

## Sentence Length as a Stylistic Device in Selected Texts by Stefan Zweig

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This paper is an attempt to apply certain basic principles connected to various linguistic approaches of analyzing language and literary texts to a specific stylistic phenomenon found in selected *novellen* by Stefan Zweig. Our underlying assumption is that stylistics, i.e., the interface between linguistics and literary criticism, may prove to be an interdisciplinary tool to shed new light on the description and perhaps even the explanation or interpretation of literary texts. In particular, we will view the role of sentence length in general and the specific effects "short or simple" sentences may have in the creation of a discourse or text, as they interact with longer more complex sentences.

Let us begin, however, by briefly presenting our theoretical position with regard to the linguistic background related to our approach. The cornerstone of our view of language comes directly from the work of the Swiss linguist Ferdinand de Saussure (1959) and the fundamental distinction he makes between *langue* and *parole*. *Langue*, or language, is a self-contained whole, a system of elements and relations of linguistic signs. *Parole*, or speaking, is the actual execution of speech

by the individual speaker. As pointed out by Enkvist (1973 : 36) students of style are very divided as to whether stylistics should be regarded as part of the realm or either, (Vinogradov 1963) both, Dolezel (1960), or possibly neither (Coseriu 1962) (Rosiello 1965). For this paper we shall follow the approach maintained by Hirsch (1967 : 232-233) and earlier by Naert (1949) that a text represents a segment of *parole*. *Langue*, the hypothetical *sign* system, contains the potential words, sentences, and sentences-forming principles of a language; *parole*, on the other hand, represents the actual composition of the sentences or utterances in a discourse or text itself. The corpora we shall be using composed or actual sentences distinguished by their grammatical simplicity or physical length, must therefore, be viewed in the context of this paper as a representation of Saussure's notion of *parole*.<sup>1</sup> We would like to further point out, however, that we, like Saussure, do not necessarily view the sentence as the basic hypothetical unit of language, but rather the linguistic sign, the composite of form and meaning (Saussure's *signifiant* and *signifie*) and view sentence length as a potential linguistic or discourse signal or cue along the lines of world order or non-linear constituents such as 'active' vs. 'passive' distinctions etc. In this respect we differ emphatically in principle with the more formalistic approaches to language, linguistics and stylistics professed to by Chomskian transformational - generative approaches who view the sentence itself as the hypothetical unit of linguistic analysis and who attempt to reduce the generation of sentences to the realm of a speaker's competence as the primary goal or linguistic and stylistic research.

Bearing our humanistic non-formalistic communication-oriented approach in mind, we would now like to present our definition of the notion of the text. We are sympathetic to many of the basic ideas expressed by Barthes (1979) with regard to the distinction between a work and a text; although we have chosen an independent approach and mode of analysis in this paper. Thus, similarly to Barthes, we view the concept of text in the following ways :

1. As opposed to a work, a text is a "new object" which can only be "obtained by the displacement or overturning of previous categories".
2. A work is a physical object, a printed mass occupying space. A text, on the other hand, is a "methodological field". A text exists as a discourse inseparable from its language. An analysis of a text, or any intelligent reading of a text, is an active process, a production, an experience. A text cuts through an entire work, or even a set of works.
3. A text cannot merely be subdivided into *a-priori* categories which can then be apprehended into various sets or hierarchies.

4. The notion of a work is 'an institutional category' belonging to the civilization of the Sign (as originally defined by de Saussure), while the text lies within the field of the signifier, but not as a first or initial stage of meaning, but rather as an "aftermath" (an *après-coup*) in the form of a "serial movement of dislocations, overlappings and variations". To fully comprehend a text requires a "liberation of symbolic energy". Unlike a work, which is "moderately symbolic", a text is "radically symbolic", or as expressed by Barthes: "A work whose integrally symbolic nature one conceives, perceives, and receives is a text (Barthes 1979 : 76)

5 A text represents a plurality which is not composed of more than one meaning, or ambiguous meanings, but rather a "plurality of meaning, an irreducible plurality:". Barthes views a text as a cloth, a woven *textus*.

6 A text is "multiple and irreducible; it emerges from substances and levels that are heterogeneous and disconnected; but they form part of an irreducible whole. The combination of textual elements is unique, and the text can only exist "only in its difference ... its reading is semelfactive (which renders all inductive-deductive sciences of texts illusory) .. there is no (formal) (Y.T) "grammar" of text. . ." (Barthes 1979 : 77)

7 A text should be studied as an intricate network whose combinative factors and elements and their varying contributions to the formation of a whole requires the active collaboration of the reader and the writer.

It is with these principles in mind, that we have chosen to view several of Zweig's *novellen* as a discourse or text. The need to study linguistic (and textual) phenomena from the point of view of a discourse, i, e., as a suprasentential system was first recognized in modern linguistic theory by Zellig Harris (1952) as a means to fully understand how the various phonological, morphological, syntactic and semantic elements or language interact in natural or context-oriented settings. This common-sense, implicitly communication approach, however, was thrown into the periphery of linguistic (and stylistic) thought due to the Chomskian revolution, mainly in the United State and to a lesser extent in Europe. Today, in Europe, particularly in Germany and Austria, the 'new wave' of linguistic analysis is *Textlinguistik*, text linguistics, which analyses the text, the larger unit, the unit which may break down the barriers of individual words, in order to discover linguistic genera-

lizations about the sounds, forms and meanings, which constitute utterances or sentences, i. e., the micro-textual or stylistic level. Text linguistics can be used to learn the particular stylistic elements employed by a specific author, to determine various genres or text types, *Textsorten*, as well as to determine the various registers involved within these different textual categories scientifically i.e., *Gattungsforschung*.<sup>2</sup>

In this particular stylistically oriented paper we will discuss the range of structures, specifically the interaction between long (i.e. compound or complex) versus short (i.e. simple) sentences, and the particular discourse and textual role and scope of the latter as expressive signals in Zweig's novellen. We will try to show how the shorter sentences are interwoven with longer sentences within the *textus*, the cloth, in order to :

(a) present the reader with an abstract summary of portions of the developing plot, i.e., highlighting certain aspects of the developing action as well as presenting aspects of the setting of the text. Barthes refers to this proiaretic code, the action or the narrative. We would like to point out, however, that the short sentences by themselves actually inchoately serve to present or introduce initial actions, events or settings which are then further elaborated upon —either directly or indirectly—by the longer sentences which follow. It is, in reality, the contextual interaction between the short sentences and long sentences within the woven *textus* that gives the complete message of the story. We are emphasizing, however, the trigger-like action and subsequent direct or indirect reaction of the short sentences *vis-a-vis* the long sentences in a text. The short sentences by themselves only have textual meaning with regard to their interaction with the long sentences.

(b) The short sentences in their interaction with longer sentences pointedly reveal the emotional or mental state of a particular character or set of characters, thus presenting the readers with a terse, personalized point-of-view or momentary *weltanschauung* of a particular character at a particular point or within a particular context.

(c) The linear repetition of a selected short sentence or a set of similarly worded short sentences within the same text may serve to create a certain sense of cyclicity within a text. This phenomenon also includes the recurrent use of interrogative sentences. Barthes refers to the use of these interrogative utterances as the hermeneutic code, or the reformulation of the

problem the text represents. It is claimed by Coward and Ellis (1677: 55) that "these two codes (the proiaretic and hermeneutic) are responsible for giving the text its forward impulsion, moving it from point to point towards its inevitable end."

By pointing out these recurrent *motifs* and the repetitive use of questions and their possible answers; which may appear later in the text, in both long and short sentences, we are taking into account the text as a larger unit, a discourse, and are making a preliminary attempt to go beyond the individual sentence or phraselevel, noting the interaction between sentences of various lengths that may appear in different segments of a given text with regard to their orienting effect as to the state of mind of the key characters, as well as the interaction of the events pointed to by the short sentences and elaborated on by the longer sentences.

We would like to add that the criteria for selecting short sentences were grammatical and graphic. We have syntactically selected what are traditionally referred to as 'simple sentences', i.e., those sentences without subordinate clauses or syntactic complementizers, usually consisting of a single 'subject' and 'predicate' (with possible 'object') (typical S-V-O sentences) which appeared in the narrative or descriptive parts of the text and not within conversations which were marked off by quotation marks or inverted comas. The graphic criteria upon which we based our selection were punctuation, having chosen utterances whose end-points were 'full-stops' as opposed to semi-colons, colons, dashes, or other graphic devices to connect adjacent or juxtaposed phrases or clauses in order to create 'complex' or 'compound' units larger than the traditional 'simple sentences'.

We will first illustrate the three textual roles we have outlined above for short or 'simple sentences' from the story *Brennendes Geheimnis-The Burning Secret*.

The story begins as a young adventurer arrives at a resort. He spots a woman and a child and is immediately attracted to the woman and decides to use her son as a ruse to become acquainted with the mother. The child is immediately taken in by the unexpected attention lavished upon him by the older man. The plan begins to work and the mother reluctantly becomes romantically interested in the younger man. After the trap has been set, the young baron proceeds to try to rid himself of the now superfluous inatfuation of the young boy. This part of the story is first seen from the Baron's

point of-view, the boy's reaction and the effect this all has on the mother. Let us see now the short sentences reflect the setting action and mood of the characters in this part of the story.

Spring was in the air.

(setting)<sup>3</sup>

Then he (the baron) decided to go into the dining room.

His vexation swelled into impatience.

Utto (the baron) asked for a newspaper.

The hunter scented the game.

His feelings were roused.

(he sees the woman  
and child & is  
attracted)

The hunt was on.

A test occurred to his mind.

(hunter-game-trap)

A zest has been added to the adventure.

He (the lad) was constantly getting in the way.

(The baron befriends  
the child to get  
to his mother).

This amused the baron.

The lad blushed with delight.

The baron chuckled.

He had at length guided the conversation to the Mother.

The baron soon won Edward's (the lad's) confidence,

Children are so easily hoaxed.

The baron grinned as Eagar ran off.

An intermediary had to be found.

The acquaintance was made.

That night Edgar slept badly.

(Edgar's reaction)

Of a sudden he stiffened.

This was Edgar's finest hour

Our huntsman was again on the alert.

The boy went pale with alarm.

(subsequents events)

The child hesitated.

She had to relax a moment.

(the mother becomes  
entangled in the web.)

Her nerves were on edge.

Now she felt secure for the first time.

She softly closed the door.

Then she shrank back in the room.

Now she understood for the first time.

Let us return to the summary of the plot. Edgar, the child does not comprehend the change in attitude that has now overtaken both the young

baron and his' mother, but soon he realizes that he has been used as a subterfuge. He cannot, however, understand why the two adults are inventing all sorts of lies and "treacheries" in order to get rid of him so that the can be alone. He is determined to figure out their mysterious secret. His way of gaining revenge is to act defiantly, anger the adults, and ruin their new relationship. This part of the story primarily revolves around the boy's point-of-view - Let us look at our data of short sentences :

She was outraged by Edgar's extravagant (behaviour)

The baron slept badly.

(cf. Edgar slept badly)

The baron answered (the boy) rudely.

Still it was up to him to try.

Edgar waited patiently.

Edgar went scarlet with mortification.

He would show her his defiance.

It was difficult to do so.

Still they continued to ignore him.

He clenched his childlike.

Was this a plot ?

(question -  
hermeneutic code)

Were they in league against him ?

Anger flashed in the child's eyes.

What was going on ?

Restlessly he let his *eyes* wander.

(recurrent - eye theme)

She was tired and wanted to be alone.

Edgar and the baron were left alone.

The baron strode off.

(cf. The baron grinned  
as Edgar ran off ).

The baron was alarmed.

Edgar left, momentarily happy.

He (Edgar) waited.

They sat together at the table.

He became uneasy.

(This was to be the  
ultimate test Edgar's  
this time, not the baron

Now for the test.

The baron had cheated him.

He, too, held a secret.

Edgar henceforth felt uneasy.

(cf. He became uneasy)

The baron was the first to feel the boy's fangs.

The baron was surprised.

(cf. Edgar's surprise

What could this mean ?

at the baron's attn.)

War had been declared.

(hermeneutic code)

He (Edgar) waited.

(cf. he waited)

Distrust grew stronger within him.

Both appeared to be in fine fettle,

The moment had come.

(war had been declared

But their (the baron's and his mother's) lips remained serene.

now for the test).

They stood in bunch. (the three of them)

One of them lay in ambush of the others.

The baron tried again.

Edgar looked at him contemptuously.

That was his decision.

(war had been dec-

The boy had successfully wet-blanketed their conversation

lared)

Edgar grinned and left.

(the baron grinned

as Edgar ran off)

Let us now return to our summary of the plot. The baron and Edgar's mother decide to strike back. They find all sorts of ways to get rid of Edgar, first by sending him to the post-office and then by sending him off to bed early so that they can be together at night. Edgar, however, after having a confrontation with his mother, escapes from his room and follows the couple while they romantically stroll down the darkened paths of a nearby forest. He reaches the conclusion, after seeing them huddling together in the shadows, that the baron is trying to murder his mother. He misinterprets his mother's emotional entreaties to her young suitor when they return to the hotel and attacks the amorous baron, whom he assumes is going to kill his mother. The following day the baron disappears to Edgar's mother's mortification. She demands that Edgar write a letter of apology to the baron. An angry scene ensues between the boy and his mother where Edgar slaps his mother. Shocked and guilty at what he had just done, the boy runs away by taking a train to Baden where his grandmother lives. He finds his mother waiting for him when he finally arrives at his grandmother's house after making a detour in the municipal park where he observed an amorous couple. His father then arrives on the scene and questions the boy to get to the bottom of what had happened. Edgar understands his mother's uncomfortable position and fabricates a story for his father. Both his grateful mother and the boy himself now realize that he is no longer a mere innocent child. Let us now look at how this is reflected in our data ;

But time pressed.

Edgar took the letter gingerly.

Then he went with both letters.

Edgar stormed to the post-office.

He was stiff with rage.

He tortured his brain.

The baron was non-plussed.

Edgar had by now quieted down.

She loitered on the way

She opened the door quietly.

He (Edgar) appeared absolutely sure of himself.

This invoked her in a quandary.

They stood facing each other.

Edgar grinned.

Mother darkened as he meditated.

He listened if anyone were coming.

A woman's laugh was heard below.

Their usual place was empty.

Nowhere were they to be found.

What were they saying?

He couldn't understand it.

She laughed.

why did they leave the hotel?

Where were they going alone at night?

A silver sheen lay in leaf and blade.

But where was the couple going now?

They both went unconcernedly on their way.

Suddenly they stopped.

A strong anger overcame him.

The child was overcome with anger.

What did he want of her?

Would they glance up?

No, neither glanced up.

The two stepped into the doorway.

Edgar withdrew from the window.

He was terribly shaken..

(Attempts to get rid  
of the boy)

(cf. "stiffened and  
"anger" sentences)

(cf. she softly closed  
the door)

(cf. they stood (together)  
in a bunch) (The baron  
chuckled)

(cf. Edgar laughed,  
the baron chuckled).  
(hermeneutic code)

(setting)  
(hermeneutic code)  
(partial answer)

(cf. anger sentences)

(hermeneutic code)

He strained to listen.	
Edgar snivered.	
What more does he want from her?	(cf. what did he want from her?)
Why was he so frightened?	(recurrent hermeneutic code)
What could it be?	
They had gone further in the dark.	
Where is he taking her?	(hermeneutic code)
He was maddened with alarm.	
No one around had heard him.	
No one had heard.	
She gave no response.	
Edgar bit his lips.	(cf. but their lips remained serene)
Her silence puzzled him.	(hermeneutic code)
Doubts assailed him.	
What was happening?	
He couldn't recognize her.	
Hardly a morsel of food could he swallow.	
His mother seemed unaware of his plight.	
His defiance blazed.	(cf. anger sentences)
The boy straightened up.	
He looked around.	
She threatened him with her voice.	
Edgar became angry.	(cf. anger sentences)
The boy sprang fiercely.	
She laughed.	(cf. Edgar grinned, the baron chuckled, she laughed).
A cold dry laugh.	(cf. anger sentences).
This was too much for Edgar.	
Then her anger broke loose.	
Her hand was already raised to his face.	
Her scream brought him back to his senses.	
What was he to do?	
Where could he flee?	(questions-hermeneutic code).
How did one get to Baden?	
How long would the scenery pass?	
Edgar crept into a corner (of the train)	(cf. she shrank back into the room).
He looked out of the window differently.	

Edgar looked over the edge (of his grand-mother's house) like a stranger	
He approached the door.	
He timidly opened it.	
He listened.	
What did they want ?	(hermeneutic code)
Edgar shivered	(cf. Edgar shivered)
He jumped up.	(cf. Edgar sprang)
This was what happened.	(cf. what was happening ?)
The telephone buzzed in the next room.	
He stood there in disgrace.	
His father was a tall man.	
Her face was in a shadow.	(cf. her face darkened.)
Edgar hesitated to reply.	
Would he understand ?	(hermeneutic code)
Edgar hesitated.	(cf. E. waited, E. hesitates to reply (looking sentences)
His father looked at him dubiously.	(cf. He was overcome by anger, etc....)
His anger was revived.	(cf. He looked at him dubiously
Edgar gazed fixedly at his mother.	contemptuously
There was a gleam in her eye.	(eye sentences)

Let us now look at the same phenomenon as it appears in another of Zweig's novellen, *Die Gouvernante, The Governess* :

In this short story two young sisters suddenly encounter a strange situation in their own home involving their governess and a relative of theirs. They discuss the strange things happening around them, but are confused and frightened because they cannot fathom what is actually taking place, they eavesdrop on their unhappy governess and their relative (Otto), overhear arguments between their parents and the governess, observe a visit by Otto, are attuned to everyone's strange behaviour, but still remain perplexed and in the dark about the situation. It becomes evident that the governess is pregnant and she subsequently disappears from their house. The girls' parents had lied to them. Their entire attitude towards their parents, their home, life and the world has changed as they finally understand what has occurred.

Once again, the short simple sentences in this story provide us with a summary or an abstract of portions of the action, the *mise-en-scene* or setting, the mood of the characters, as well as through their repetitive use or through interrogative sentences, provide a certain cyclicity or even reciprocity to the text. The following examples from our data will serve to illustrate this. The first part of the story is primarily a *mise-en-scene* :

The two girls were alone in their room.

The light had been extinguished.

There was no answer in words.

Only a rustle from the other bed.

The other (sister) paused to think.

They were both silent.

The elder spoke with a sign.

She did not finish her sentence.

They both were silent.

So their talk ended.

The girls were thinking, or dreaming. (cf.

(cf. same as sentence above).

(the second part of paused to think

Then it became quiet in the room.

They were both uneasy.

They were really afraid to discuss the subject.

They looked down.

The little one pouted.

The little one exclaimed (in alarm).

They waited in the passage, trembling, excited.

Their blood throbbed wildly.

the story indicates their changes in feeling or mood)

trembled with excitement) (hermeneutic code)

What was going to happen ?

They stole away.

A footstep.

They stole away.

Into the darkness.

Yes it was Otto.

She coughed.

The third part, the climax, is filled with dialogue - and it is here that the interaction between short and long sentences in the narrative is most obvious)

(cf. they stole away)

The elder look perplexed.  
 The younger spoke eagerly.  
 The sisters tried to understand.  
 The younger pressed closer.  
 The younger was frightfully perplexed. (cf. the elder looked  
 perplexed, recip, cycl  
 The idea tormented them.  
 They stared at each other.  
 But always their curiosity blazed once more.  
 The governess came in.  
 But they pretended to be hard at work.  
 Otto was going away.  
 Now Otto said good-bye.  
 The girls were changed beings these days.  
 She (the governess) was so different.  
 She kissed the little maid's forehead.  
 The governess gently bowed her head.  
 They listened.  
 But all they could hear was a faint murmur of conversation.  
 The listeners shuddered. (girls' bodies) (cf. trembling,  
 "shuddering" throbbing"  
 Then one of the voices was raised. sentences)  
 It was their mother.  
 The governess seemed to protest. (cf. the girls listened)  
 The girls listened outside. (cf. shuddering sentences)  
 A shudder ran down their bodies.  
 Their mother grew angrier than ever.  
 What could have happened? (cf. what was going to  
 happen? hermeneutic code  
 They suddenly realized what was happening. (cf. "shuddering,  
 trembling sentences).  
 They stood there pale and trembling  
 For the first time they suspected the truth.  
 The younger was a little alarmed at the bold word.  
 She stamped her foot.  
 Tears welled up in her eyes.  
 The governess came in. (cf. same sentence  
 previously before & after  
 She looked utterly worn out. (cf. earlier tearful  
 conversation - cf.  
 In a tearful voice they conversed. previous 'perplexed' sen  
 They stood there perplexed.  
 They preferred to be alone.

They preferred to be alone.	previous 'perplezed' sen
The children felt shunned.	
But they were afraid of distressing her.	
They stood there in tears.	(cf. prev. 'standing' tearful sentences)
No one dared to say it.	
They stood there for a long time.	(cf. prev. 'standing' sen.)
Their father came back.	
They had to go.	
Then they rushed home.	
Their mother came to meet them.	
The sentence was left unfinished.	(cf. she did not finish her sentence).
Otto suddenly appeared that afternoon.	cf. the governess looked worn out. c.f. they were uneasy ...) (recip. cycl.)
He also was pale.	(cf. The children felt shunned) (recip. cycl).
He was uneasy.	
No one spoke to him.	(cf. no one spoke to Otto)
Everybody shunned him.	(cf. previous silence with very short sentences)
He paced up and down.	
Then he vanished.	
No one spoke to the girls.	
They said nothing to each other. (closing of story	and not speaking sentences
They knew everything now.	
For one brief day they had grown up.	
They aged by a few years that afternoon.	
They slept.	(cf. they couldn't sleep).

Once again we can see that the short or simple sentences we have extracted from these stories play a certain textual or discourse role together with the longer sentences within the woven *textus* of Zweig's works. The interplay, or the interface of his usual long sentences with these shorter simpler sentences allows him as well as the reader to become intuitively aware of the following phenomena: The short or simple sentences present an abstract or summary of portions of the action i.e. of the proiaretic code, and to a lesser extent present a capsulized setting in certain contexts (both of which are more clearly delineated and defined in the longer complex and compound sentences that fill the text). The short or simple sentences serve to pointedly reveal

the characters' state of mind or mood as the story develops, thus presenting us with a terse, personalized *weltanschauung* at a particular point in the story's development. The repetition of these selected short or simple sentences within the same text also serves to create a certain sense of cyclicity as well as a feeling of reciprocity (Aphek and Tobin 1981) with regard to the characters' interaction. This is also evident in the author's consistent and frequent use of the short interrogative sentences which run through the entire text. (i.e. the hermeneutic code). Thus, by viewing sentence length as part of a textual communication, we can uncover the macro-textual role these kind of sentences play as part of a larger *textus*, a device through which the author may use language to create a specific effect or message.

We would like to point out that in this preliminary study we have not as yet statistically verified the relative frequency of these various functions we are attributing to the interaction of the short sentences with the long sentences. It also appears that the functional force of these short sentences in their various roles differ in their relative textual effects, which may be directly related to the frequency of their appearance, as well as the particular contexts in which they appear, their particular interaction (either direct or indirect) with longer sentences of the text, as well as the contextual episodic segmentation of the text. Only a more detailed statistically-oriented stylistic analysis of this phenomenon of short versus long sentences may enlighten us as to the frequency and force of this functional-textual phenomenon.<sup>4</sup> I would like to add, however, that I intuitively expect differences in the relative frequency and textual force of the interaction between short and long sentences which will be directly connected to the particular communicative message the author wishes to convey within a particular context. If the textual force of the short sentence-long sentence interaction was equal or could be reduced or regularized to *formal rule throughout an entire text*, then the "communicative effect" of the phenomenon would cease to be (in my opinion) a stylistic phenomenon, i.e., one which varies non randomly, i.e. contextually, in order to perform these diverse functions and roles we have described. Furthermore, being that the interaction between the short and long sentences must (in our opinion) be viewed as a *context-specific* phenomenon, we would hope that the relative force of this interaction would vary from context to context as a linguistic means to produce a specific message based on our view of a language as a tool for textual communication.

Barthes refers to the role of the proairetic and hermeneutic codes in the following ways: The use of the former, represents the action or narrative, allowing the author or the reader to move from one action to another, constantly opening on previously known narrative actions within the story. An opening of an action presupposes its closing or completion, as well as allowing for the introduction of new characters, setting, or descriptions. It is a process of naming events which can be transformed into the narrative, possibly creating a sequence, an impulsion to finish this sequence and thus guaranteeing the readability of a realistic text as a story. It gives us the ability to define and identify sequences of narrative intertextually. The hermeneutic code, on the other hand, represents a reformulation of the problem represented by the text. It presents the reader with questions which are to be answered eventually as the text develops. Very often the use of the hermeneutic code serves as a device to delay the answer by reformulating the question at various times throughout the text, thus holding the reader's interest and building up the suspense through a suspended, or a partial response. Together, these codes as represented here by the interaction of sentence length give the text its forward thrust (Coward and Ellis 1977: 55), but by itself, the use of short versus long sentences is a technique alone and must be supplemented by the cultural, semic, and symbolic codes of the text.

## Notes and References

1. The novellen from which we have culled our data include ; *The Burning Secret* (*Brennendes Geheimnis*), *The Governess* (*Die Gouvernante*), *The Invisible Collection* (*Die Unsichtbare Sammlung*), *Leporella*, *Moonbeam Alley* (*Die Mondscheingasse*), *Buchmerdel*, *The Impromptu Study of a Handicraft* (*Bekanntschaft mit einem Handwerk*), *Transfiguration* (*Phantastische Nacht*), and *Fear* (*Angst*). The original German pieces were taken from the anthologies *Erste Erlebnis*, *Kleine Chronik*, *Brennendes Geheimnis und Andere Erzählungen* and *Amok, Novellen Einer Leidenschaft*. The English versions which we shall present are taken from the anthology *Kaleidoscope* (translated by Eden and Cedar Paul). We have found

that the phenomenon we shall be discussing appears in the English versions of the stories in a way most similar (if not in greater quantity) to that of the original German texts. We shall not, however, deal with the problems of translation or of the translation of various discourse-macro textual phenomena in this paper. The problems of literary translation from a discourse point of view have been specifically discussed in Tobin (1981), and Tobin (1981a,b). The English data from the stories *The Burning Secret* and *The Governess* will appear in the text and the parallel German data in an appendix.

2. A bibliography of primary sources dealing with textlinguistics can be found in Rabin (1981) and Tobin (1981).
3. We would like to point out that the "referent" (denoted meaning) of "spring" appears in the short sentence. The erotic connotation of "spring" is later developed in the long sentences following the introduction of the referred: "Spring was in the air." A few white clouds, glinting and glowing

in the sky, such clouds are seen only in the months of May and June, seemed to be playing at catch-as-catch-can in the blue, only to hide themselves from the observer's eye behind the scaling mountains, there to embrace and flee. to wave lily-white hand, as it were, then to melt away into nothingness, reappear, and finally to settle down as night-caps on the neighbouring hills."

4. Most statistically oriented studies in sentence length (Williams 1969, Buch 1969) were applied to verify authorship as opposed to study the communicative effect of the interrelationship of sentences of varied length within a single text. Hayes (1969) performed a statistical study comparing the various transformations employed in prose texts by Edward Gibbon and Ernest Hemingway. This particular study also does not attempt to explain the interaction of sentences of different lengths and complexities and their communicative effect in a single text or group of texts by a single author.

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