INTRODUCTION: TOWARDS A THEORY OF STYLISTICS

1.1 Introduction
   1.1.1 Historical Precedents
   1.1.2 Rationale for a Stylistics
   1.1.3 Prevalent Attitudes towards Stylistics
   1.1.4 The Basic Problem in Stylistics

1.2 Perspectives and Practices in Stylistics
   1.2.1 Formalist Stylistics
      1.2.1.1 Style as Choice
      1.2.1.2 Style as Deviation
      1.2.1.3 Style as Convergence of Textual Patterns
   1.2.2 Functionalist Stylistics
      1.2.2.1 Style as Tension between Form and Meaning
      1.2.2.2 Style as Meaning

1.3 A Critique of Stylistic Practices

1.4 Towards a Theory of Stylistics
   1.4.1 A Tentative Recharting of Options
   1.4.2 Style: From a Critic's Perspective
   1.4.3 Literature, Language and Linguistics: Some Theoretical Considerations
      1.4.3.1 Literature: A Basic Function
      1.4.3.2 Literature and Language
      1.4.3.3 Language and Linguistics
   1.4.4 A Theoretical Framework: Limitations and Strategies
      1.4.4.1 Limitations
      1.4.4.2 Some Procedural Strategies

1.5 Objectives of the Study
2. FROM THEORY TO METHOD

2.1 The Basic Strategy 66
2.2 On the Selection of Hemingway 67
2.3 Levels of the Linguistic Analysis 70
2.4 Organisational Principles 70

2.4.1 Narrative Technique: Significance for the Study 71
2.4.2 Narrative Technique: Framework of the Analysis 72
  2.4.2.1 Focalisation and Narration 73
  2.4.2.2 Time 73
2.4.3 The Linguistic Level 78
  2.4.3.1 The Formal Analysis: Procedures 79
  2.4.3.2 The Functional Analysis: Procedures 83

2.5 Delimitations and Limitations of the Study 85

3. THE SUPRA-SENTENTIAL LEVEL: THEME, PLOT AND NARRATIVE TECHNIQUE

3.1 Basic Theme(s) in Hemingway 87
3.2 A Comparative Critique of Plots 88
  3.2.1 A Biographical Interpretation 97
3.3 Narrative Technique 103
  3.3.1 Point of View 105
  3.3.2 Focalisation in Novel I 107
    3.3.2.1 Internal Focalisation of Locale/Events 107
    3.3.2.2 Internal Focalisation of People 114
    3.3.2.3 'External' Focalisation 120
  3.3.3 Focalisation in Novel II 122
    3.3.3.1 External Focalisation of Locale/Events 123
    3.3.3.2 External Focalisation of People 125
    3.3.3.3 Internal Focalisation of Locale/Events 127
3.3.4 Focalisation in Novel III

3.3.4.1 External Narrator as Focaliser: External Focalisation of Locale/Events

3.3.4.2 External Focalisation of People

3.3.4.3 Protagonist as Focaliser: Internal Focalisation of Locale/Events

3.3.4.4 Internal Focalisation of People

3.3.4.5 Other Characters as Focalisers: Internal Focalisation

3.3.5 Focalisation in Novel IV

3.3.5.1 External Focalisation of Locale/Events

3.3.5.2 External Focalisation of People (Protagonist)

3.3.5.3 Internal Focalisation of Locale/Events

3.3.5.4 Internal Focalisation of People (Self-Focalisation)

3.3.6 Focalisation in Thought Representation

3.3.6.1 Novel I

3.3.6.2 Novel II

3.3.6.3 Novel III

3.3.6.4 Novel IV

3.3.7 Narration

3.3.7.1 The Narrator-Narrated Events Relationship in Novel I

3.3.7.2 The Narrator-Narrated Events Relationship in Novel II

3.3.7.3 Free Indirect Speech in Narration

3.3.7.4 The Narrator-Narrated Events Relationship in Novel III

3.3.7.5 The Narrator-Narrated Events Relationship in Novel IV

3.3.7.6 The Narrator-Narratee Relationship: Narrational Digressions
3.3.7.7 Narrational Digressions in Novel I 190
3.3.7.8 Narrational Digressions in Novel II 193
3.3.7.9 Narrational Digressions in Novel III 195
3.3.7.10 Narrational Digressions in Novel IV 197

3.3.8 Time 199
3.3.8.1 Order of Events in Novel I 199
3.3.8.2 Order of Events in Novel II 201
3.3.8.3 Order of Events in Novel III 203
3.3.8.4 Order of Events in Novel IV 204
3.3.8.5 Duration of Events 207
3.3.8.6 Duration in Novel I 208
3.3.8.7 Duration in Novel II 209

4. AN OVERVIEW OF LINGUISTIC PATTERNS IN HEMINGWAY 212

4.1 The Form-Content Equation 213
4.1.1 The Form-Content Equation: Intertextual Level 213
4.1.2 The Form Content Equation: Intra-Textual Level 218
4.1.2.1 Structure as Emotive Correlative: Novel I 218
4.1.2.2 Structure as Content Correlative: Novel II 224
4.1.2.3 Structure as Content Correlative: Novel III 227

4.2 Form and Function at the Sentence Level 230
4.2.1 Simple Sentences 230
4.2.1.1 Simple Sentences in Novel I 230
4.2.1.2 Simple Sentences in Novel II 238
4.2.1.3 Simple Sentences in Novel III 241
4.2.1.4 Simple Sentences in Novel IV 245
4.2.1.5 Simple Sentences: Minor 248
5.3.2 Co-ordination and Ellipsis
  5.3.2.1 Type (I) Co-ordinated Clause
  5.3.2.2 Type (II) Co-ordinated Clause
  5.3.2.3 Type (III) Co-ordinated Clause
5.3.3 Special Categories of Main Clauses
  5.3.3.1 Comment Clauses
  5.3.3.2 Parenthetical Clauses
5.4 Subordination: The Noun Clause
  5.4.1 Noun Clause as Subject
  5.4.2 Noun Clause as Object
    5.4.2.1 Object Noun Clause as Locution
    5.4.2.2 Object Noun Clause as Idea
    5.4.2.3 Object Noun Clause as Sense
5.4.3 Noun Clause as Complement
5.5 The Adjective Clause
  5.5.1 The Adjective Clause and Narrative Technique
  5.5.2 Formal Variants: The Non-defining Adjective Clause
  5.5.3 Formal Variants: The Defining Adjective Clause
  5.5.4 Formal Variants: Position of the Adjective Clause
5.6 The Adverbial Clause
  5.6.1 The Adverbial Clause of Time: Basic Function
  5.6.2 The Adverbial Clause of Time: Clause Initial Position
  5.6.3 The Adverbial Clause of Time: Clause-Final Position
  5.6.4 Adverbial Clause of Manner
  5.6.5 Adverbial Clause of Manner in Novels I and II
  5.6.6 Adverbial Clause of Manner in Novels III & IV
  5.6.7 Adverbial Clause of Reason
  5.6.8 Adverbial Clause of Reason in Novels I and II
  5.6.9 Adverbial Clause of Reason in Novels III & IV