Chapter 1

Introduction
1.1. Characteristics of literary language

The commonly acknowledged fact regarding literary language is that it differs from the daily use of language which is called 'common verbal exchange'. And it is as well distinct from 'non-literary language'. The non-literary language has greater communicative value. It is denotative in nature and has one-to-one relation between the word and its meaning. The language of literature does not necessarily serve the communicative purpose. It serves the aesthetic and expressive purposes which are the main features of literary language. These features are not applicable/employed in the everyday usage of language or non-literary language. Thus we may safely identify the characteristic features of the language of literature in the following:

1- Literary Language is non-utilitarian:

Literary language is non-utilitarian and it does not serve the immediate purpose of conveying bare information like the everyday language. A single word or expression in the language of literature has different layers of meaning and can be interpreted from a number of different angles and points of view.

2- Literary language is symbolic:

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1- Non literary language includes an essay on science, a lecture on philosophy or a commentary on sports, etc.
The symbolic use of language is found only in the literary language and does not exist in the daily communication which is straightforward and direct. By being symbolic, the literary language becomes indirect, implicit and imagistic.

3- Literary language has supra-literal meanings:

The linguistic items such as words, phrases, clauses and sentences have supra-literal meanings which are understood through the context in a literary work. They say more than they seem to say. The meaning of a word in literature cannot be taken literally as in the case of everyday language. However, it carries another meaning beyond the literal one.

4- Literary language is de-automatized:

Mukarovsky (1970) propounds a distinction between everyday language and literary language. The former is constructed spontaneously without thinking about the words, phrases and sentences. In other words, there is the automatic use of linguistic elements in daily usage of language. He calls it an automatized language. On the other hand, the latter is de-automatized. That means the poets and writers are conscious and aware of words, phrases and sentences they use. They try their best to put the right word in its right place. In fact the violation of the accepted norms of language is called de-automatization. The more an act is automatized, the less consciously it is executed, whereas the more it is foregrounded, the more completely conscious does it become. Objectively speaking, automatization schematizes an event and de-automatization means the violation of the scheme.

5- Literary language is connotative:
The language of science is denotative because there is a referential and literal use of language. For example, in science one plus one makes two, but in the literary use of language, one plus one may not make two because in literature there is no referential and literal sense of language. It is connotative and assumes a number of associative meanings other than their literal meanings.

6- Literary language has cultural loads:

Literary language is very rich in culture and associative meanings. That means it has cultural loads whereas the scientific language fully discards the cultural loads. Hence, it sometimes becomes very difficult to translate a piece of literature from one language into another.

7- The literary language is ambiguous:

Sometimes, the literary language is not precise, but ambiguous and vague. That is why there may be various interpretations of a single literary text. Any literary text is open ended semantically. That is, in the interpretation of a literary piece, one can use one's own personal experience, background and thought.

8- Literary language involves creativity:

The language of literature abounds in creativity. The literary author makes a creative use of language. He creates new words, expressions and some combinations of words in order to suit the meaning which he/she wants to convey. By doing so, the writer further extends the language boundary and contributes to the enrichment of the traditional means of expression. By doing that as Traugot & Pratt (1980) point out
that the writer is also able to produce and understand utterances which have never been heard before but are possible within the system of a language

9- Literary language is expressive and aesthetic:

A literary writer makes the language of literature aesthetic and expressive because of use different stylistic devices to create a beauty in the language. The aesthetic use of language makes the readers appreciate literature. The readers do not read literature for the sake of getting knowledge, but for the sake of appreciation. In literature, there is also the expressive use of language through which a writer expresses his feeling, emotion and sentiment. Expressive use of language gives an emotive value to literature.

10- Literary language is foregrounded:

Literary language usually does not follow the set standard or the existing pattern of a language. That means there is a deviation from the norms in literature. Deviation in a language takes place when the selectional restrictions are violated. When a writer deviates from the linguistic norms, he creates anomalous and non-linguistic expression in his language. Mukarovsky (1970) calls this kind of writing 'foregrounding' which is against background. It means bringing to attention or making something new. Every language has its linguistic background and the users of that language follow that background. But a literary writer uses a language against its background, as a result of which his language becomes foregrounded.
11- Literary language is figurative and ornamental:

The different use of SDs such as simile, metaphor, metonymy, hyperbole, assonance, consonance etc, makes the language of literature figurative and ornamental. This beauty of language which a literary writer uses attracts readers.

The above-mentioned merits make the language of literature different from the other usages of language. The reason beyond this lies in the use of different linguistic terms by which literary language becomes distinct. These terms are called stylistic devices, stylistic means, stylistic markers, tropes, figures of speech and so on. All these terms are used indiscriminately and are set against those means which are conventionally called neutral means. Neutral means commonly have some acknowledged grammatical and lexical meanings. Whereas SDs, with that the acknowledged meanings, contain stylistic meanings which overlay on the acknowledged ones and show the exclusiveness of a writer. In this regard Crystal & Davy (1983) mention that each writer has his/her own idiosyncratic style. This style can be recognized by specific combination of language media and SDs which in their interaction characterize the individual uniqueness and present another new system to the language. This new system, originally, is derived from the literary norms and the general principles of the given period. The talented writer makes some adaptation of the canon of the language by which he makes the readers feel the way he wants them to feel.

Thus, according to Galperin (1977) an SD can be defined as a deliberate and conscious intensification of some typical structures or semantic property of language unit (neutral
means) promoted to a generalized status and thus becoming generative model. This means SDs are abstract pattern or, let one say, a mould into which any content can be poured. SDs are language tools which are used by the literary writers to create style. They make the works of literature beautiful, attractive and the readers highly appreciate it.

1.2. Objectives and scope of the study

From what has been mentioned above, we desire to achieve some goals. The objectives of this study are formulated on the basis of close reading of some literary works of the American literary writer Ernest Hemingway: particularly his three novels (The Old Man and the Sea, A Farewell to Arms, For Whom the Bell Tolls) and some of his poems. Our attention is focused on finding out some of the SDs at the different linguistic levels that create individuality in his works and make his style different from other literary writes. The objectives of this study are:

1- To study the SDs used by Hemingway which make his literary writing foregrounded and impart additional information to the utterances.

2- To explore the differences between SDs and neutral devices.

3- To apply the Gestalt theory on a literary text especially on the writing of Hemingway and consider the stylistic devices as factors of Gestalt in literary writing.

4- To know whether there are possibilities of presenting language fact in stylistic use other than SDs or not?
5- To apply the stylistic approaches of H.G. Widdowson, Geoffrey Leech and P.J. Thorne on the writing of Hemingway.

6- To investigate the uniformity between the 'generative grammar' of Chomsky and SDs.

7- To explore the importance of SDs in the cohesion and coherence of a literary text.

1.3. Hypotheses

Keeping in view the objectives of this study, the following hypotheses are formulated for investigation and testing.

1- SDs are some of different linguistic features used in literary writing. Hemingway uses these tools for the purpose of making the literary utterances foregrounded, i.e., to make more conspicuous, more effective and therefore impart additional information to the sentences.

2- SDs are against neutral devices in the sense that the latter contain acknowledged grammatical and lexical meanings whereas the former besides the dictionary meanings, they contain another meaning called stylistic meaning. Hemingway employs some SDs to create stylistic meanings which go alongside primary meanings and are superimposed on them.

3- Since SDs function in a text as marked units and always carry some kinds of additional information, either emotive or logical, so the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspects of the utterances.
4- The aesthetically relevant features of a text serve to create features of the Gestalt of literary text. In this sense, the relevant linguistic features (SDs) may be said to operate as Gestalt factors. In other words, the nature of each SD lies in the wholeness of the artistic impression which the work of art as a self-contained thing produces on the readers. Each separate aesthetic fact and each poetical device finds its place in the system, the sound and the sense of words, the syntactical structure and the compositional purport. All in equal degree express the wholeness.

5- Through Hemingway’s writing, we want to know does each and every stylistic use of language fact come under the term SDs or there are other possibilities of presenting any language fact in what is called stylistic use?

6- The most striking SDs used in the work under study which characterize the uniqueness of Hemingway’s writings are enjambment, polysendeton, dialogue (question in narrative), repetition, verbal style, periphrasis, irony and cataphora.

7- From the literary works of Hemingway, we hypothesize that there is a similarity between Chomskian theory of ‘Generative Grammar’ and SDs in the sense that both have the power of generating many sentences within the given pattern.

1.4. Hemingway and his fictional excellence

Ernest Hemingway was born on July 21, 1899 in Oak Park, Illinois. In the nearly sixty-two years of his life, that followed, he forged a literary reputation unsurpassed in the twentieth century. In doing so, he also invented a mythological hero in
century. In doing so, he also invented a mythological hero in himself that captivated not only literary critics but the average men as well. In short, he was star.

Gerogiannis (1979) writes about the literary life of Hemingway. He pinpoints that Hemingway began his literary career as a poet. His work entitled *The Stories and Ten Poems* was well received. Hemingway wrote about eighty-eight poems. But poetry for him was not so much a craft as an emotional outlet. Experience, however, taught him that poetry was not his forte so that he exerted himself to be a writer of fiction. His way of writing was influenced by the style of Gertrude and Sherwood in the sense that all the three writers use the colloquial and simple style which is characterized by understatement, simple syntax, polysendetion and repetition\(^2\) (Ardat1978). Hemingway, after the publication of his novel *The Torrents of Spring*, felt that he had come of age. He stopped imitating the style of his ideal writer (Sherwood) and struck out an independent line of his own.

Hemingway’s literary style is, universally, recognized as one of the most important innovations of twentieth-century literature. It is characterized by simplicity of sentence structure. The words are short and common, and there is a severe economy and also a curious freshness in their use. The typical sentence is a simple declarative, or a couple of these joined by a conjunction. He condemned the obscure, complicated style and elaborated syntax. He is a great stylist. His short and concrete sentences, his lively dialogue and his desperate search for the exact word which will express an exact and limited truth, are landmarks in the twentieth-century fiction (Prescott 1963).

\(^2\) See SDs at the syntactic level page(87)
Hemingway has retained his reputation as one of the most American influential and significant writers. During his long literary career, he earned several accolades, including the Pulitzer Prize in 1953 for 'The Old Man and the Sea', the Noble Prize for literature in 1954 and the award of Merit from the American Academy of Arts and Letters in the same year. The most important works of Hemingway that built him as a giant twentieth-century American novelist are; (1) In Our Time. (2) The Torrents of Spring. (3) The Sun Also Rises. (4) A Farewell to Arms. (5) Death in the Afternoon. (6) Green Hills of Africa. (7) To Have and Have Not. (8) The Fifth Column. (9) For Whom the Bell Tolls. (10) Man of War: An Anthology. (11) Across the River and into the Trees. (12) The Old Man and the Sea (13) A Movable Feast. (14) Islands in the Stream and (15) The Short Stories.

1.5. Hemingway as a poet

As it has been mentioned earlier that Hemingway began his literary livelihood as a poet. In his poems he railed against literary critics, criticized the writing and behavior of his friends and he badly expressed, as nowhere else, his fear, his loneliness and his anger. The moment he was becoming an established fiction writer, he composed a certain amount of verse. He continued to experiment with poetry even after he had achieved his literary fame as a novelist. Frankly speaking, Hemingway's fame as a poet is not as glorious as a fiction writer. But he acknowledged the importance of poetry to the beginning of his career. He, in 1951, wrote to Charles A. Fenton:

The only work of mine that I endorse or sign as my true work is what I have published since Three stories & Ten Poems and the First In Our Time. These were thin volumes, a fact which he brooded over, but he was understandably
proud." I am glad to have it out," he wrote to Edmund Wilson a few months after *Three stories & Ten poems* appeared, "and once it is published it is back of you".

(Quoted from Gerogiannis 1979: xv)

Hemingway wrote most of his works in notebooks. If one goes through the pages of these notebooks, one will find that they contain attempts at writing true sentences, sketches, doodling, fiction, and odd verse. The rambling nature of some of these entries suggests that Hemingway wrote much of his poetry as warm-up exercises, early in the morning, when he was trying to get the juice flowing (op cit).

Hemingway has eighty-eight poems in which he offered insight into the man behind the Hemingway image and the artist's mask. These poems are divided into four groups: the first group is put under the caption 'Juvenilia (1912)'. It contains nine poems. He wrote them in Oak Park, Illinois, mostly for his school newspaper and literary magazine. The second one has the name 'Wanderings (1918-1925)'. Fifty-three poems were written during this time and Hemingway at that time was serving his literary apprenticeship. They talk about Hemingway's love for his first wife, his reaction to the war, and his satiric observations about writers and critics. The third group is 'A Valentine and other Offerings (1926-1935)'. He wrote thirteen poems during that time. And the last group which comprises thirteen poems is gathered under the title 'Farewells (1944-1956). They are intensely personal poems. They were written in Hemingway's middle and late years when loneliness and despair began to overcome him (Op cit).
1.6. Hemingway's works under study:

1.6.1. The Old Man and the Sea

This novel was published in 1952. It is a story of an old fisherman who has been unlucky in not being able to hunt a fish for eighty-four days. In the eighty-fifth day, he went out fishing by himself far out into the sea. He caught a very big marlin after a long combat with it lasted for two days continuously. When he wanted to set sail for the return journey, the smell of the blood of that marlin he hunted attracted sharks which attacked it. The old man waged a heroic battle against sharks and killed many of them, though he had not slept for two nights and practically survived on raw fish and on a bottle of water. But the sharks devoured all the meat of marlin and all that he was left with was the skeleton of the fish.

The story is extremely simple in plot and in its style of narration, but there was universal praise for this novel. It won him a Pulitzer Prize for fiction.

1.6.2. A Farewell to Arms

In 1929 Hemingway published his novel 'A Farewell to Arms', which is regarded as one of his best artistic achievements. It was, as well, his great commercial success to date with 80,000 sold copies within the first four months. This novel also established Hemingway as the literary master of a style that was characterized by brisk assertive staccato or crisp precise prose. It also gave rise to the infamous myth of Hemingway as the epitome of American machismo.

A Farewell to Arms is the story of a young American called Frederic Henry who volunteers for service with the Italian army
in World War One. He falls in love with his English nurse with whom he deserts from the retreating Italian format. He and his beloved escaped to Switzerland. They lived in harmony until the tragic end of her pregnancy during which she and the child died.

Hemingway is known for his distinctive writing style and straightforward prose in which he, characteristically, uses plain words and few adjectives. Nevertheless, his taking care to choose such simple language does not diminish his powers of description. Take a look, for example, at the opening paragraph of *A Farewell to Arms*:

"In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty the leaves fell early that year and we saw the troops marching along the road and the dust rising and leave, stirred by the breeze, falling and the soldiers marching and after wards the road bare and white except for the leaves."

(Hemingway 1929: 3)

This paragraph exemplifies the simplicity of Hemingway's language and his tendency towards both vivid description and repetition. He works hard to write in such a way to give his readers highly descriptive passages without distracting them and without using big words. And he hoped that his writing would leave his readers with distinctive visual description, without their being able to recall any thing unusual or memorable about the language itself.
1.6.3. For Whom the Bell Tolls

For Whom the Bell Tolls is Hemingway's most ambitious novel. It narrates what happened in the life of an American volunteer, Robert Jordan who has been assigned the task of blowing up a bridge in the hills. When Robert Jordan arrives the cave where the guerrillas are staying, he feels that they are settled and do not like to fight the fascists and the idea of blowing up the bridge may threaten their security in the hills. However, Robert Jordan finds some important characters who support him, Pilar, Anselmo, the gypsy women and another girl called Maria with whom Robert Jordan fall in love.

Pablo is skeptical of Jordan's venture. He steals detonators from Robert Jordan's bag in order to make the act of blowing up the bridge almost impossible. He throws them in the stream. Even with these hurdles, Robert Jordan succeeds in blowing up the bridge and he is safe. When the fascists' reinforcements arrive, they shoot at the retreating guerrillas. Robert Jordan's falls of the horse and breaks his thighbone when his horse is hit. He decides not to go with the guerrillas and to stay to cover up the retreat of his companions. At the end, Robert Jordan is seen lying on a slope with his machine gun aimed at the leader of the Fascists Patrol.

In this novel, Hemingway broke away from his earlier bleak and bare prose which critics had admired and amateur writers tried to imitate. This book is uneven in quality. He tends to use long and complex sentences. Sanderson (1961) points out that 'For whom the Bell Tolls' is a new departure in Hemingway's approach to narrative construction. The experiment of the
preceding novels taught him how to enlarge a story without slackening his control of it.

1.7. The organization of the work

This work runs on nine chapters besides appendix and bibliography. In the first, we mention the features of literary language and how it is distinguished from non-literary language. Then the objectives and scope of this study is outlined. Hemingway's excellence as a novelist as well as a poet with summaries of the works under study is presented in this chapter. Second chapter deals with the different literary theories and their relationship with the language of literature. They are traced chronologically; namely, Russian Formalism, Prague School, New Criticism, Practical Criticism, Structuralism and Post Structuralism, Reader-Response Theory and Psychoanalytic Theory. The different stylistic approaches to the analysis of a literary text are characterized in the third chapter. The prominent scholars who put forward these approaches are H. G. Widdowson, M. A. K. Halliday, J. McH. Sinclair, Geoffrey Leech, Roman Jakobson, Samuel R. Levin and P.J. Thorne. Chapter four outlines the first methodology of the study. It displays the main SDs at the phonological level. We give a brief definition of each SD and the way they function in the texts. Then, some examples from the works under study (the three novels and 30 poems of Hemingway) are picked up to show the distinctive phonological features that are used by Hemingway in his major literary works. Similarly, the same method is followed in the fifth chapter which is concerned with finding out the SDs at the syntactic level. Chapter six has the same technique but it deals with the SDs at the semantic level. The SDs at the discourse level are taken into consideration in chapter seven. Chapter
eight shows how foregrounding and de-automatization, which are some of the main features of literary language, can be noted at the different linguistic levels. It also presents cohesion and coherence, at different linguistic levels, as factors of making the text sensible and understandable. The summary and conclusions of this research are outlined in chapter nine.