The Style of Hemingway:

A Stylistic Study of Language Devices Used by Ernest Hemingway in his Major Literary Works

In the present research, we have made an attempt to study stylistically the literary language of the American literary writer Ernest Hemingway. Here our focus is on finding out the literary stylistic devices that bestow idiosyncrasy on the writing of the concerned writer. His manipulation and careful choice of words make his language rich and his penchant for innovative expression and syntax makes his style unique. All the stylistic devices which are used by Hemingway in his literary works create cohesion and coherence i.e., they make a literary text sensible. He handles the literary stylistic devices in a way that makes his style deviant from the language norms and different from other writer’s style as well. This study is carried out at the different linguistic levels namely; phonology, syntax, semantics and discourse. It comprises nine chapters apart from appendix and bibliography:

CHAPTER ONE:

The first chapter deals with the acknowledged features of a literary language and shows how it is different from a non-literary language. Here we introduce the objectives and hypotheses of this study. The excellence of Hemingway as a novelist and his contribution as a poet are outlined. A brief introduction of each novel under study is also dealt with in this chapter.
CHAPTER TWO:

This chapter outlines the different literary theories and their relationship with the language of literature. They are traced chronologically starting from Russian Formalism and ending with Linguistic Stylistics.

CHAPTER THREE:

This chapter focuses on the main stylistic approaches to literary language. It presents the viewpoints of the linguists who put forward these approaches.

CHAPTER FOUR:

From this chapter onwards, we highlight the methodology of the study. In this chapter we deal with the stylistic devices at the phonological level. After the analysis of some poems of Hemingway, we have observed that many of the poems are deviants from the acknowledged system of poetry. They belong to what is called 'free verse' or 'liberal verse'. Poetic language in general has the features of being foregrounded. The use of alliteration, rhyme, meter and rhythm are the main attributes of verse. They play a vital role in making a poem phonologically and superficially cohesive. Free verse, as it has been noted in the poems under investigation, does not make use of any fixed metrical scheme. It represents a kind of deviation from the poetic norms. Hemingway also uses the enjambment which is another 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 poems’ lines.
CHAPTER FIVE:

The syntactic stylistic devices are discussed in this chapter. It ushers us to say that Hemingway's style is different from other literary writers because he uses a different structural design of utterances. This appears in his use a special 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 in his literary works, show his extraordinary command over the English language. Moreover, we have come up with the idea that the way Hemingway uses stylistic devices to pattern sentences does not hinder the intelligibility of the utterances, and this is the major condition in the use of such kind of style in literature. It has also been found that some of the syntactic stylistic devices which are discussed in this chapter have concordance with the Chomeskian theory of 'Generative Grammar' because these devices to some extent have the power to generate an unlimited number of sentences within the given pattern. It also appears to us that some syntactic stylistic devices such as parallel construction, repetition, enumeration stylistic inversion, polysendeton, etc are kinds of foregrounded elements in the writing of Ernest Hemingway.

CHAPTER SIX:

This chapter deals with the semantic stylistic devices which have the attribute of adding a stylistic meaning to the utterance besides the acknowledged grammatical and lexical meaning which the sentence already has. Such stylistic meaning goes alongside with primary one and it is superimposed on it. The basic aesthetic principle of communication that dominates literary writing in general is foregrounding. We have noted that
most of the semantic stylistic devices which have been tackled in this study are, to some extent, foregrounded. Metaphor is among the most prominent ones that show a semantic oddity, i.e., foregrounding. It has also been observed from the works of Hemingway that in foregrounding the linguistic form, with the help of stylistic devices, is given an additional meaning beyond its literal and normal interpretation.

CHAPTER SEVEN:

The discourse stylistic devices that have been investigated in this chapter are important aspects of the cohesion or connectedness of the literary texts. For example, Hemingway uses deictics as a device that helps to create the world of narrative by referring to objects, places and time that have occurred within the literary text as well as to extend the world of literary text to objects and events the readers have not yet seen or encountered. Hemingway in his three novels under analysis uses 'cataphoric references' at the very beginning of the first paragraphs of each one. This stylistic device conspicuously coheres the text. It equally creates a kind of friendly attachment with the readers as though the readers had known the characters of the novels before. In addition to that, it has been shown to us that Hemingway uses 'endophora' as a kind of cohesion. Endophora helps to define the structure of a text. Its reference is intra-linguistic situation. And he too makes use of 'exophora' which has no role to play in cohesion. Its reference is extra-linguistic situation. It similarly 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 which have a significant 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.

**CHAPTER EIGHT:**

This chapter shows that the occurrences of foregrounding and de-automatization which are features of literary writing can be noted at the different linguistic levels. It also presents cohesion and coherence at different levels of linguistics as factors used by Hemingway to make the text sensible and understandable.

**CHAPTER NINE:**

In this chapter we summarize the present study. It also characterizes the findings and shows how the goals are met and the research hypotheses are answered.

Finally, the appendix and bibliography are introduced at the end of this dissertation. Parenthetically it may be noted that as far as appendix is concerned, in India Hemingway is commonly known as a novelist more than as a poet, so we faced difficulties in finding out his poems. After along time of searching, we got a collection of Ernest Hemingway’s poems (88 poems) from the American Library Centre, New Delhi. Because of the shortage of that collection, we include the 30 poems in the appendix for any clarification.