Chapter 9

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9.1. Summary

The objectives of the present thesis are to make a stylistic study of the literary language of Ernest Hemingway. We make an effort to finding out the SDs that create idiosyncrasy in the writing of the concerned writer. We intend also to know to what extent SDs make a literary text sensible by creating cohesion and coherence. Hemingway, in his works under investigation, handles the SDs in a way that makes his style deviant from the language norms and different from other writers' style as well. This analysis is carried out at the different linguistic levels namely: phonology, syntax, semantics and discourse.

9.1.1. The Level of phonology

Verse or poetry has its own metric form which is based on the phonetic arrangements of sentences. These special arrangements call forth syntactical and semantic peculiarities. The result semantically is noticed in brevity of expression and unexpected imagery, and syntactically brevity is shown through elliptical sentences, inversion, polysyndeton and other syntactic devices.

As it is known that classical verse is based on widely recognized compositional patterns of rhythm that can be summarized in the following points:

1- Identity of stanza pattern.
2- Equilinearity, that is, an equal number of syllables in the lines of a poem.

3- A natural pause at the end of the lines.

4- Alliteration of stressed and unstressed syllables

5- Established patterns of rhyming.

It has been observed from the poems selected for analysis that many of them are deviants from the rules of ideal poetry. They belong to what is called 'free verse' or 'liberal verse' which, in extreme cases, borders on prose.

Poetic language has its own system which is foregrounded and deviant from the norms. The use of alliteration, rhyme with its different varieties, meter and rhythm are the main attributes of verse. They play a vital role in making a poem phonologically and superficially cohesive. They are not deviants from the normal requirements of the phonetic system, but they are a way of actualizing the typical pattern in the given context.

Free verse, as it is shown in the poems of Hemingway, does not make use of any fixed metrical scheme. It represents a kind of deviation from the poetic norms. For example, Hemingway uses the enjambment which is a violation of the concordance between the unity of rhythm and syntax in the lines of verse. He throws a part of the syntagm over to the second line. That leads to a break in the rhythmico-syntactical unity of the lines.

9.1.2. The Level of syntax

Hemingway's style of writing belongs to one of the most familiar approaches of stylistic analysis. That is the school of literary criticism which attaches impressionistic labels to prose
style. His style, in the most familiar stylistic analysis, has been described as simple, direct and linear.

The syntactic SDs lead us to conclude that Hemingway's style is different from other writers because he uses a peculiar structural design of utterances. This appears in his use a special and idiosyncratic syntactical system which is a variant of the general syntactic model of English language. The changes he makes in the syntactic pattern of the structures of the utterances show his excellent/extraordinary command over the English language. The way he patterns sentences does not hinder the understanding of the utterances; and that is the main prerequisite in using such kind of style in writing.

All of the syntactic SDs discussed in chapter five are, to some extent, capable of generating an unlimited number of sentences within the given pattern. This has a relation to the Chomeskian theory of 'generative grammar', because stylisticians made attempts to build up a grammar which would generate deviant constructions and thus broaden the limits of grammaticized sentences.

It appears to us that parallel construction as an SD is a type of deviation. It is a foregrounded regularity. Hemingway makes parallelism more distinguished by using alliteration and some other sound patterns in order to create an emotional function in the text. He also uses repetition with its different types. They function as SDs to make a logical emphasis which is necessary to draw the readers' attention to the key words of the sentences. Enumeration, as explored in this study, used to group some heterogeneous notions happened in isolated sentences to achieve some peculiar intention of the writer. That
is, enumeration as an SD has no continuous existence in its interpretation as semantic fields do. It is called a sporadic semantic field. Enumeration differs considerably from polysendeton in the sense that the former combines both homogeneous and heterogeneous elements into a joint whole and shows them united whereas the latter generally combines the homogeneous elements into one whole and shows them isolated.

The most prominent foregrounded syntactic SDs is the stylistic inversion. It is regarded as a type of violation of the norms of the Standard English. It is only the practical realization of what is potential in the language itself.

Hemingway, in his work under study, uses ellipsis in a form of grammatical omission to avoid repetition and as a means to speed up the action of a narrative by leaving out some events supposed to have happened but not described. This shows the role of the readers to fill up the gap of what has been left out. All syntactic SDs that have been dealt with have a vital role to play to create novelty in Hemingway’s works.

9.1.3. The Level of semantics

As far as meaning is concerned the ordinary, referential and substantial semantics is distinguished from stylistic differences. In fact, some of the language means have meaning which commonly contains acknowledged grammatical and lexical meanings. These grammatical and lexical meanings are established in the language as a system. Other language means (the semantic SDs), as it is shown from the examples in chapter six besides containing the grammatical and lexical meanings, do accommodate a stylistic meanings. Such meanings go
alongside with primary ones and they are superimposed on them.

If one applies Widdowson's approach in this concern, one will conclude that Hemingway makes his writing novel and unique because he creates a unit of meaning which does not belong to the code or to the context. He invents a hybrid unit which comes from both the code and the context and yet is a unit of neither of them.

The basic aesthetic principle of communication that dominates literary writing in general is foregrounding. Most of the semantic SDs that have been tackled in this study are, to some extent, deviant. Metaphor\(^1\) is among the most prominent ones that show a semantic oddity i.e., foregrounding. In foregrounding, the linguistic form is given an additional meaning beyond its literal and normal interpretation.\(^2\)

9.1.4. The Level of discourse

The SDs at the discourse level which have been enumerated earlier are among important aspects of the cohesion or connectedness of a literary text. In any literary writing, the deictics help to create the world of narrative by referring to places, events, people and time that have occurred within it as well as extend the world of literary work to places, people, time and events the readers have not yet seen or encountered with.

Hemingway, in his three novels under analysis in particular and in most of his other novels and short stories in general, uses cataphoric references at the very beginning of the first paragraphs of each one. This SD clearly coheres the text. It

\(^1\) - See metaphor (156).
\(^2\) - See Geoffrey Leech's approach (53).
equally creates a kind of friendly attachments with the readers as though the readers had known the characters of the novels before.

He also uses the discourse SD (endophora) to refer to the cohesion which helps to define the structure of a text. Its reference is an intra-linguistic situation. And he, too, makes use of another SD (exophora) which has no role to play in cohesion because its reference is extra-linguistic situation. However, it helps to connect the events of the text with the real world.

The other important aspects that can be perceived from the concerned works of Hemingway is that he skillfully uses conjunctions that have a role to play in joining sentences. The connective ties grammatically link the clauses and sentences together and coherently join the ideas in order to create a consistent sense to the readers. The connective ties which are used in the texts indicate that what follows in a sentence bears some relation to what has already been said.

Finally, all the SDs at the different linguistic levels as a whole create a cohesion and coherence. They make a literary text sensible. For example, Hemingway manipulates SDs in a way that makes his style exclusive and deviant from that of other writers.

9.2. Conclusions

In the present study we have made an effort to investigate the important role of SDs in literary writings especially in the works of Hemingway. By manipulating SDs, he creates his individuality and uniqueness. He combines language units (SDs) in such a way that makes his style foregrounded on the one hand and different from other literary writers on the other. In
our judgment this study has successfully achieved the goals in hand and proved the hypotheses that have been framed at the beginning of the work. They can be summarized as follows:

1- As it is known that literary language is foregrounded in nature. And the analysis of Hemingway’s literary works proves that the SDs at the different linguistic levels play a significant role in making the utterances of the literary texts deviants (foregrounded). They, to some extent, add additional meaning to the sentence besides the acknowledged/dictionary meaning that the sentence already has.

2- The SDs considerably differ form neutral means in the sense that neutral means are those linguistic forms which are called concrete patterns. They (neutral means) exist in a language as a system for the purpose of a logical or an emotional intensification of the utterances, whereas the SDs, as we inferred, are the abstract patterns which do not exist in a language as a system. However, the frequent use of SDs promotes them to be neutral means.

3- A literary text is a self-contained thing like painting; one cannot appreciate the beauty of it, if some parts are missing. The aestheticism of SDs lies in the wholeness of the literary impression which the writer produces on us. That is, each separate aesthetic fact and each potential device finds its place in the system as a whole. Thus, it is a kind of conformity with the hypotheses to say that every aesthetically relevant feature of the text helps to produce a feature of Gestalt of the literary text. Therefore, SDs
operate as Gestalt factors in a literary writing of Hemingway.

4- After the analysis of Hemingway's works we, to some extent, conclude that not each and every stylistic use of a language fact comes under the term SD. One can find many possibilities of presenting language facts stylistically other than SDs. As one knows that there should be a two-fold perception of lexical and structural meanings which is the prerequisite for the appearance of SDs. However, the stylistic use of language can also be noticed in many facts of English grammar. For example, the morphological expressive devices (affixations, derivations...etc) are legitimate members of general system of a language. They exist in a language as a system and stylistically present the language facts for the purpose of logical and/or emotional intensification of the sentence. Another example of presenting the fact of language other than SDs can be noted in the following instances:

**Awfully nice**

**Terribly sorry**

**Awfully glad**

The combinations of opposite words in the examples above are not called oxymoron\(^3\) (SD). They are rather called intensifiers because they are frequently found in the language as tools to enhance only the emotive meaning which is a type of stylistic use of a language.

5- Hemingway's writing assures that most of the SDs always carry some kinds of additional emotive or logical

\(^3\)-See oxymoron page (175)
information, therefore, they function in a text as marked units. Accordingly, the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may defame or cause damage to the semantic and aesthetic aspects of the utterances.

6- After the analysis of Hemingway's works, we surmise that his style is characterized by using a unique style in writing. It shows to us that the most striking SDs that characterize the uniqueness of Hemingway's writings are enjambment, polysendeton, dialogue (question in narrative), repetition, verbal style, periphrasis, irony and cataphora.

7- The use of SDs to generate many sentences within the same pattern leads us to confirm that there is a kind of identicality between the Chomskian theory of 'generative grammar' and the syntactic SDs. Most stylistic judgments have a relation with the deep structure of a sentence. If one applies the Thorne's approach, one will say that the syntactic SDs have the power to generate many sentences within the given pattern. Thus, 'generative grammar' is very significant to stylistics because it is concerned with the so-called deep structure features of a language in addition to the surface structure aspects.

Finally the investigation of the literary writing of Hemingway proves that all the SDs at the different linguistic levels which have been discussed in this thesis play a significant role in the cohesion and coherence of a text. They are considered as factors of making the literary text sensible and understandable.