7. CONCLUSION

This study, it may be remembered, started with the purpose of assessing the scope of a linguistic perspective on literature and of suggesting new directions which stylistics could take, given the general disenchantment with the discipline and the weaknesses, of its interpretative strategies, which were examined in the opening chapter. This study sought to give a holistic perspective to a stylistic analysis because most such analyses have tended to be bitty, selecting random linguistic features and assigning meaning to these features without building in into the analysis the framework necessary to give an objective verifiability to the interpretations it suggested. This study therefore took as its point of departure the interpretative strategies that should not be adopted in stylistics and first put forward a theoretical framework which could produce verifiable results, the main points of the framework and its ramifications being outlined below.

1. Stylistic interpretations have been weak and insignificant as the analysts sought to leap directly from formal structure to total aesthetic effect, when there was nothing in the formal element to warrant such a leap from the formal feature to the specification of their value, for example from the use of a particular pattern to a cognitive orientation in the author.

(ii) The weaknesses of the interpretative strategies (circularity and arbitrariness) adopted in
Stylistics owed mainly to a false premise on which the whole stylistic enterprise rested, viz, that since literature is language, linguistics which is the science of language ought to produce the most worthwhile insights into the nature and structure of the literary artefact. This false presumption rested on an equally false presumption that linguistics equated with language which was indefensible because language had no isolated decontextualised sentences, while this kind of sentence was the object of enquiry of linguistics. A related factor was that the aesthetic impact of the literary work rested largely on the implicational force hidden within its formal elements, which the reader with his experience with language and the world automatically released during the process of reading.

(iii) This implied that the general weakness of stylistics was that a stylistics based on formal linguistics could not explain implicational meaning, but that the stylistic enterprise could be salvaged partly at least by placing the reader at the centre of the interpretative process.

(iv) It was also evident that an immediately higher supra-sentential level needed to be identified to which the formal elements could be realistically and convincingly related. At the same time it was necessary that a linguistic analysis address itself to the question of gauging the total aesthetic impact of the literary
work, probably through mediating levels, if stylistics was to present itself as a valid interpretative tool contributing significantly to literary studies.

(v) This study therefore sought to present a practical analysis which would incorporate the main points of the framework (a) it should evolve a method so that linguistic features could be convincingly related to meaning effects which accrue during the process of reading; (b) it should attempt to give a holistic perspective to this analysis at the microlevel of the sentence and (c) it should be able to present a reading on the aesthetic impact of the work in terms of its formal features.

The first step this study took to realise those aims was to identify the supra-sentential level to which the formal features could be related; because narrative fiction was selected as the object of the enquiry, narrative technique, which was a formalisation of overall content structure patterns presented itself as the most obvious choice, meaning effects accruing during the process of reading also being formalisable in terms of the different aspects of narrative technique. Narrative technique was therefore the integrating interface between overall formal structure and the aesthetic structure of the text, integrating also the diverse formal features and its various meaning effects through narrative technique and providing a holistic perspective to the analysis. The study was therefore essentially concerned
with relating formal features to aspects of narrative technique.

Having identified the integrating element and thus the locus of the investigation, the first practical step the study took up was the attempt to present the overall formal quality of the four novels of Hemingway in terms of features up to the level of the clause. For this purpose the sentence was classified into simple, compound and complex sentences types, the clause into main clause and subordinate clause, the main clause into special types (mood clauses and the existential construction) and co-ordinated types, subordinate clauses into nominal, adjectival and adverbial clauses, nominal clauses into those functioning as subject, object complement and transposed it - subject within clause structure, the adjectival clauses into those modifying the subject, object, complement and NP in the adjunct, and into the defining and non-defining relative clause types, adverbial clauses into those functioning as adverbial of time, place, manner, reason, result, condition and concession, and their relative frequencies computed. For the purpose of arriving at a finer description of the linguistic norms attained by Hemingway in the four major novels of Hemingway taken cumulatively and individually eight linguistic parameters were selected from the above linguistic features, which were the pure simple sentences percentage, the simple sentence percentage, the compound
sentence percentage, the complex sentence percentage, the CD:CX ratio, the words per sentence count (from the sentence level), the main clause to subordinate clause ratio, and total number of clauses per sentence (from the clause level). The intertextual comparison revealed that structurally The Sun was the simplest and the tersest of the four novels having the highest value for S1%, SS%, CD:CX ratio, MC:SOC ratio and the lowest values for word per sentence and total number of clauses per sentence. There was a consistent movement towards complexity and expansiveness in structure across the four novels with Old Man having the lowest values for S1%, SS% and the highest value for CX%. This movement towards complexity discernible in all the eight parameters clearly indicates that the impressionistically formed assessment regarding a movement away from a controlled brevity and understatement in the earlier novels to an expansiveness and overt statement has a direct correlate at the linguistic level, indicating that there exists a form-content relationship in narrative technique.

This form-content relationship was thrown into even sharper relief in the interchapter comparison of the four novels in the eight parameters noted above. Among the four novels The Sun exhibited the strongest form-content relationship the values in these parameters varying consistently and conspicuously depending on the emotional condition of the protagonist. While Farewell also exhibited such a form-content relationship this novel
did not have the continuous variations which The Sun exhibited, variations when they occur being more relatable to aspects of overall content structure, like the overall frequency of for example thought or speech representations which are naturally biased towards certain structures. For Whom exhibited a still weaker relationship indicating that the protagonist does not show changing psychological states, the high or low values in any of these parameters again being attributable to content structure patterns. The stronger form-content relationship in The Sun was indicated by the fact that in those many strongly foregrounded chapters presenting strongly contrasting emotive states the values in all the eight parameters showed marked quantitative deviations, while in Farewell and For Whom strongly deviant formal patterns were not consistently revealed in those chapters with a particular content structure pattern. Moreover there were more chapters in The Sun which were marked for quantitatively deviant structures than in either Farewell or For Whom indicating that there were greater tonal variations in this novel. Therefore while the structure functioned as the emotive correlative in The Sun, in Farewell and For Whom the structure functioned rather as content correlative.

After having established a relationship between form and content in the four novels and presented the overall formal quality of the novels, the study moved to a
functional analysis of these novels, interpreting formal structures in terms of aspects of narrative technique. As narrative technique was the background for the study, a relatively comprehensive examination was made the main points of which are presented below.

Narrative techniques were analysed mainly in terms of focalisation and narrations. Focalisation in a first person narrative is always through the protagonist who focalises the locale/events or the other characters in the fiction. The Sun emphasised focalisation over narration, the protagonist having cultivated a careful intense perceptivity as a strategy for enabling him to live with his debilitating condition. Focalisation of locale was detailed and intense in those moods which find the protagonist at his most relaxed, this focalisation usually being through the perceptual facet. One of the plaudits earned by The Sun is its objectivity, which is mainly the result of the consistent continuous focalisation of locale through the objective perceptual facet, though not without emotive reverberations. These perceptual facet focalisations take on a more emotive aura in the protagonists more desperate moods. Detailed perceptual facet focalisations of people also occur only in the more relaxed moods of Jake, suggesting his careful perceptivity. But cognitive and emotive facet focalisations clearly present the protagonist as closely and cognitively relating himself to the people around him, indirectly suggesting his psychological insight as
he presents his sharp often witty comments on people. The implicational force of certain perceptual facet focalisation of people has also been noted in this section.

While the focaliser-protagonist of The Sun occupied an internal to the story position the focaliser-protagonist of Farewell occupies an external position. Therefore the focalisation in Farewell does not have the light logico-temporal relationship often implicit in an internal focalisation. However the focaliser, to give an authenticity to the narrative structure adopts the internal position, but focalisation of locale in Farewell is nevertheless not as vivid or as sustained as in The Sun, that novel being unmatched for graphic brilliance. The suggestive force of perceptual facet focalisations also gave way to a more direct statement of emotion as the other characters were focalised more through the emotive facet. The self-or within focalisations of the protagonist, being much more frequent, also presented a direct narration of emotive states, while the psychological states of the protagonist were suggested through the intense relationship established between focaliser and focalised events in the first novel.

In For Whom the external focaliser's focalisations of the locale and other people were very limited, the external focaliser passing the agency of the focalisation to the protagonist at earliest, resulting in the
objective mode of narration because of external-focaliser effacement. Moreover the external focaliser's focalisation of the protagonist are mainly perceptual facet focalisations, though the external focaliser exercises his prerogative of focalising his characters from within. The focalisations by the protagonist are mainly through the cognitive facet indicating his constant assessment of situation, as his situation demands it. There are very few perceptual facet focalisations of locale by the protagonist which have a suggestive emotive force, with even such focalisations of locale being infrequent. In Old Man the external focaliser asserts his presence by focalising the Old Man and his locale through the perceptual and cognitive facet focalisation indicating his involvement in the situations of the old man. The old man, when he is the focaliser, is also given to cognitive facet focalisation as he constantly assesses and thinks about the immediate tasks before him.

Narration was examined under the rubrics of the narrator-narrated events relationship and the narrator-narratee relationship. In The Sun the narratee-narrated events relationship is the narrational realisation of the protagonist's focalisation, his detailed and intense perceptions of locale and frequent cognitive focalisation of people suggesting a close narrator-narrated events relationship. The informal, conversational tone of The Sun owes mainly to the narrational device known as
narrational digressions which are points in the narration when the narrator directly addresses the narratee. Such digressions are frequent in The Sun. In Farewell there is a greater psychological distance between narrator and narrated events created by the external position of the focaliser, this narrational mode (extradiegetic) being an all passion spent narration. Though narrational digressions occur in Farewell their tone is more formal often being lofty philosophical expositions.

In For Whom the narrators' objective stance towards the narrated events is signalled by the emphasis on perceptual facet focalisation of locale and the protagonist, the narrator refusing to comment on developing situations or the characters. The extradiegetic objective narrator is denied the possibility of exploiting narrational digressions as they mark his subjective attitudes to the situations. Nevertheless narrational digressions are in evidence in this novel also betraying the narrator's presence and often creating a rhetorical, superior tone of narration. By contrast in Old Man the narrator enters into a close relationship with the narrated events interpreting the actions and significances of the old man and his situations (the cognitive focalisation of the locale and the old man by the external focaliser). The identification between the protagonist and old man is so close than there is sometimes a confusion of roles,
signalled through the ambiguity in the agency of the focalisation.

The intradiegetic and extradiegetic modes of narration of *The Sun* and *Farewell* are determined by the duration of story time, the first covering two months while the second covers twenty eight months. The tightness of narrative structure of *The Sun* owes to the fact that a strict chronological sequencing of events is followed in this novel, analepsis being relatively infrequent; while in *Farewell* the strict chronological narration is not so much in evidence being an extradiegetic narration, with large periods of story time being covered in a relatively short textual space. Extradiegetic narration, created by the greater story time durations, which presents direct statements on the situation is partly responsible for the listless tone of narration, compounded by the psychological distance between the narrator and the narrated events.

*For Whom* follows a tight chronological sequencing, again giving an objectivity to the narration and helping to present tense action. By contrast *Old Man* though having the same story duration produces a more diffuse effect of narration created by frequent analepses as the narrator comments and provides details regarding the protagonist's previous actions or situations.

Summing up the effect of narrative technique on the reader's receptions of the four major novels and its aesthetic impact, the suggestive force, narrative
tension, and the graphic brilliance of The Sun are attributable to the perceptual facet focalisation of locale with implicit emotive force, the cognitive focalisation of people, narrational digressions and chronological sequencing of events while in Farewell the lesser emphasis on perceptual facet focalisation of locale, the self-focalisation by the focaliser protagonist, philosophical narrational digressions and the greater story time are all responsible for the listless tone of narration and lesser narratational tension. In For Whom the objective mode of narration with the tense narration of action has been effected through perceptual facet focalisation by the external focaliser and the protagonist, the tight chronological sequencing of events etc. while in Old Man the involved narration by the external narrator which affects the reader's response to text has been effected through the cognitive facet focalisation of locale and the old man by the external focaliser, the frequent analepsis and the narrator's close identification with the protagonist.

The various functional trends at the different grammatical levels and the relationship to the narrative technique are outlined below. At the level of sentences, simple sentences function mainly to present focalisations in all the four novels and their highest frequency in The Sun is an indication of the emphasis on focalisation and is responsible for the graphic brilliance of this novel.
Compound sentences also present focalisation but more importantly function to capture the sequence of motion and fact, which was Hemingway's professed aim as artist. The short statistical interpretation of the compound sentence types divided into those presenting fact, those presenting motion and those presenting the sequence of motion of fact, indicate how the highest frequency of the last mode in *The Sun* could be responsible for the greater aesthetic impact of this novel, while the highest values for the compound sentence type presenting motion in *For Whom* indicates the emphasis on action in this novel. Complex sentences have two main functions—the narrational function, which emphasises the direct telling mode and the experiential function, presenting complex experiences. The highest value for CX % in *Old Man* and the lowest in *The Sun* indicates the movement from suggesting to telling in the earlier to the later novels, also being a suggestive index of the great physical and mental effort of the old man's struggle. Among the simple sub-types the minor sentence has been most significantly exploited in *The Sun*; in addition to its normal functions as marker of thought or speech representations, this simple sentence type functions as a tone marker in *The Sun* and is partly responsible for the informality of narrational tone.

At the clause level the interrogative main clause though it marks thought representation could present the sudden vehemence of the emotion. Imperatives are again
maximally exploited in *The Sun*; occurring in narration proper they are a direct address to the narratee setting up an informal rapport with the narratee, which is the privilege of the first person narrator, which however *Farewell* does not exploit, this also being responsible for the more formal tone of narration. Normally imperatives function as markers of thought/speech representation. Exclamatory sentences occur only in thought representation and mark an emotive facet focalisation. Of the other special main clause types, the existential clause functions mainly as the vehicle of an objective focalisation and its highest relative frequency in *The Sun* again indicate the objectivity and emphasis on focalisation in this novel. Comment clauses and parenthetical clauses have bearing on narration tone, effecting the narrator-narrated events and narrator-narratee relationships.

Co-ordinated main clauses create significant meaning effects, which could be ideational or implicational, during the process of reading. Co-ordination was functionally analysed, relating the formal co-ordinators and the process of ellipsis to meaning effects. The marked constructions often create a more powerful focalisation if the co-ordinated clause presents focalisation. Hemingway's used and was noted, which functions to present and emotively charged focalisation
or event. In extradiegetic narration the marked forms assert the presence of the narrator.

The subordinate nominal clause mainly functions to present locutions or mental events. The effect on the reader is determined by the nature of the projecting verb and the agent of the projection. For example, the use of the third person projecting agent with projecting verb think implies a within focalisation in a third person narrative and cognitive focalisation in a first person narrative. A high percentage of this type of projecting verb-projecting agent combination would therefore indicate a direct telling mode of narration the narrator laying bare the thought processes of the character; the relatively high values for this type in the last two novels are a clear index of the movement towards direct statement, away from an oblique presentation of mental processes. Similarly the highest relative frequency value for the neutral projecting verb said is another indication of the listlessness of narrational tone in Farewell; by contrast The Sun used more emotively charge project verbs like urged, demanded etc.

The adjectival clause mainly functions to elaborate or specify the details regarding the head word. The aesthetic effect of the adjectival clause was assessed on the basis of a functional analysis. The highest value for the type (1) clause, modifying an abstract NP for The Sun indicates the protagonist's constant cognitive assessments of his situation, while the highest value for
the type (iv) adjective clause, which is a situational elaboration of a concrete NP for *For Whome* is indicative of the firm focus on action situations in the immediate physical world. The type (ii) adjective clause which modifies a virtual NP referent has been mainly used for exposition in the first two novels, while the type (iii) clause which is an extra situational elaboration of a concrete NP referent in the immediate situation has mainly been used for exposition in the last two novels. The non-defining adjective clause functions in the first two novels as tone markers, creating the informal tone.

The adverbial clause which functions typically as an enhancement of the process presented in the verbal group has also various functions depending on the point of view adopted. The temporal adverbial clause functions mainly to contextualise its matrix clause with the preceding main clause when it occurs in clause initial position. Because of the thematic status the fronted adverbial clause emphasises the durative aspect of the action depending on the subordinator. The highest percentage of the temporal adverbial in *The Sun* is an indication of the emphasis on the durative aspect of the verbal processes, which usually presenting tense action. The adverbial of manner provides a further example of how adverbial clauses generally function in narrative fiction. The adverbial clause with the *as though* subordinator in a first person narrative indicates a
cognitive focalisation, presenting the narrator reacting to his situations, while in a third person narrative when it occurs outside thought representation it clearly marks the presence of the unpersonified extradiegetic narrator who cognises on the situation. The effect is similar when the adverbial clause is the adverbial of reason, result, condition or concession, often marking cognitive focalisation in a first person narrative, and asserting the presence of the narrator, in both first person and third person narratives clearly emphasising telling over focalisation; the highest value for adverbial clauses in *Old Man* is therefore a clear indication of the narrator's involvement in the narration, and the emphasis on telling through detailed situational descriptions. This brief outline of the functional aspects of grammatical forms which have a clear bearing on creating aspects of narrative technique indicates the validity of relating form to the aspects of narrative technique in narrative fiction.

At the group level also the formal features function as markers of narrative technique. For example the second person pronoun *you* in narration clearly marks a link in the narrator-narratee relationship, though of course depending on the content of the clause the tone could be more or less informal. One of the more significant formal elements in the verbal group which create narrative technique is the tense. The past perfect inevitably marks an analepsis which however could
be situational or extra-situational. In a third person narrative extra-situational analepsis through the past perfect clearly marks the narrator's involvement as he is reporting past actions and events; *Old Man* sees sustained use of the past perfect with extra-situational analepsis, which therefore another indication of the narrator's involvement in the narration. The present tense is equally significant in narrative fiction, often marking narrational digressions and those points in the narration where the narrator establishes a direct link with the narratee because the only present for the narrator is the discoursal situation with the narratee. The informality of narrational tone and the close narrator-narratee relationship in *The Sun* has been effected chiefly through the present tense. Another formal feature at the group level contributing significantly to the narrator's attitudes to the narrated events and the narratee are the conjunctive and modal adjuncts, in a first person narrative marking the narrator's involvement in the narrated events, and in a third person narrative asserting the presence of the narrator who is offering his evaluations of the situations; again *The Sun* sees maximal exploitation of these formal types for various meaning effects.

On the basis of the formal and functional analysis it is possible to consider *The Sun* as the most aesthetically satisfying of the four novels.
This study, it may be noted was not a comprehensive statement on all the meaning effects possible in a work of narrative fiction. However, it indicates the directions which stylistics could take if it is related convincingly to selected features of content structures. This study was only one perspective on the literary artefact, whose significances will always vary and create reverberations with each reading. Though the critic or the stylistician may attempt to capture the whole impact of a literary work, fortunately, as Dylan Thomas has so intuitively grasped, there will always remain the "mystery of having been moved by words."

7.1 Suggested Topics for Future Study

This study, at all stages threw up possibilities in exploring the life giving source of a literary work of art. Some of these are briefly presented below.

(i) One of the most needed studies is on aspects of narrative technique, with the stylistician's objective perspective which could help present a clear picture of the possibilities of the aesthetic impact through the presentation of a formalised content structure pattern.

(ii) Since aesthetic impact of the literary work rests to a considerable extent on implicational force, one of the more exacting but significant studies would be those concerning the implicational forces of situations and events, presenting a detailed explanation of how the
reader's knowledge and experience of the world create powerful concretisations in him.

(iii) The study of dialogue in the novel is another promising area of study. Here also the force of implications is mainly responsible for creating the textual situations.

(iv) This study indicates that a more delicate analysis is called for, analysing selected linguistic patterns in greater depth so that they could be assessed for aesthetic impact; in narrative fiction the most possible direction includes detailed analysis of particular grammatical levels with greater delimitation in data. The study had made only a cursory analysis of the group level. Each and every aspect at the group level could be profitably analysed from a functional perspective, relating formal features to aspects of narrative technique.
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