

INTRODUCTION

Twentieth Century American Fiction has seen considerable experimentation in every respect such as an art of narration, character portrayal, semantic selection and syntactic construction. Writers like Mark Twain, Stephen Crane and Ernest Hemingway tried to evolve their own style and techniques suited to their own artistic ends. Hemingway too has created his own prose style which is unique among all other writers. This is the reason why I chose Hemingway for analysis of his style. The critical response to his prose style has been remarkably uniform. He is said to have a distinctive style which is valued as a mannered one. Critics hailed his style as simple, journalistic, incantatory, repetitive and cinematographic.

I have attempted to analyse his style in one of his major works The Old Man and The Sea, as it has best exhibited his style. It is a great classic, written by Hemingway in 1952 and won the Pulitzer Prize in 1953 and the Nobel Prize for literature in 1954. The book has received much critical appreciation and recognition for the remarkable expression of his style. All these things drew my attention to this classic work running into 125 pages. My chief purpose is to analyse the text stylistically and to find out the

distinctive features of Hemingway's style. Because of its manageable length, it becomes more easy to look into almost all the aspects of the text to have a clear idea of his style. Besides what fascinated me to have this text as a subject of my stylistic enquiry is the use of language with all its variations by Hemingway.

Before analysing Hemingway's style in The Old Man and the Sea, it is necessary to have a detailed discussion on stylistics in general, Hemingway's style in general and Hemingway's style in particular (as found in The Old Man and the Sea). Therefore I have planned my writings in four chapters.

The first chapter gives a detail survey of stylistics as a discipline, different schools and approaches in stylistics, the concept of style, style markers and the methodology of stylistic analysis. This discussion further leads us to the detailed stylistic analysis of the text.

The second chapter discusses Hemingway as a novelist and his style in general. Since his life and works are interdependent, a brief account of his life and works is given. The literary features of his writings and critics' comments on Hemingway have been discussed. A study of his style in all his novels throw^s light on the formative influences on his style as a novelist. It also gives a brief

resume of critics' assessment of his style.

The third chapter works out a thorough linguistic analysis of Hemingway's style in his major work The Old Man and the Sea. The main focus here is on his style at different levels of the text. Since there is no set model of stylistic analysis as such, my analysis relies upon an eclectic theoretical model which is based on the findings of a number of practitioners like Widdowson, Leech and Short, Fowler, Halliday etc. The theory proposed by Leech and Short has been applied extensively where necessary.

The findings of Hemingway's style as evident in The Old Man and the Sea have been briefly summed up in the last chapter of conclusion.