE	188	0.105982967	LITTLE	337	0.114949584
5	LONG	168	0.094708182	DARK	292	0.099600233
6	BIG	144	0.081178442	BIG	289	0.098576948
7	BETTER	139	0.078359745	BETTER	268	0.091413915
8	DARK	129	0.072722353	MANY	228	0.077770047
9	BAD	128	0.072158612	LIGHT	208	0.070948109
10	GREAT	111	0.06257505	BAD	206	0.070265919
11	DEAD	95	0.05355522	GREAT	206	0.070265919
12	HIGH	89	0.050172787	FINE	196	0.066854954
13	CLEAR	82	0.046226613	COLD	171	0.058327533
14	LIGHT	75	0.042280439	LOVELY	169	0.05764534
15	SMALL	75	0.042280439	NICE	160	0.054575469
16	HEAVY	74	0.041716699	HAPPY	158	0.053893279
17	HARD	67	0.037770525	SMALL	152	0.051846698
18	COLD	60	0.033824351	HARD	146	0.049800117
19	OPEN	58	0.032696873	OPEN	143	0.048776828
20	SHORT	54	0.030441916	HIGH	137	0.046730246
21	TIGHT	52	0.029314436	BEAUTIFUL	127	0.043319281
22	YOUNG	51	0.028750697	YOUNG	127	0.043319281
23	FAST	50	0.028186958	TIRED	124	0.042295989
24	BEAUTIFUL	47	0.026495742	FAST	120	0.040931605
25	UGLY	43	0.024240784	WONDERFUL	114	0.038885023
26	FLAT	40	0.022549566	DEAD	106	0.036156248
27	SOUND	40	0.022549566	CLEAR	92	0.031380896
28	BLACK	38	0.021422088	WET	92	0.031380896
29	WARM	35	0.019730872	STRAIGHT	89	0.030357605
30	EARLY	34	0.019167133	HEAVY	88	0.03001651
31	DEEP	32	0.018039653	EARLY	86	0.029334316
32	HAPPY	32	0.018039653	STRANGE	79	0.02694664
33	QUIET	32	0.018039653	BLACK	78	0.026605543
34	SQUARE	32	0.018039653	LATE	72	0.024558961
35	CRAZY	31	0.017475914	HURT	70	0.023876769

4. Conclusions

The foregoing arguments and analysis of Hemingway corpus and his *For whom the Bell Tolls* reveal that repetition is a significant technique used to convey the main themes of the novel. The researcher, through carrying out a statistical study of Hemingway corpus, finds that Hemingway's style is simple. It is revealed that Hemingway tends to use simple and short sentences and words.

In scrutinizing *For whom the Bell Tolls* , the researcher arrives at considerable findings. First, it is disclosed that the novel , though it is a novel about the Spanish civil war, details a love story. More clearly, the analysis reveals that Hemingway tends to exploit the theme of love as salvation in this war novel. This is found through the analysis of repetitive use of the word " love".

Second, it is uncovered that in the middle of the deadly conditions in the novel, Hemingway, through Robert Jordan, focuses on the present moment where one should enjoy life regardless of the conditions. This is proved through the repeated occurrences of the word " now".

Third, the statistical analysis of the novel shows that Hemingway uses some symbolic words that contribute to the general theme of the novel. In this regard, the word " rabbit" is repeated as it represents romantic love. Finally, the researcher finds that Hemingway uses a few adverbs and adjectives, which almost recur in all of the six novels of which the corpus is made. The adjectives found unexpectedly are those which express optimism, though the novel is seen as a war novel that details three days and a half, where the hero, Robert Jordan, is tasked to achieve a specific task of blowing up a bridge.

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