

The Characteristics of Ernest Hemingway's Individual Style

Jaghinyan Nina

Key words: *narration, language style, unique style, literary style, emotional colouring, loneliness, dignity, "Iceberg theory" principle*

The great man of letters Ernest Hemingway is one of the distinguished figures of the 20-th century American literature. During his life Hemingway left enormous literary heritage, a great number of followers, as well as his unique language style which impresses the audience. Writing style of the author is the manner expressing thoughts in language typical of him. Hemingway's distinctive style usually occasioned comments and controversy. Basically, his writing style is simple and persuasive which is a result of his early newspaper training. He avoids using adjectives whenever possible, but because he is a master of transmitting emotion without the flowery prose of his Victorian predecessors, the effect is far more telling. In his famous article "Observations on the style of Ernest Hemingway", Harry Levin says: "Hemingway puts his emphasis on nouns because among other parts of speech, they come closest to things. Stringing them along by means of conjunctions, he approximates the actual flow of experience" [1]. Undoubtedly great ideas encompassed within outer simplicity and smooth beauty: here is the one-sentence description of the author's unique individual inimitable writing style: "It is quite easy to express simple thoughts in complicated and flowery words. But it is too difficult to express complicated thoughts in simple and available words" [2]. Probably it was because of his creed in his literary career that the famous American writer, Nobel Prize winner William Faulkner once made such an expression on Hemingway's writings: "He has never been known to use a word that might send a reader to the dictionary". Hemingway's reply was genius: " Poor Faulkner, does he really think big emotions come from big words? I know them all right. But there are older and simpler and better words, and those are the ones I use" [3]. Titanic is the writer who is able to steal the heart of the reader with simple recital of words and go deep into the reader's soul with a miraculous charming simplicity on the surface.

Quite typical is the following statement: "The reader must often use his imagination or lose the most subtle part of my thoughts. I take great pains with my work, pruning and revising with a tireless hand. I have the welfare of my creations very much at heart. I cut them with infinite care, and burnish them until they become brilliant" [4].

Hemingway once said that "A writer's style should be direct and personal, his imagery rich and earthy, and his words simple and vigorous. The greatest writers have the gift of brilliant brevity, are hard workers, diligent scholars and competent stylists".

Hemingway's language style is simple and natural on the surface, but actually deliberate and artificial. Typical of his style are brief sentences, simple structure, vivid descriptions and concentration on particular details. As a young journalist, Hemingway had to focus his newspaper reports mainly on immediate events, without giving much description. When he became a writer he retained this minimalistic style focusing especially on surface elements without explicitly discussing underlying themes. Hemingway himself stated that he wrote on the principles of "The Iceberg Theory" or "Theory of Omission". This is a special literary style coined by the American master Ernest Hemingway. The concept of the theory is that 7/8 of the writing should underlie at the bottom of the text-message. Hemingway believed the deeper meaning of a story should not be evident on the surface, but should shine through implicitly. "If a writer of prose knows enough of what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing" [5].

We have observed a number of Hemingway's short stories from different perspectives, especially focusing on his language style and artistic techniques. An excellent example of his style is quite obvious in "A clean, well lighted place". There is no maudlin sentimentality, the plot is simple, yet highly complex. Here Hemingway says as little as possible. He lets the main characters speak and we try to reveal their psychology in dialogues, we feel the inner loneliness of the two personages as well as obvious indifference and callous prejudices of the other. Here is a short dialogue-passage brought from the story quite typical of the mentioned statement:

"Last week he tried to commit suicide," one waiter said.

"Why?"

"He was in despair".

"What about?"

"Nothing".

"How do you know it was nothing?"

"He has plenty of money" [6].

Here we reveal the language style of the author which is short and declarative as well as simple and vigorous.

Third person objective perspective is also quite typical of Hemingway's writing style especially observed in short stories. It often requires the writer to step back from emotions and thoughts. Objective perspective mainly focuses on actions, events, characters' thoughts, meditations and feelings. Ernest Hemingway uses this special technique in "Hills like white elephants" as well as in "The end of something", "A day's wait", "Ten Indians", "Indian camp" and the like.

When Hemingway was awarded the Nobel Prize in literature, his writing style was singled out as one of foremost achievements. The committee recognised his "forceful and style-making mastery of the art of modern narration" [8].

In our studies we mainly focused on Hemingway's masterpiece "The Old Man and the Sea" and tried to reveal the very unique writing style of the author. The novella is full of facts, most of which come from the author's own experience. "The Old Man and the Sea" is a simple story about a fisherman Santiago and his battle with a great marlin and sharks. For many days Santiago doesn't catch any fish but he does not feel discouraged. He goes far out into the sea and hooks a giant marlin. A desperate struggle begins in which the old man manages to kill the fish and tie it to his boat, only to find that on the way home he has to fight a more desperate struggle with some giant sharks, which eat up the marlin, leaving only the skeleton. Santiago brings it home and goes to bed to dream, almost dead with exhaustion. But his struggle wins him much respect. Among many great American writers, Hemingway is famous for his objective and terse prose style, and "The Old Man and the Sea" typically reflects his unique writing style. The language of the novella is distinct and natural and has the effect of directness, clarity and freshness. This is because Hemingway always manages to choose words concrete, specific, casual and typically conversational. The author's strength lies in his short sentences and very specific details. Hemingway frequently uses dialogue as an effective and impressive device. Here's a vivid example of it:

"They beat me, Manolin," he said. "they truly beat me."

"He didn't beat you. Not the fish".

"No. Truly. It was afterwards." [7]

Another typical sample:

"Did they search for me?"

"Of course. With coast guard and with planes" [7].

Almost all his dialogues seem to be more philosophical and psychological. Here's a typical sample:

"Why did he kill himself, Daddy?"

"I don't know, Nick. He couldn't stand things, I guess."

"Do many men kill themselves, Daddy?"

"Not very many, Nick"

"Do many women?"

"Hardly ever."

"Don't they ever?"

"Oh, yes. They do sometimes"[7].

E. Hemingway has captured the immediacy of dialogue skilfully and has made the economical speech connotative.

In "The Old Man and the sea" the language style of the author is different from the

writer's other works. The simple sentences and the repeated rhythms hit at the profundities that the surface of the language tries to ignore. Its simplicity is highly suggestive and connotative, and often reflects the strong undercurrent of emotion. Indeed, the more closely the reader observes, the less rough and simple the characters appear. The author seldom expresses his own feelings directly, nor does he make any comments or explanations. Just on the contrary, he tries to narrate and describe things objectively and blend his own feelings harmoniously to the natural narration and description. It should be mentioned that the simplicity of the novella is highly suggestive. Hemingway has formed narrative - dialogue, which, though natural and simple on the surface, is actually deliberated and highly aesthetic. It combines elements that are realistic with elements that are stylized and elevated. The novella is truly universal in its consideration of the plight of an old man struggling against age, abject poverty, loneliness and mortality to maintain his identity and dignity, reestablish his reputation in the neighbourhood, and ensure for all time his relationship with those he loves and to whom he hopes to pass on everything he values most. It should be stated that regular use of colloquial words and phrases is quite typical of the story. The author here makes a deliberate use of colloquial speech which makes the narration more emphatic and expressive for readers as they are common people loving everything close to their hearts. Colloquial speech differs from literary one by its colours which have different shades in every particular language.

A lot of facts in the novella about the sea and fishing have a double function. They satisfy people's sense of the real life and world. And this is what underlines Hemingway's notable statement that his intention was always to convey to the reader "the way it was". Paradoxes are also typical of Hemingway's language style. These are stylistic devices which add special colours to the literary work by contradictions. Such example can be found in the following part: "Fishing kills me as it keeps me alive" [7].

Hemingway expresses the plot of the novella through the usage of narrative voice, symbolism, and personification. These literary devices are woven into the the narration to complete a story which could not have been titled a classic unless these writing styles were used accordingly. Many details in the novella symbolize different things or phenomena in reality. The typical examples of symbols are the lions, sharks, marlin, sea, etc. There are many examples of personification in this narration. Here is a brilliant sample of that device: "the wind is our friend, anyway", he thought. Since the wind is not a living thing it cannot truly be a friend. However, this example of personification helps describe how the fisherman and the boy feel about the wind. The personification is used to illustrate the brotherhood and kinship that the old man feels with the natural world. He holds a deep and sincere relationship with nature that is really striking.

Hemingway also uses personification to illustrate the old man's intimate bond with the natural world. The author supplies Santiago's surroundings with human

characteristics in order to highlight the respect that Santiago has for the awesome power of nature. Santiago dreams of lions on the beach in Africa thrice. They represent youth, freedom and strength. The lion imagery at the end of the novella represents hope of eternal life. Santiago's friend represents true love and hope. The sharks in the story represent destructive forces in life that serve no purpose. The marlin is the ultimate opponent, one that brings out the best in Santiago.

One more thing should be mentioned here. According to Hemingway, man was most able to prove himself worthy in isolation. The sea, in the novella, represents the Universe and the old man's isolation in that Universe. It is at sea, with no help and no sign that Santiago faces his ultimate challenge.

"Stream of consciousness" is another literary device in the novella. Deep psychological as well as philosophical ideas accompany the old man throughout the story. Here is a vivid example: "Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes, you are ready". Another example of deep psychological aspect is as follows: "Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worth to eat him? No, of course, not. There is no one worthy of eating him from the manner of his behaviour and his great dignity" [7].

Ernest Hemingway left behind an impressive body of work and an iconic style that still influences writers today. His personality and constant pursuit of adventure loomed almost as large as his great talent.

While talking about the author's language style we should as well pay much attention to the writing techniques used in this story. A very curious one is the way to use facts in the novella. The narration is full of facts, such as the habit of fish, the technique of the story lies in the way to use these facts. The facts are used as a device the fictional world accepted. The author tries to implicate people's imagination in what is happening by appealing to our love towards practical knowledge. The language of the author is rarely emotional. Rather, it tries to control emotions: it holds them in. It is really unique.

David Wyatt states that "The work of Ernest Hemingway is marked more by vulnerability and deep feeling than by the stoic composure and ironic remove for which it is widely known. This major reassessment of the shape of Hemingway's career recovers the soul of the author's work, revealing him as a multifaceted writer rather than a cold, static icon"(9). Wyatt claims that Hemingway's famous early style does not embrace emotional reticence but works instead to measure the cost of keeping thoughts and feelings under the surface.

Ernest Hemingway being one of the outstanding figures of the 20th century has had an immense contribution to American literature creating a new, really fresh, unique

and inimitable literary style. Many great men of his time have valued the simplicity and directness of the writer's speech. Ernest Hemingway has created an independent and pure individual style representing on the surface simple natural thoughts while in the depth thought-provoking ideas.

Ernest Hemingway's prose style was probably the most widely imitated of any in the 20th century. In striving to be as objective and honest as possible, the author hit upon the device of describing a series of actions by using short, simple sentences from which all comment or emotional rhetoric has been eliminated. The concentrated prose is concrete and unemotional yet is often capable of conveying great irony through understatement. The true nature of his writing, which attempted to recreate the exact physical sensations he experienced in all his life, in fact masked an aesthetic sensibility of great delicacy.

REFERENCES

1. Harry Levin, "Observations on the style of Ernest Hemingway," <https://books.google.com/books>. Front Cover, 1961.
2. Desnoyers, Megan Floyd., "Ernest Hemingway: A storyteller's Legacy", place 20011.
3. William Faulkner vs Ernest Hemingway, "As usual words fail him": 20 Great Literary Feuds, <https://www.telegraph.co.uk>> Culture>Books> Authors, 2018.
4. Charles M. Oliver, Ernest Hemingway A to Z. The Essential reference to the Life and Work, English Book, New York, 1999.
5. Chang Yoaxin, A Survey of American Literature, Nankai University Press, Tianjin, 2003.
6. Ernest Hemingway, Selected stories, Progress Publishers, Moscow, 1971.
7. Ernest Hemingway, "The Old Man and the Sea", Publishers Charles Scribner's Sons, New York City, 1952.
8. Hemingway is the Winner of Nobel Literature Prize – New York Times, NY, 1954.
9. David Wyatt, Hemingway, Style and the Art of Emotion, University of Maryland, College Park, 2017.

Էռնեստ Հեմինգուեյի անհատական ոճի առանձնահատկությունները

Ջադինյան Նինա

Ամփոփում

Հանգուցային բառեր. պատմվածք, լեզվաոճ, անօրինակ ոճ, գրական-գեղարվեստական ոճ, հուզական երանգ, միայնություն, արժանապատվություն, «այսբերգյան տեսության» սկզբունք:

Հոդվածում դիտարկվում են Էռնեստ Հեմինգուեյի անհատական ոճի մի շարք ուշագրավ կողմեր և բնորոշ առանձնահատկություններ: Նրա ոճը հստակ է, համոզիչ, կանխամտածված և նրբանկատ՝ հենված «այսբերգյան տեսություն-սկզբունքի» վրա: Հեղինակի անհատական ոճի թողած ազդեցությունը հսկայական է ժամանակակից գրականության վրա, նրա լեզուն գերծ է ավելորդ հուզական երանգից, այն հատկանշական է բազմատեսակ ոճական հնարների, պարադոքսների, «գիտակցական հոսքի» և հակասությունների առկայությամբ: Ներկայացված աշխատանքում ներառված են մի շարք հայտնի տեսաբանների կարծիք-տեսակետներ Էռնեստ Հեմինգուեյի գրական գործունեության, նրա ուրույն անհատական ոճի, ինչպես նաև հեղինակի գրչակից ընկերների պատկերացումները նրա գրողական արվեստի վերաբերյալ:

Է.Հեմինգուեյը իր պատմվածքների սյուժեն, հիմնական ասելիքը ներկայացնում է պատումի «ձայնով», խորհրդանիշերով և անձնավորումներով: Այս ոճական միջոցները միահյուսված են պատումին՝ այն ավարտուն դարձնելու միտումով, մի բան, որ, հնարավոր է, դասական չի համարվել մինչ այսպիսի գրական ոճի գործածումը: Հեմինգուեյի արձակի ոճը, ամենայն հավանականությամբ, 20-րդ դարի համաշխարհային գրականության մեջ ամենալայն ընդօրինակում գտած գրական հնարքն է: Ջանալով լինել որքան հնարավոր է օբյեկտիվ և ազնիվ, հեղինակը պարզում-հայտնաբերում է մի յուրահատուկ ոճական միջոց՝ պատկերելու մի շարք գործողություններ կարճ նախադասությունների միջոցով, որոնցում բոլոր տեսակի մեկնաբանությունները կամ հուզական խոսքը բաց է թողնված: Գրողի ստեղծագործության իրական բնույթն այն է, որ նա իր ողջ գործունեության ընթացքում փորձ է արել վերստեղծել ճշգրիտ ֆիզիկական զգացողություններ՝ իրականում քողարկելով գեղագիտական զգացողության նրբությունը:

Индивидуальные особенности стиля Эрнеста Хемингуэя

Джагинян Нина

Резюме

Ключевые слова: *рассказ, языковой стиль, непревзойденный стиль, литературно-художественный стиль, эмоциональный оттенок, одиночество, достоинство, принцип «теории айсберга»*

В статье рассматривается ряд замечательных аспектов и характерных особенностей индивидуального стиля Эрнеста Хемингуэя. Его стиль ясен, убедителен, преднамерен и тактичен, основывается на принципе эмбриональной теории. Влияние индивидуального стиля автора на современную литературу колоссальное, оно выражается характерным разнообразием стилистических приемов, парадоксов, наличием «сознательных потоков» и противоречий. В указанной работе представлен ряд отзывов и точек зрения известных теоретиков по поводу литературной деятельности и специфического индивидуального стиля Эрнеста Хемингуэя, а также разъяснения его собратьев по перу о его писательском искусстве.

Э. Хемингуэй сюжет и главный смысл своих рассказов представляет в виде «отзвука» минувших событий, символов и персонализации. Эти стилистические средства, переплетаясь с летописью исторических событий, имеют тенденцию завершенности, что не считалось классическим до использования такого литературного стиля. Стиль прозы Хемингуэя, вероятно, является наиболее широко подражаемым литературным приемом в мировой литературе 20-го века. Стараюсь быть как можно более объективным и честным, автор раскрыл и обнаружил уникальное стилистическое средство: описывать ряд действий короткими предложениями, в которых отсутствуют все виды комментариев или эмоциональных фраз. Истинная суть работ писателя заключается в том, что он на протяжении всей работы пытался воссоздать точные физические ощущения, фактически скрывая нежность эстетического чувства.