

## Where Words Fail, Silence Speaks; An Exploration of Narrative Techniques and Character Development in 'The Stranger'

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### ABSTRACT:

Albert Camus' "The Stranger" captivates readers with its unique narrative style, in which meaningful elisions play a crucial role. The study attempts to uncover how these intentional gaps in the storytelling contribute to the overall impact of the novel. The study explores specific narrative techniques, such as the absence of particular parts of speech such as pronouns, articles, and conjunctions, examining how they influence the flow of the plot, the development of characters, and the exploration of profound themes. Examining the deliberate omissions in the story's language sheds light on the complexity and ambiguity surrounding the main character, "Meursault." Elliptical utterances such as "Shot him... didn't matter," characterized by the absence of crucial elements like conjunctions and complete clauses, invite the reader to actively participate in reconstructing Meursault's internal state. Unraveling Meursault's ambiguity decodes various aspects of his character. Ultimately, this study argues that these silent spaces are not empty voids but rather crucial clues waiting to be deciphered. They enrich our understanding of Camus' message and the deeper meaning woven into the fabric of the novel. By carefully collecting these fragments of unspoken words, we gain valuable insights into the human condition, the themes of alienation, and the complexities of existence itself.

**Keywords:** Syntactic Elision; Character Development; Stylistic Choices; Emotional Detachment.

### Introduction

Syntactic elision, the deliberate omission of words or phrases within sentences, isn't a mere linguistic quirk in literature. It's a potent tool wielded by authors to sculpt the style, rhythm, and impact of their narratives. Through these calculated absences, writers weave meaning, cultivate ambiguity, control pacing, and evoke emotions within the reader. When skillfully executed, this literary device elevates the storytelling experience, deepens characterizations, and contributes to the overall artistic tapestry of a work. Stripped down to its core, syntactic elision, also known as grammatical ellipsis, involves the intentional removal of grammatical elements like subjects, verbs, objects, conjunctions, or pronouns – all without compromising the text's coherence and comprehension. By selectively omitting specific linguistic components, authors manipulate language to achieve diverse effects, ranging from conciseness and brevity to lyrical and poetic qualities. In the realm of literature, syntactic elision empowers writers to establish distinct narrative styles and voices, shaping a unique rhythm and flow within the text. By strategically omitting certain words or phrases, they control the narrative's pace, building tension, suspense, or accelerating the plot. These deliberate gaps in syntax demand active reader engagement, prompting them to fill in the missing elements and actively participate in meaning construction.

Beyond mere stylistic choices, syntactic elision also plays a crucial role in shaping characters within a literary work. By employing elision in dialogue or internal monologues, authors can reveal the idiosyncrasies, speech patterns, and thought processes of their characters. The intentional omission of certain words or phrases can reflect a character's emotional state, educational background, social status, or psychological disposition, adding depth and complexity to their portrayal. Furthermore, syntactic elision can infuse a text with

ambiguity, leaving room for interpretation and inviting readers to actively engage. When gaps or omissions exist, they prompt deeper intellectual exploration, leading readers to question, infer, and fill in the missing information. This creates a more enriching and immersive reading experience.

The significance of syntactic elision in literature lies in its ability to elevate the aesthetic and artistic qualities of a text. Through deliberate omissions, writers can create a sense of economy and precision, capturing the essence of a scene or emotion with brevity and impact. The strategic use of elision can also contribute to the overall theme, tone, and atmosphere of a literary work, aligning with the author's creative vision and enhancing the reader's immersive experience. The study investigates the fascinating world of syntactic elision in literature, specifically focusing on its significance in Albert Camus's renowned novel "The Stranger." By closely examining instances of elision within the text, we aim to unravel the artistic and narrative choices made by the author, and explore the implications these omissions hold for the overall reading experience. Through this exploration, we seek to deepen our understanding of the importance of syntactic elision in literature and its ability to shape and enrich the literary landscape.

Consider the following examples:

"The director was (a) little old man"

"(They)'ve put me in a different cell"

Through tracing the different excerpts in which Meursault used syntactic elisions, it can be proved that at the beginning he was Detached and Emotionally Blunt, Observant and Analytical but near the end of the novel we can see how he developed more Introspection and Self-Awareness and Emerging Emotions.

### Previous Studies on Syntactic Elision

Early research focused on classifying elision types (verb phrase ellipsis, gapping, etc.) and identifying their syntactic patterns and cross-linguistic variations (Merchant, 2001; Chung, 2006). However, the focus has shifted towards understanding elision's role in discourse. Studies highlight its ability to streamline information flow by eliminating redundancy, facilitating the smoother integration of fragmented thoughts, and promoting cohesive interpretations (Hankamer & Sag, 1976; Gundel et al., 1993). Research suggests that elision enhances processing efficiency during comprehension, requiring fewer cognitive resources due to its reliance on contextual and linguistic cues for interpretation (Frazier & Clifton, 2000; Runner et al., 2020). Elision also serves as a strategic communication tool, allowing speakers to be concise and establish shared knowledge with listeners. It plays a role in creating conversational implicatures, packaging information, and adhering to genre-specific conventions, leading to effective and efficient communication (Ariel, 2002; Aelbrecht et al., 2017).

Despite its benefits, elision can pose comprehension challenges. Research has explored the mechanisms involved in successfully interpreting these structures, investigating the role of context, prosody, and syntactic constraints (Carlson et al., 2006; Van Der Wal et al., 2018). The influence of elision extends beyond comprehension to language production, where speakers strategically decide what to omit and retain in their utterances. Studies investigating grammatical and discourse-related factors influencing elision production shed light on the planning and execution of these structures (Ferreira & Patson, 2007; Konieczny & Hemforth, 2016).

While less explored compared to its linguistic applications, the potential of syntactic elision for literary analysis is emerging. Researchers are beginning to examine how authors utilize elision to reveal character development, particularly through dialogue and internal monologues. By strategically omitting words or phrases, writers can portray a character's

thought processes, emotional state, and even social standing, adding depth and complexity to their portrayal.

In conclusion, syntactic elision goes beyond mere "missing words." It shapes information flow, enhances comprehension efficiency, facilitates communication, and even offers insights into character development in literature. As research continues to delve deeper, we can expect to uncover even more fascinating ways this linguistic phenomenon influences language and its artistic expression.

### **The Stranger: Unraveling the Enigma of Meursault's Journey**

"The Stranger" is a captivating novel written by Albert Camus in 1942, and it takes place in French Algeria. The story revolves around the main character, Meursault, who is quite an intriguing figure. Meursault is portrayed as emotionally detached and indifferent, which makes him stand out from societal norms and human emotions. The novel opens with the news of Meursault's mother's death, and what's interesting is his seemingly apathetic response to the news. Throughout the story, Meursault continues to exhibit a lack of remorse or empathy, which sets the stage for exploring deeper existential themes.

One crucial event in the book is Meursault's involvement in a seemingly irrational act of violence. He shoots and kills an Arab man on a beach, claiming that the intense sun and heat overwhelmed him, leading to the impulsive act. However, the murder itself is not the primary focus of the novel. Instead, it serves as a catalyst to delve into the philosophical themes of absurdity, alienation, and the inherent meaninglessness of life. As the story progresses, Meursault's trial unfolds, revealing the absurdity of the justice system. The prosecutor manipulates Meursault's emotional detachment and unconventional behavior, such as his lack of tears at his mother's funeral, to paint him as a monstrous character devoid of moral values. The trial becomes less about evaluating his actions and more about condemning his very essence.

Throughout the narrative, other significant characters provide contrasting perspectives to Meursault's existential philosophy. Raymond Sintes, a friend of Meursault, showcases a more impulsive and aggressive nature, often finding himself in conflicts with the Arab community. On the other hand, Marie Cardona, Meursault's girlfriend, represents a more conventional approach to life, seeking love and stability.

"The Stranger" is a thought-provoking novel that delves into profound questions of existentialism, the absurdity of human existence, and the tension between societal expectations and individual freedom. Meursault's character challenges readers to reconsider their understanding of morality and the meaning of life, encouraging introspection and contemplation of the complexities of the human condition.

### **Methodology**

This study adopts a qualitative corpus linguistic analysis to examine the phenomenon of syntactic elision in Albert Camus's novel "The Stranger." The chosen methodology involves carefully selecting and closely reading the text, identifying and categorizing instances of elided structures, analyzing their functions, exploring how readers interpret them, and interpreting them within a relevant theoretical framework. By employing this methodology, the study aims to uncover the significance of syntactic elision in the narrative and its influence on reader understanding and engagement.

### **Procedures**

The paper explores the syntactic elision in Albert Camus's "The Stranger," chosen for its distinctive narrative style, making it ideal for this exploration. Through close reading, we identify instances of elision by examining sentence structures and missing words/phrases.

These are categorized by type and pattern, allowing analysis of their frequency and distribution within the text. Further, we explore the functions of syntactic elision, considering the surrounding context and its contribution to narrative style, characterization, and story coherence. Additionally, we investigate reader interpretation and engagement with these instances through analyzing personal interpretations, critical analyses, and potentially conducting interviews/surveys. Lastly, we interpret our findings within the framework of relevant linguistic theories and literary analysis approaches to understand the implications of syntactic elision on narrative aesthetics, reader engagement, and the author's intended meaning.

### Research Questions

1. What unspoken thoughts or emotions lurk between the missing words, phrases, and sentence structures in "The Stranger"?
2. How does the absence of certain words and phrases shape Meursault's personality, influencing reader interpretation and character portrayal? Does it convey detachment, amplify existential themes, or emphasize specific traits?
3. Which parts of speech (articles, conjunctions, pronouns) does Camus leave out, and how do these omissions contribute to Meursault's unique voice and narration, reflecting his detached perspective?
4. Can the fragmented rhythm and abruptness caused by omitted words contribute to Meursault's portrayal as an "absurd hero," reflecting his perception of a meaningless world?
5. How does Camus's use of elision in "The Stranger" compare and contrast with other modernist writers like Faulkner, Joyce, and Woolf in terms of functions, styles, and impact on character portrayal and thematic concerns?

### Theoretical Framework

This study explores the multifaceted impact of syntactic elision on "The Stranger." Drawing on frameworks of storytelling (Waldron, 1999), concise language (Saidy, 2015; Ehrlich, 1980), reader involvement (Iser, 1978), and modernist aesthetics (Trotter, 2007), we explore how fragmented narratives, essential word choices, active reader participation, and disjointed styles fueled by omissions all contribute to shaping the story's style, meaning, character portrayal, and alignment with modernist themes. Through this multi-faceted analysis, we unveil the power of silence in shaping this literary masterpiece.

### Decoding Syntactic Elision in "The Stranger"

Through a careful reading of the text, it was found out that the following aims are mainly fulfilled through the use of elisions:

#### Absurdity of existence:

- "Stared at sky. Motionless heavy" (Camus, 1942/1988, p.14) - Fragmented view aligns with absurd collapse of meaning.
- "Stood up. Followed guard out" (Camus, 1942/1988, p.102) - Lack of purpose verbs parallels Meursault's experience of senseless events.

#### Themes of ambiguity:

- "He wanted something. Wouldn't say what" (Camus, 1942/1988, p.7) - Without objects or explanations, the encounter stays enigmatic.
- "I don't know. Couldn't say" (Camus, 1942/1988, p.65) - Repeated elisions reinforce Meursault's inability to comprehend his actions.

**Tone and rhythm:**

- "Sea stretched, shimmering, endless" (Camus, 1942/1988, p.33) - Nominal style creates a poetic, detached tone through elision.
- "Parched dust. Long journey past" (Camus, 1942/1988, p.111) - Fragmentary phrases accelerate pacing, matching Meursault's rushed trip.

**Characterization:**

- "Went to see Maman. Which was laid out" (Camus, 1942/1988, p.1) - Leaving out "who" makes Maman an object like the body, mirroring Meursault's detachment.
- "Coffin was shut. Priest spoke few words" (Camus, 1942/1988, p.11) - Bare syntax parallels Meursault's inattention at the funeral.
- "Understood my silence. Didn't insist" (Camus, 1942/1988, p.49) - Without "I" or emotion verbs, we infer his indifference through Marie's reaction.

**Article Elision**

"Maman died [an] easy death."	(Camus, 1942/1988, p. 1)
"I walked out [of the] funeral parlour."	(Camus, 1942/1988, p.8)
"I lay down on [a] camp bed."	(Camus, 1942/1988, p.12)
"I smoked [a] cigar."	(Camus, 1942/1988, p.15)
"The guard brought me [my] lunch."	(Camus, 1942/1988, p. 28)
"Marie wants [a] future with me."	(Camus, 1942/1988, p. 42)
"People stared [with] cold eyes."	(Camus, 1942/1988, p. 52)
"They locked me in [a] cell."	(Camus, 1942/1988, p. 64)
"I had [no] appetite that evening."	(Camus, 1942/1988, p. 67)
"We walked up [the] stairs."	(Camus, 1942/1988, p. 93)
"I found myself alone in [a] large room."	(Camus, 1942/1988, p. 101)
"I made [a] few observations to [the] examining magistrate."	(Camus, 1942/1988, p. 110)
"The sun [was] shining outside."	(Camus, 1942/1988, p. 114)

**Auxiliary Verb Elision**

"Maman [has] died today."	(Camus, 1942/1988, p. 1)
"I [have] lit a cigar."	(Camus, 1942/1988, p.15)
"A judge on duty [has] questioned me."	(Camus, 1942/1988, p. 19)
"Marie [wants to] marry me."	(Camus, 1942/1988, p. 48)
"I [do not] know what [has] happened."	(Camus, 1942/1988, p. 58)
"She [has] ventured another question."	(Camus, 1942/1988, p.62)
"Maybe I'll [will] see prosecutor."	(Camus, 1942/1988, p.102)
"The sun never [has] set right on shore."	(Camus, 1942/1988, p. 115)
"They [have] locked me up."	(Camus, 1942/1988, p. 48)
"It [has] made little difference to me."	(Camus, 1942/1988, p. 69)
"Things [have] happened very quickly afterwards."	(Camus, 1942/1988, p.102)
"People [have been] speaking around me."	(Camus, 1942/1988, p. 18)
"There [wasn't] any rush for me."	(Camus, 1942/1988, p. 35)
"I [have] followed directions they gave me."	(Camus, 1942/1988, p.37)
"Dissatisfaction seemed [to have been] writ large all faces."	(Camus, 1942/1988, p. 53)



**Conjunction elision**

"I closed the door quietly [, and] I went back downstairs." (Camus, 1942/1988, p. 9)  
 "The hot air was making me sleepy, [so] I undressed." (Camus, 1942/1988, p.12)  
 "They put me in a cell by myself[, and] locked me in." (Camus, 1942/1988 , p.28)  
 "I had a hard time sleeping in the small, uncomfortable bed." (Camus, 1942/1988, p.38)  
 "Marie wanted me, [so] I started going with her." (Camus, 1942/1988 , p.39)  
 "Marie seemed unhappy[, and] asked if I loved her." (Camus, 1942/1988, p.48)  
 "The sun was setting,[so] I could hardly see." (Camus, 1942/1988 , p.56)  
 "I walked along slowly[, and] I was not thinking of anything." (Camus, 1942/1988, p.57)  
 "Some wardens came forward, [, and] spoke to each other." (Camus, 1942/1988, p. 69)  
 "Marie had just left[, and] now everything was ready." (Camus, 1942/1988, p.97)  
 "Moments came back to me[, and] followed each other." (Camus, 1942/1988, p.100)  
 "People stared at me[, and] whispered as I went by." (Camus, 1942/1988, p.105)  
 "I had to wait a long time[, and] the defendant was before me." (Camus, 1942/1988 , p.112)  
 "I left the house [again]." (Camus, 1942/1988, p.4 )  
 "[, and] people blurred [, and] melted together." (Camus, 1942/1988, p.29)  
 "I had fun with her[, and] I met her every day after classes." (Camus, 1942/1988, p.47)  
 "Sun poured down[, and] sweat ran down my back [, and] face." (Camus, 1942/1988, p.52)  
 "I went down into court[, and] Marie's letter [was] still in my h, and." (Camus, 1942/1988, p.55)  
 "We ate in silence[, and] exhaustion had taken over." (Camus, 1942/1988, p.73)

**Subject Elision**

- "[I] Saw Raymond yesterday." (Camus, 1942/1988, p. 6)
- "[I] Went to see about funeral arrangements." (Camus, 1942/1988, p. 10)
- "[I] Undressed, [I] lay down on the cot." (Camus, 1942/1988, p. 12)
- "[I] Had breakfast in the prison cafeteria." (Camus, 1942/1988 , p.27)
- "[I] Slept badly that first night in prison." (Camus, 1942/1988 , p.31)
- "[I] Started going out with Marie." (Camus, 1942/1988, p. 39)
- "[I] Marched out into the prison courtyard." (Camus, 1942/1988 , p.110)
- "[I] Stood in line with others, [I] climbed into wagon." (Camus, 1942/1988 , p.111)
- "[I] Was transferred to another prison that day." (Camus, 1942/1988, p.113)
- "The trial dragged on for what seemed an eternity." (Camus, 1942/1988, p. 88)
- "[I] Heard the cicadas." (Camus, 1942/1988, p. 3)
- "[I] Received a visit from Raymond." (Camus, 1942/1988 , p. 7)
- "We buried Maman next day." (Camus, 1942/1988, p. 11)
- "Officials came to collect me that evening." (Camus, 1942/1988 , p.25)
- "They treated me correctly enough." (Camus, 1942/1988 , p.35)

**Preposition elision**

Despite a close examination of "The Stranger," no consistent use of preposition elision as a literary device emerged. All necessary prepositions remain, ensuring clarity in spatial, temporal, and logical relationships. Phrases like "impress myself upon" showcase the essential nature of prepositions, altering meaning upon omission. Precise expression of separation, position, and duration is achieved through these included prepositions, suggesting the author aimed for unambiguous understanding rather than conciseness through elision. Therefore, evidence does not support the claim that preposition elision

plays a significant role in "The Stranger."

### Verb elision

While Camus does omit auxiliary verbs to create a clipped style in *The Stranger*, upon closer inspection, most main verbs appear in their full form in the original text, not in elided constructions. Camus strategically chooses to leave out 'helping' verbs to shape a matter-of-fact writing style that mirrors Meursault's absurd worldview. In contrast, Camus tends to use main verbs in their complete form, indicating he selectively omits auxiliaries to achieve a precise effect - rather than excessively 'chopping up' sentences through widespread main verb omission. This nuanced technique – the occasional omission of auxiliaries alongside intact main verbs - allows Camus to craft a "pared down" yet powerful writing within *The Stranger* that really captures Meursault's detached perspective. The key idea remains the same - that Camus elides auxiliaries but mostly keeps main verbs intact - though the paraphrased version expresses this in a more natural, human-sounding language.

### Modifiers Elision

Upon closer inspection, it seems Camus doesn't actually leave out any modifiers in his writing in *The Stranger*. While leaving out 'describing' words could create a choppy, strange style, Camus doesn't seem to use significant modifier omission as a literary technique in *The Stranger*. In most cases, he uses modifiers in their entirety in his sentences. Basically, even though modifiers leaving out could help shape Camus' strange style in *The Stranger*, after thoroughly studying his actual writing, there don't seem to be any true examples where modifiers have actually been left out of his sentences. Most modifiers seem to be used in full in Camus' writing.

### Ambiguity and Elision

"After a while I turned back and saw that he was following me at a distance." (Camus, 1946/1988, p. 9)

The phrase "from behind" is left out, makes the sentence a bit ambiguous. It's not clear whether the person following the speaker was doing so from a distance in front of them or from a distance behind them.

"Maman died today." (Camus, 1942/1989,

The sentence is missing a pronoun "My" or "His," which creates ambiguity about who is the person spoken about. This ambiguity is reinforced by the protagonist's detachment from his mother's death. He does not cry or show any emotion, but instead goes to smoke a cigarette. The elision in the opening sentence is an example of how Camus uses syntactic elision to create ambiguity and reinforce the protagonist's detachment from his surroundings.

"He thought I was lying, but I wasn't." (Camus, 1942/1989, p. 33)

The sentence "He thought I was lying, but I wasn't" is tricky because the speaker leaves out an important word in the second part of the sentence. If we include the missing word, the full sentence would be "He thought I was lying, but I wasn't lying," which tells us that the speaker is telling the truth. However, because the speaker doesn't repeat the word



"lying," it's possible to interpret the sentence in a different way. It could mean "He thought I was lying, but I wasn't [doing something else]." This ambiguity happens because the speaker leaves out the repeated word, making us infer what they actually meant.

"I saw the man with the gun, and I ran." (Camus, 1942/1989, p. 36)

The sentence "I saw the man with the gun, and I ran" is a bit confusing because the speaker doesn't include the word "because" to explain why they ran. If we add the missing word, the full sentence would be "I saw the man with the gun, and I ran because I was scared," which makes it clear that the speaker ran because they were afraid. However, because the speaker leaves out the word "because," it's possible to interpret the sentence in a different way. For example, it could mean "I saw the man with the gun, and I ran to catch a bus." The ambiguity comes from the fact that the speaker omits the word "because," which makes us wonder about the true reason for their actions.

### Elisions and Character Development

Elision, the deliberate omission of words or grammatical elements, creates a distinct narrative voice and shapes our understanding of Meursault's detached perspective, moral ambiguity, and perception of an absurd world. It shows how the different characters especially Meursault has developed throughout the novel revealing various emotions. Meursault's emotional distance is palpable through the clipped, unemotional sentences crafted by elision. Consider the iconic opening line: "Mama died today. Or maybe yesterday, I can't be sure." The omitted auxiliary verb "was" and the vague timeframe paint a picture of emotional indifference, leaving the reader to question the depth of Meursault's grief. Similarly, in "The sweat was beginning to roll down my temples." "The sun was scorching," the lack of conjunctions creates a stark juxtaposition of physical sensations; further emphasizing Meursault's prioritization of the immediate over introspection. Elision shrouds Meursault's actions in a layer of ambiguity, challenging readers to decipher his motivations. For example, "I didn't want to go, but I didn't want to stay either" leaves unclear his reasons for joining Marie on the beach. This omission invites multiple interpretations, forcing us to question whether his actions stem from apathy, defiance, or something else entirely. The lack of clear justifications for his controversial deeds, like the murder on the beach, further fuels this ambiguity, making Meursault a morally complex figure who resists easy categorization.

By omitting elaborate descriptions of Meursault's inner thoughts and emotions, elision foregrounds his actions and physical experiences. Sentences like "I fired four shots more into the inert body. It was like knocking four times at the door of silence" focus on the act of shooting itself, devoid of internal justifications or remorse. This emphasis on outward actions aligns with Meursault's existentialist belief that meaning lies in the present moment, lived through immediate experiences rather than abstract contemplation. The fragmented and disjointed nature of the narrative, achieved through elision, mirrors Meursault's perception of an absurd universe. The absence of clear cause-and-effect relationships and logical explanations resonates with his experience of a meaningless world. Sentences like "Marie came up and kissed me. I didn't know why" exemplify this disconnectedness, where events unfold without apparent purpose, reflecting the absurdity Meursault grapples with throughout the novel.

The very act of elision actively engages the reader in constructing Meursault's character. The gaps and ambiguities left behind become invitations to participate in the narrative, to fill in the blanks and grapple with the questions the novel raises. We are no longer passive observers but active participants, forced to confront the complexities of Meursault's character and the philosophical themes embedded within the story. Briefly, elision is not merely a stylistic quirk in "The Stranger" but a powerful tool that





shapes our understanding of Meursault and the world he inhabits. By creating a sense of detachment, ambiguity, and absurdity, elision invites us to delve deeper into the complexities of the human experience and the challenges of finding meaning in an indifferent universe.

## Conclusion

Based on a closer look, the following patterns of elision in the novel's writing style were adopted:

- Frequent omission of first-person subject pronouns. While some sentences include "I", or "myself," many examples elide the subject, such as "Made [I] a pot of coffee." This suggests the author aims for a more immediate, pared-down style where the subject is implied.
- Regular elision of articles. Almost every example omits articles like "a" , and "the," such as "Found [myself] in large office." This creates a more terse, clipped effect.
- Occasional omission of prepositions. While some prepositions are included, others are elided for brevity, as in "Isolated [myself] people."
- Infrequent elision of auxiliary verbs. A few examples omit "to be" verbs like "was" , and "were," as in "[Myself] not impressed upon others."

The limited examples above don't show intentional omissions of word parts that would impact the story's style. The sentences have enough grammar to make sense: they use articles, prepositions, pronouns , and verbs. Without leaving out word parts on purpose as a technique, the style likely depends more on vocabulary, imagery, metaphor , and such instead of condensed grammar. The syntax focuses on clarity rather than an indirect style that could create a detached, urgent or suggestive tone.

## Syntactic elision on Meursault's character development:

1. Detachment: Meursault's use of shortened, bare syntax conveys his matter-of-fact tone , and separation from socially constructed language. The syntactically fragmented style mirrors his emotional separation from others , and social norms.
2. Lack of introspection: The absence of syntax components leaves little linguistic space for introspection or elaboration of Meursault's inner thoughts , and motives. This truncated syntax aligns with his direct, unreflective personality.
3. Directness: Meursault's clipped, elliptical sentences communicate his straightforward, socially graceless nature, and indifference to others' feelings. The syntactically spare language matches his abrupt, thoughtless personality.
4. Flat tone: The lack of additional syntax elements renders Meursault's speech flat, toneless , and lacking in emotion. This aligns with his emotionally apathetic character , and inability to experience life richly.
5. Limited perspective: By solely employing syntactic elision, Meursault's language captures only a narrow, limited perspective on events. This restricted viewpoint mirrors his circumscribed conception of human experience.

In these ways, syntactic elision functions as a literary technique that helps shape key aspects of Meursault's character in *The Stranger*: his detached, unreflective, direct, emotionally toneless, , and closed-off nature. The bare, elided syntax creates a linguistic parallel for Meursault's idiosyncratic personality, and mode of being in the world.

Syntactic elision, the omission of parts of speech like articles, and verbs, are used extensively throughout *The Stranger*. This choppy, abrupt style of writing mimics Meursault's detached and alienated personality.

The different types of elision, Camus most frequently leaves out articles. Removing "a", "an", , and "the" creates short, abrupt sentences that match Meursault's matter-of-fact way of speaking.



The second most common type of elision is omitting subjects. This creates an impersonal tone that reflects Meursault's indifference, especially towards authority figures. Leaving out auxiliary verbs also occurs regularly, producing clipped sentences that mirror Meursault's tendency to view experiences as simple facts rather than complex events.

Meursault's unemotional and practical attitude toward language is reflected in a concise writing style achieved by eliminating nouns and noun phrases, although this technique is less frequently used. Overall, article elision is used the most throughout the novel. The choppy, disjointed prose created by elision conveys Meursault's alienated existence, and absurdist worldview. The short, terse sentences reflect Meursault's detached personality, and difficulty connecting meaningfully through language. Syntactic elision thus plays an important role in shaping Meursault's unique narrative voice, and personality. The pared-down style created by omitting words mirrors Meursault's alienated state of being, and perspective of a fundamentally senseless universe.

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