



People's Democratic Republic of Algeria  
Ministry of Higher Education and Scientific Research  
University of Echahid Hamma Lakhdar, Eloued  
Faculty of Arts and Languages  
Department of Arts and English Language



# **The Study of Stylistic Devices in Ernest Hemingway's The Old Man and The Sea**

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**Submitted By:**

BARAIKA Mebarka

FERDJANI Amina

**Supervisor:** YUCEF Kouider

**Board of Examiners:**

**Chairman/ President:** Adel Djeribiai

Echahid Hamma Lakhder University, Eloued

**Supervisor:** Kouider Youcef

Echahid Hamma Lakhder University, Eloued

**Examiner:** Ibrahim Ghedeir M

Echahid Hamma Lakhder University, Eloued

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## **Dedication**

**F**irst of all, we praise Allah for his limitless favors, without his assistance the dissertation cannot be accomplished.

This work is respectively dedicated to our dearest parents who stand with us whenever we need their help and encouragement, whatever we did for them, we will never redeem some of their rights on us, and to our lovely brothers and sisters.

We dedicate this work to our supervisor Mr. YUCEF Kouider for his efforts in helping and supporting us all the time.

To all teachers who taught us from the beginning of our academic career till now.

We, also, dedicate this work to our beloved friends.

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FERDJANI Amina

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## **Abstract**

The present study attempts to elicit the stylistic devices in Ernest Hemingway's *The Old Man and the Sea* (1952) focusing on the lexical semantic ones; it attempts to analyze them, and investigate the writer's motives behind such use through a literary study of the corpus. The study under investigation is analytical in which stylistics and formalism were used as means of analysis. The study divided into two chapters. The former tackles the theoretical framework; it speaks about stylistics and a brief view about formalism. The later takes *The Old Man and The Sea* into analysis and tackles the most prominent lexical semantic devices. The presence of those features helped much towards understanding the writer's motives of using them.

***Keywords :*** Ernest Hemingway, formalism, lexical-semantic features, stylistics, *The Old Man and The Sea*.

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# **General Introduction**

# **1 Background of the Study**

The twentieth century was the age of change. Modernism brought novice ways of understanding the worldviews, religion, social norms, political facts and art profile. It is said that Modernism opposes all what is traditional in literature and in ways of thinking. These were the results of the repercussions of the First and Second World Wars on the people's mind and ways of thinking.

In this respect, the change of thoughts and perceptions leads to radical changes of literature; both in form and content. The style has been flourished and became simpler and less complicated. In addition, the fragmentation in the literary texts was depicted through various new techniques that characterized the period; one of them is the stream of consciousness. Due to the fragmentation of people, those who suffer from the results of the wars gave birth to very fragmented texts.

The interest towards inner thoughts of the individuals developed a new literature; the literature that is interested more in the humans' daily lives and their personal thinking over the traditional collectivism. Making it different, the American novelists and writers worked hard on the style. They developed accordingly new techniques, direct speech, indirect speech, stream of consciousness and many others, that make the modernist literature different in content and in form. One of the most significant American writers at that age is Ernest Hemingway.

He was a journalist and novelist who was born in 1899. The mixture between the two jobs did not only develop and shape the modernist style but also it helped much to give new themes, which surround the humans' individuality. Hemingway stressed in his novels themes like, neo-stoicism, nature, brutality, the persistence of desire, death and violence.

Hemingway is an important writer who sends through his style implicit messages to his readers. Through his simple style and normal themes, he was intending to spend the

characteristics of human thoughts at that age. As matter of fact, his novella *The Old Man and The Sea* is under our interest to analyze it through the lexical-semantic level.

## **2 Purpose of the Research**

As Hemingway is a prominent writer who has a distinctive style, his distinctiveness won him a Nobel Prize on his novella *The Old Man and the Sea*, which is our interest of study. Thus, the study under investigation aims at exploring the lexical-semantic devices in *The Old Man and The Sea*.

Choosing Only the Lexical-Semantic devices precise more the study, it may be confusing to tackle all the stylistic devices in the novels, which are numerous. To specify it more and make a methodological precise analysis we choose Lexical semantic level, which prove its presence in the novel.

## **3 Research Objective**

To reach out the research aims, three objectives are highlighted to go through. First, the investigating of the writer's feature of the style is at the primer focus. Second, as the study focuses on the lexical-semantic level; the features of which are needed too. Finally, as we distinguish the features of that level, the interpretations of those features will be taken into analysis.

## **4 Methodology**

The study under investigation is analytical. It goes through studying the main lexical-semantic devices that have been used by Hemingway in *The Old Man and The Sea*, analyze, and interpret them. The analysis is taken through the eyes of Stylistic approach and Formalist theory.

## **5 Research Questions**

In this paper, we attempt to answer the following questions:

- 1- What are the features of the lexical-semantic level in *The Old Man and the Sea*?
- 2- What are the possible interpretations of using these features in *The Old Man and the Sea*?

## **6 Research Structure**

The research paper is divided into two chapters. The first chapter deals with stylistic approach to literature and it focuses on the formalist theory, which suits the type of analysis. The second chapter primarily gives an account of Hemingway's style and profile. Then, it will take us into analysis where we will extract the lexical semantic features of *The Old Man and the Sea* in terms of the use of figurative language and choice of words. Lastly, we attempt to provide interpretation of these distinctive features.

# **Chapter One**

## **Lexical-Semantic Level of Analysis and Formalist Approach**

## **Introduction**

Linguistics is the academic discipline that studies language scientifically, in other words; it refers to the science, which studies the system, the rules and the principles of human language. Stylistics, as an interesting and quite significant part in this discipline, examines a certain aspect of language variation. It is concerned with the systematic analysis of language style. To determine the interconnection of stylistics and linguistics on one hand, and stylistics and literary criticism on the other hand, Stylistics uses linguistic methods, knowledge, and techniques to ease the study of style, while literary criticism attempts to explore and evaluate the style of language. Thus, the common point between linguistics and literary criticism is the style, namely; stylistics is an interdisciplinary, which relates between the scientific study of language and literary criticism. Originally, stylistics goes back to the Russian formalist movement and structuralism.

Firstly, this chapter provides an overview of the terms “style”, “stylistics”, “stylistic device”, and the essential purposes behind studying stylistics. Then, it introduces Geoffrey Leech and Mick Short approach to stylistics, the concept of literary stylistics and the criteria of determining a stylistic feature. It attempts to cover the lexical-semantic level of stylistic analysis including diction, repetition and some figures of speech.

### **1 Style, Stylistics and Stylistic Devices**

In any writing, the style of an author is the most significant feature which can be easily identified through the discipline of stylistics; in other words, stylistics is concerned with the study of different styles. In their writing, writers adopt certain stylistic and rhetorical devices for creating a powerful impact on the readers’ impression.

## **1.1 Style**

Burlak et al. demonstrate that the English word “style” is derived from the Latin word “stylos” which means an instrument for writing on waxed tablets. Later on, the Latin word came to denote metaphorically the manner of using language; writing and speaking (6).

Many scholars of different perspectives have defined style; among them, we have the one of Ghazala, who considers the style as the most debatable concept in the study of language. He defines it as a way of writing which reveals one’s choice of words, it can be lexical, syntactic, or grammatical (Literary 35).

In the most general interpretation of the word style, Leech and Short point to the meaning of the word “style”, they state that style means the way of using language by an individual in a specific situation for intended purposes (9). Moreover, the stylisticians Crystal and Davy provide another definition to the concept of style; they consider it as the choice of language habits and the accidental linguistic idiosyncrasies, which characterize one’s uniqueness (9).

## **1.2 Stylistics**

Terminologically, the word “stylistics”, as Burlak et al. said, originated from the French word “stylistique”, which represents a course of training in the domain of philological education (7).

Widdowson regards stylistics as an interdisciplinary, which links between two disciplines “linguistics” and “literary criticism”, it studies literary discourse from a linguistic orientation (3).

For Micheal Burke, stylistics is a discipline which studies and analyses texts, particularly, literary ones (1).

Furthermore, Chapman considers stylistics as the scientific study of different styles of language (11).

From another perspective, the concept has been defined as “stylistics is that part of linguistics which concentrates on variation in the use of language often but not exclusively with special attention to the most conscious and complex uses of language in literature” (Turner 7).

### **1.3 Stylistic Devices**

Many stylisticians and analysts as Geoffrey Leech, Mick Short, Hasan Ghazala and many others who have presupposed the concept of the stylistic device. Since our research is devoted to studying the stylistic devices in Ernest Hemingway's novella The Old Man and the Sea, it would be better to start by defining this concept.

The stylistic devices are some sort of language tools and techniques, which commonly used by poets and writers in literature. Those devices contribute a great deal in the novelty and uniqueness of language in a given piece of text. In this regard, Ghazala provides the definition of stylistic device according to Riffaterre saying “For Riffaterre, a stylistic device can be any linguistic feature that is unpredictable. Similarly for Jakobson, it is any linguistic feature which stands in contrast to what is normally used in everyday language” (qtd. in Ghazala, Literary 53).

As it is stated in the introduction of this chapter, stylistics is a discipline within linguistics. Obviously, any linguistic feature can be a stylistic feature and it is not necessary that any stylistic feature is a linguistic feature. From Ghazala's point of view, a stylistic device is a linguistic feature that is considered important in the analysis of language for either the reader or the analyst (Literary 53).



## **2 The Objectives of Stylistics**

Referring to the prior definitions of stylistics, the style has a profound relation with stylistics, which studies certain aspect of language variation; this language variation is mainly based on the choice of the writer. This part of this chapter will tackle the main objectives of studying stylistics. For Simpson, stylistics aims at exploring creativity in language use; that is the study of stylistics sheds the light on the creative side of the author of a piece of literature; the way he uses language, and the style the writer adopts in his/her writing (3). According to Crystal and Davy, “the aim of stylistics is to analyse language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used in every conceivable occasion, those features which are restricted to certain kinds of social context; . . . (3).”

Therefore, stylistics gives insights into the students about the varieties of language and how the choice of certain items and vocabulary affects the impression of the readers towards a text. In this respect, Ghazala points to the purpose of stylistics which is to examine and explore the meaning that might be constructed and created by the various features of the language, as well as the interconnection of those features; written or spoken, it also endeavors to look for the interrelation between language features and meaning (Varieties 16).

## **3 The Concept of Literary Stylistics**

“Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing *what* use is made in language” (Leech and Short 11). In this respect, they see stylistics as a discipline that deals with the study of style from linguistic orientation. The two stylistic analysts devote most of their concern on the

literary stylistics through which they attempt to explain the relation between aesthetic appreciation and linguistic description.

Hasan Ghazala has defined the concept of literary stylistics as “the study of literary style. Its concern is the interpretation and appreciation of literary texts in particular”(Literary49).

In relation to the function of literary stylistics, Leech and Short determine its goal of explaining how language and artistic functions are related. Here, the important questions arise in the stylistic analysis; for the linguist, he/she would ask why the writer has chosen those expressions to deliver his/her message instead of alternatives. The other question, for the critic, is how such artistic or aesthetic effect is achieved through language. In addition, they demonstrate that literary stylistics attempts to discover the author of works of doubtful attribution; in other words, it relates the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description (Leech and Short 11).

#### **4 Leech and Short Model of Stylistic Analysis**

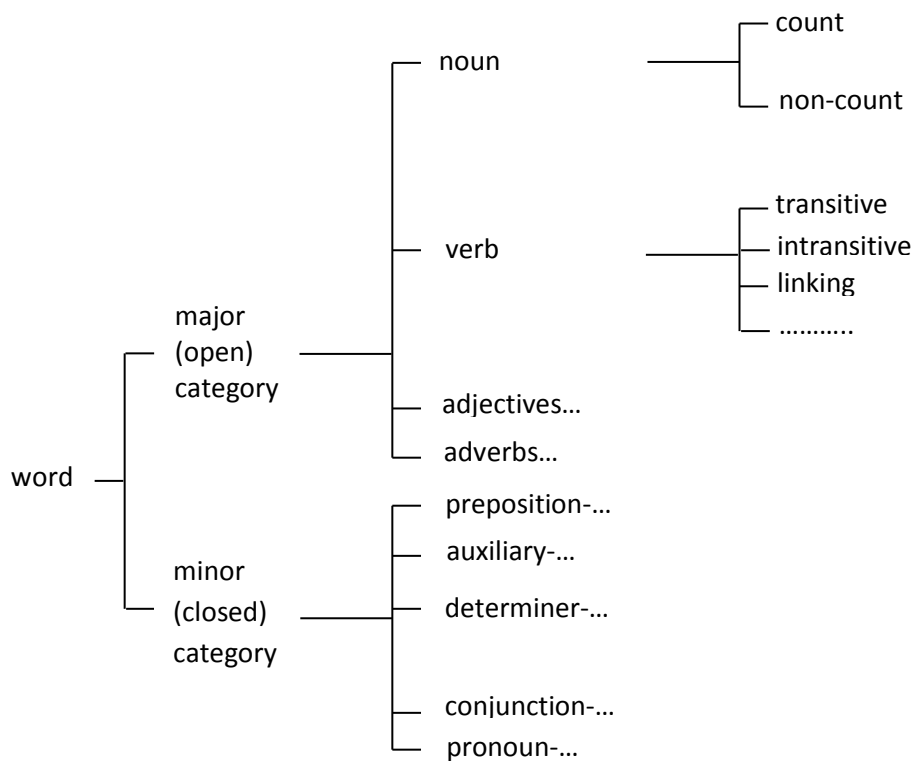
Stylistic analysis is a kind of analysis which investigates the style of an author of a given piece of text. Specifically, Crystal and Davy see that stylistic analysis plays an effective role in clarifying the sources of linguistic problems of interpretation (8). In doing the stylistic analysis, the analyst adopts several approaches including Crystal and Davy's model (1969), Galperin's model (1977) and Leech and Short's model (1981) (Al-Mi'mar 18). This chapter will tackle Leech and Short model of stylistic analysis as an example to be explained briefly.

If the style is viewed as a matter of frequency, it can be exposed to a measurement (Leech and Short 34). The scholar “Bernard Bloch” based his definition on this assumption regarding the style as a message behind the distribution of certain linguistic features and

how they are distributed and organized in different way than their normal use in language (qtd. in Leech and Short 35).

In the measuring of the style, as Leech and Short said, the stylistic analyst considers the stylistic features in relation to their frequency in the text; whether they are more frequent or less frequent according to the ordinary use of that language.

The frequency of the stylistic features can be determined by working out the number of times it occurs per  $x$ , where  $x$  is some standard measure for example; the frequency of nouns in a text counted per words not per sentence, because it would be easier to interpret the frequency per words rather per sentences. The frequency can also be expressed through the distribution's proportion of one category to the distribution of another. The second way simplified by an example as the ratio of verbs to adverbs. In such cases, the comparison of categories can only be made between those, which are directly in contrast to each other as it is mentioned in the figure below (Leech and Short 53).



**Figure 1 Style, text, and frequency (style in fiction 53)**

In the process of determining a stylistic feature, Leech and Short suggest two criteria “literary” and “linguistic”. These criteria are converged to indicate the term of “foregrounding” (Leech and Short 56). Foregrounding traced back to Prague School of Linguistics, it came to denote “an artistically motivated deviation” (Leech and Short 39).

Foregrounding has two types “qualitative” and “quantitative”; qualitative means deviation from language code itself, while quantitative is a deviation from some expected frequency. Deviation, according to Leech and Short, is the difference between the common distribution of a feature and its distribution in a given text (Leech and Short 39).

## **5 Lexical-semantic Level**

In relation to literary criticism, Abrams points to the idea that linguistics refers to the systematic study of language elements through determining the governing rules by which those elements combined and organized. Many linguistic terms and concepts employed by the critics and theorists of literature (140-141). Generally speaking, a language is the system of sounds and symbols which can be studied and described at different levels such as phonology, morphology, lexis and semantics (Yeibo 138).

### **5.1 Lexical Level**

Alo considers the lexis as an important level in the linguistic analysis which concerns the organization of language vocabulary. Lexis, as a concept, has special attributes that distinguish it from other traditional levels of linguistic study. It refers to the word-stock of a language from which writers and speakers choose to use in their writing or speech according to their purpose (qtd. in Yeibo 138).

Lexical items have an effective role in the creativity of writers’ language, its importance lies in helping them convey their intended meaning clearly and expressing their

ideas and feelings in a way that makes the readers be engaged in what they say. All these elements add beauty to the language (Yeibo 138).

The lexical level covers a huge number of items including synonyms and antonyms, collocations, proverbs, and phrasal verbs, registers, adjectives, and prepositions. Among all features of the lexical level, this part of this chapter focuses on two main features “diction” and “repetition” (Yeibo 138).

### **5.1.1 Diction**

The literary device “diction” is a distinctive tone of an author's writings; it refers to the selection of certain words or phrases that distinguish one author's writings from the writing of others. In addition to the choice of words, diction can include attitude, dialect, mood, and style of writing. Some modern writers use certain terms such as “thy” and “thee” which come back to the ancient times as Shakespeare who is known for the use of these terms (*Literary-devices.com*).

### **5.1.2 Repetition**

It is one of the rhetorical devices, which implies restating a word, a sentence, a sound, or a phrase successfully, or even with no specific posture. This device is used to attract the reader's attention to the key words in a text and to emphasize how important those words are. To beautify language, writers tend to use repetition in their writings as an effective way, though the overuse of this device affects negatively the language and the style of the writer (Manjavidze 2-3).

## **5.2 Semantic Level**

Together with phonology, morphology, and syntax, semantics, also, is an important aspect of language. Semantics is a branch under the umbrella of linguistics. In the Glossary of Literary Terms, Abrams opines that semantics is the study of meaning

that words can convey separately and their whole meaning in phrases, sentences, and any other linguistic units (142).

According to Simpson, the semantic analysis deals with the meaning of words which is considered as the most interesting among all other elements of language such as sentence structure, or lexis (7). In this level, there are many types of literary devices that affect meaning and beautify language such as figures of speech, which are one aspect of figurative language, they refer to the technique of stating something that is not literally true, they include simile, personification, symbolism, overstatement, understatement and many others. The previous listed devices will be our concern in this research.

### **5.2.1 Symbolism**

According to Abrams, Symbolism is a literary term that derived from the word “Symbol”. In a broader sense, the word symbol refers to anything, which signifies something, in this regard; we can say that all words are symbols (311).

In his definition, D’alviella stated that a symbol is a representation of a given object in a way that it does not resemble the external appearance of the object. It attempts to show the value that can be evoked through this object, the symbol should necessarily share certain features with the object to have representation; for example, a pair of scales represents the idea of justice (2).

### **5.2.2 Personification**

“The sun smiles to the earth and the stars hug the sky”

The above example is not literally true, all these characteristics are related to the human being, the sun can not actually smile, the stars cannot hug as well. In literature, this technique is called personification.

Personification, also known as prosopopoeia, is a rhetorical figure of speech which refers to the technique of giving human traits and characteristics to inanimate objects. Personification is considered as hyponym of metaphor. In some cases, the reader may be confused whether a given statement is personification or metaphor, the latter signifies an implicit comparison between two different things, which may also give human traits to non-humans (Alm-Arvius 129).

### 5.2.3 Simile

It is an explicit comparison of one thing to another; this technique implies showing the extent of similarity between two things using the expressions “like” or “as”. For instance, the phrase *as cold as ice* is a common simile; the concept of coldness is explained in terms of an actual concrete object. The word *as* shows that the trope is a simile (Thornoborrow and Wareing 78).

### 5.2.4 Overstatement

Overstatement, or as it is also known as hyperbole, is derived from the Greek word “overshooting”. A figure of speech refers to the exaggeration in language and the way of saying something deeper than its real meaning. It is usually used for ironic, humorous or sometimes for serious effect (Abrams 120).

For example: “Will all great Neptune's ocean wash this blood  
Clean from my hand? No. This my hand will rather  
The multitudinous sea incarnadine,  
Making the green one red” (Macbeth)

In the example above, there is a kind of overstatement in Macbeth's answer to the question that the water of Neptune will not clean his hand from blood, this statement has a metaphorical meaning.

### 5.2.5 Understatement

Understatement is a figure of speech, which is the opposite of overstatement. It was originated from the Greek term “meiosis”. This figure of speech represents something that seems less significant than what it is actually. This literary device has the effect of attracting the reader's attention, it is usually used by writers and speakers for the sake of mockery. Understatement is characterized by its special form which is called “litotes”. The word litotes means the emphasis of affirmative statement by denying its opposite meaning (Abrams120). An example of understatement found in Mark Twain’s *The Adventures of Huckleberry : Finn*: (Aunt Sally) “Good gracious, anybody hurt?”(Huck)

“No'm. Killed a nigger.”

Huck’s answer to Aunt Sally question indicates the idea spread at that time that black men were not considered human being; this answer implies that killing black man is not a serious issue, it is meant ironically.

### 5.3 Lexical Semantic Level

Linguistic levels of analysis are concerned with the study and investigation of the language use. These levels include: phonological level, lexical level, morphological level, syntactic and semantic ones. This part of work is devoted to introduce lexical-semantic level of analysis which is obviously composed of two different aspects of language “lexis” and “semantics”.

Starting by lexical level, Akinola and Olatipe sees “lexis as an independent level of linguistic form” (49). However, lexis can be found in any language according to Oladayo, and its components are called lexemes. Lexemes are units with lexical and deep meaning, they exist in the vocabulary of any language (Oladayo18-19). As a level of language, the main concern of lexis, as Yeibo and Akelere said, is to “elucidate how words mean and how they interact with one another meaningfully” (145).



Another interesting concept mentioned by Oladayo in this level is the lexical features. This sort of features happens when a collection of words with the same grammatical function in the use of language meets together. For example; nouns, pronouns and adjectives are all considered as some types of lexical features (19-20). An alternative definition provided by Traugott and Pratt is that lexical feature is related to choosing particular lexical items taking into account their frequency, their interrelation, and how they produce meaning in the text (qtd. in Faiz et al 330).

Moreover, lexical items are linked to each other. For the lexical relations, they refer to the different relationships between the lexemes. Among these types of relations, there are: synonyms which refer to the words that they have the same meaning, antonyms which are about words contrasting in meaning, and many others (Oladayo 28-29).

Moving to semantics, it is a broad subject which can be defined as subfield of linguistics that is concerned with the study of meaning in language starting from small linguistic unit meaning “word” to its whole meaning in larger structure: phrase, clause, and sentence. The word is the basic element in the study of meaning without which this study can never be achievable (Oladayo 42).

For Jackson, semantics is “the study of meaning. Semantics is also a branch of philosophy; but within linguistics it encompasses the meaning of words (lexical semantics) and the meaning of sentences” (59). To determine the meaning of a word, the context in which the word is involved contributes in constructing the meaning as well; as the context differs, the meaning of the word, to some extent, changes as well (Oladayo 43).

Therefore, the composite concept “lexical-semantics” which has been mentioned that is combined of “lexis” and “semantics” refers to “the study of the meaning of words in relation to the belonging context of the words and their structure within larger units of language (Oladayo 43-44). Furthermore, Saeed demonstrates that lexical-semantics

attempts to explore the meaning of given words and identify the interconnection of their meanings in language (qtd. in Oladayo 44).

Thus, lexical-semantics as a level included in the linguistic analysis links between both, lexis and semantics. Mainly, it is all about the study of words' meaning in a given work. Lexis and semantics are two practical words that they cannot be separated from each other (Akinola and Olatipe 49) .

## **6 Brief Overview to Formalism Theory**

Literary theory and literary criticism are two fundamental concepts in the study of literature. In literature, literary theory is one of the conditions that the critic should follow in evaluating work of literature. In narrowed sense, literary theory can be considered as a coherent mental framework, which involves principles, methods, and underlying assumptions that all people hold consciously or unconsciously, and the critic, particularly, relies on in the analysis and investigation of literary text, it also guides the readers to better understanding of the nature of literature (Bressler 4). Literary criticism is mainly concerned with the study, analysis, interpretation and evaluation of literary work. It attempts to formulate general methodological or aesthetic principles that lead to authentic investigation of a piece of art (Bressler 3; Golban and Ciobanu 4),

Literary criticism relies on literary theories and applies them in the study and examination of literary text in both levels structural and thematic, it also enriches individual's cognition and gives an opportunity to the critic to share his personal opinions within a group of intellectuals (Golban and Ciobanu 5). There are numerous schools that arose throughout history to represent the diverse perspectives of literary theory and criticism including Romanticism, Historicism, Formalism and many others.

According to Bertens, Formalism is a type of literary theory and analysis that emerged in Moscow and St. Petersburg around 1910s. it moved to Prague

(Czechoslovakia) in the late 1920s after being suppressed by the Soviets. Formalism developed independently until it flourished in the 1960s and became a widespread theory (24). Its leading figures were considered pivotal in the development of linguistics and literary criticism such as Roman Jakobson, Viktor Shklovsky, Boris Eichenbaum and Mikhail Bakhtin.

From its name, Formalism suggests that such theory has profoundly something to do with form. This theory, as Eagleton said, implies the formal analysis of literary text ignoring its auctorial intention and the context in which this text was written, it focuses mainly on the formal patterns and technical devices of literature. Formalists devote themselves for the study of literary form of a work rather than focusing on the analysis of its content, though they actually keep the imaginative nature of literature and the way it affects one's mind (3).

Formalists view literature as a specialized mode of writing in which language is used unconventionally. They consider literary language as a set of deviations which its function is to convey a piece of information through its formal features without referring to any external factor; that is to say, the text creates the meaning by itself but not the reader. This variety of language is characterized by the deviant usage of devices including sound, imagery, syntax and rhythm. This character forms so-called literariness which Formalists focus on in their analysis of a text (Eagleton 4). The concept of literariness termed by Roman Jakobson in 1919 which he used to denote the special attribute that differentiate literary texts from non-literary ones, moreover, he considers literariness as the object of studying literary science (Bennett 39).

The basic element that helps in making a work literary one is defamiliarization, this term was coined by the scholar Viktor Shklovsky which means to estrange the readers' perception to the familiar and renew their view and sensation to the surrounding world by

violating the conventional norms of language (Bertens 26). Then the term was developed by Jan Mukařovský to become alternatively known by “foregrounding” which is some sort of deviation of linguistic patterns that is used intentionally by poets and writers for beauty's sake (qtd. in Selden et al 36).

## **Conclusion**

At the early years of the twentieth century, stylistics emerged as a sub-discipline originated from rhetoric and formalist literary criticism; it develops throughout history until it reaches a special status and becomes an autonomous theory. The terms “style” and “stylistics” have a close connection, generally, “style” refers to the way of writing that writers adopt in order to be special and distinctive from the others' style, it can be affected by certain factors including the context and the genre. The style of an author mirrors his thoughts, feeling, and emotions towards something or somebody.

The concept of stylistics is mostly viewed as a branch within linguistics that studies and examines the way language is used through the application of linguistic theories, it concerns the analysis of style at different levels: lexical, semantic, syntactic and phonological. In analyzing style, there are a lot of scholars who devote themselves to find useful approaches that help beginners to analyze the style scientifically and systematically, among those scholars we have Geoffrey Leech, Mick Short, David Crystal, Derek Davy, and many others.

## **Chapter Two**

### **The Study of Lexical-semantic Level in Ernest Hemingway's The Old Man and the Sea**

## **Introduction**

During the previous centuries, American literature witnessed radical shifts, which caused in the emergence of different intellectual schools including romanticism, realism, naturalism, and modernism. Nowadays, the American literature occupies a great status in all over the world. Ernest Hemingway is one of the most well-known writers who contributed a great deal in the development of the American literature; his writing style attracts many voracious readers. One of his famous masterpieces is The Old Man and the Sea which will be analyzed in this chapter as a case study of this research.

Furthermore, this chapter starts by Ernest Hemingway's profile and his writing style. Then, it attempts to provide the literary analysis of the novella. The last element that will be tackled in this chapter is the analysis of some lexical-semantic features in *The Old Man and the Sea* including diction, repetition, personification, symbolism, overstatement, understatement, and simile.

### **1 Hemingway's Profile**

Ernest Miller Hemingway, as described by Carey (2), was an American novelist, short story writer, angler, journalist, Noble Prize winner, and war correspondent who was born on July 21, 1899, in Oak Park Illinois. He grew upon an orthodox middle-class family. He was the second of six children born to Mrs. Grace Hale Hemingway and Mr. Clarence Edmonds. At school, he was a bright student and graduated from Oak Park High School in 1921. Hemingway got married to four ladies (Mrs. Hadley Richardson, Pauline Pfeiffer and Martha Gellhorn), he divorced them all and remained only the last one "Mary Welsh". He had three sons John Hadley Nicanor, Patrick and Gregory. It is said that he committed suicide and died on July 2, 1961 (Carey 2-3).

Hemingway's writing talent manifested early, he had first experienced writing as a reporter for his high school magazine "The Trapeze" and he published a couple of stories

in the Tabula (the school's literary magazine), but they did not, unfortunately, gain any interest from the readers. He also worked as a reporter for Kansas Star and foreign correspondent for the Toronto Star (Roberts 6). Among all his works, Hemingway was known for the following short stories and novels (11):

-*A Farewell to Arms* (1929 )

-*The Short Happy Life of Francis Macomber* (1935 )

-*For Whom the Bell Tolls* (1940 )

-*The Old Man and the Sea* (1951)

## **2 Hemingway's Writing Style**

James Joyce declared that "There is much more behind Hemingway's form than people know" (qtd. in Pazos 1) describing the style of Ernest Hemingway as simple and direct one as it appears to the readers through his much use of simple sentences but there is a kind of ambiguity in the interpretation of his writing and the meaning behind it, the readers should know what is hidden between lines.

As any writer in the world, Ernest Hemingway had his own writing style that makes his writing special and unique. In most of Hemingway's works, as Roberts said, his style was characterized by the use of simple, direct and undecorated language (90). Furthermore, for Carey, Ernest Hemingway was famous for his conversational language in most of his stories that is, in some way, different from the way people speak, and he was seen as a masterful of employing dialogue in his works particularly in our case of study “The Old Man and the Sea”.

Another distinctive feature of Hemingway's style is repetitive words and phrases which indicate that Hemingway emphasizes the ideas that these words or phrases convey (Carey 27). His writing was commonly featured by concreteness, clarity and journalism-like language which reflects his real experiences in life (Xie 156). In *Playboy* publication

of Hemingway's observations collection, Hemingway's writing style is described as suggestive one which drives the reader to visualize and imagine the author's ideas so that to comprehend his writing or the reader will not either be able to get the real meaning behind one's writing (qtd. in Carey 28).

Hemingway is also known by his Iceberg theory in writing; it is sometimes called Iceberg principle. It is a special style of writing which drives the readers to the hidden ideas, themes and emotions of an author without giving much elaboration through using simple, clear and concise sentences. It is a kind of omission of details in a story or a novel so that to let the readers discover these details as well as the whole meaning of the story (qtd. in Ma and Zhang 80).

### **3 The Analysis of the Novel**

As it is seen at the beginning of this chapter, Ernest Hemingway was known for his simple and direct style. Most of his writings mirror his real experiences and interests in life on account of his working as a journalist. *The Old Man and the Sea* was his famous masterpiece, it was about an old fisherman who suffers in hunting; he stayed for three days and nights fighting the giant marlin. The novel was published in 1952 which won the Pulitzer prize for Fiction in 1953, later on, he received the Nobel Prize for literature in 1954 (Carey 4).

#### **3.1 Plot Summary**

*The Old Man and the Sea* tells a story of an old Cuban fisherman named Santiago who was unable to catch a fish for 84 days. He had only the boy Manolin who helped him during this long fishing trip but his parents unfortunately prevented him from fishing with the old man. He was very poor, most of the time he fed on tuna, and other times he has nothing to eat, but the boy did not totally abandon him; he was visiting Santiago from time to time to



take care of him. Santiago was spending his leisure either in fishing or tracing baseball news.

On the eighty-fifth day, Santiago decided to sail again wishing to catch a big fish. At the noon of this day, Santiago hooked the big marlin and tied it to the skiff. The fish was very dynamic and robustly pulled the boat due to his strong rush, he caused in cramps and bleeding on the old man's hands. His struggle to the fish took three days and nights.

On the way Santiago's sailing back to his lands, the blood of the marlin leaves a trail in the water which attracts the sharks. They devoured the marlin leaving only the skeleton to the old man. At the end of the story, Santiago returned back to his shack as other fishermen were astonished how really big the fish was (*Sparknotes*).

### **3.2 Characters**

The list of characters in the novella of *The Old Man and the Sea* includes Santiago, Manolin, Martin, Pedrico, Rogelio, the marlin, Los Galanos, and the Mako shark (Carey 05). In the character analysis of this novella, we will be focusing more on the main characters Santiago, the marlin, and Manolin.

#### **3.2.1 Santiago**

Hemingway described the hero of this novel the old man "Santiago" as "thin and gaunt with deep wrinkles in the back of his neck"( Hemingway 09). The deep wrinkles hide Santiago's facial features and his scrawny body reveals his abject poverty and tiredness, and his eyes "were the same color like the sea and were cheerful and undefeated" (Hemingway 09).

Though Santiago was a poor man, widowed and lonely, he was strong and ambitious unlike his peers. The old man does not rest until he accomplished what he aspires to, confronting different kinds of hard conditions he lived in (Carey 19).

### **3.2.2 Manolin:**

Manolin was the boy who was taught “to fish” (Hemingway 10) by Santiago. The old man does not create any relationship with others. Manolin loved the old man. This love does not stop but it lasts even after their separation. Actually, they portray friendship in its best image despite the age difference between them. Santiago’s friend “Manolin” was a lovely young boy who was fishing with Santiago for a long time without catching a fish and this leads his parents to abandon him and change to fish with another boat. Although the two companions separated, they still share love and friendship, insomuch Manolin was taking care of the old man and asking him if he needs food, water, and clothes (Carey 19-20).

### **3.2.3 The Marlin:**

Santiago sees the marlin as “bright in the sun and his head and back were dark purple, and in the sun the stripes on his sides showed white and light lavender” (Hemingway 62) for the first time. The marlin is a major character in this novella and it is a big fish sized eighteen feet that Santiago struggles throughout the entire novel and has been caught after three days of fight.

## **3.3 Themes of the novel**

There are many themes developed in the Old Man and the Sea including “the honor in struggle, defeat and death”, “love”, and “luck vs. skill”.

### **3.3.1 The honor in struggle, defeat and death**

The Old Man and the Sea talks about an old fisherman struggle to the big fish which he caught after a long journey. Even though he spent eighty four days of trials without any profit, he did not give up and decided on the eighty fifth day to sail again hoping to catch the fish he dreamed of. Santiago was really in need of help but he does not appeal anyone for help, he was confronting the challenges by himself whatever the result is. Santiago does

not accept defeat, he fights even if it costs his life. In brief, he has the honor in struggle, defeat and death (*Sparknotes*).

### **3.3.2 Love**

The theme of love is obviously developed in the *Old Man and the Sea*, love can be understood through the friendly relationship of Santiago with Manolin. They offered sacrifice to one another in all situations. In addition, it is obvious that the old fisherman gave much of his love and interest to the nature, he was really impressed by its harmony and beauty, he likes the sea, turtles, birds and fish. Moreover, Santiago's love to his wife extends even after her death, he kept her portrait as a trophy. Besides Manolin, Santiago has a friend called Pederico whom he loves and thinks of, the old man had vowed himself to give his friend the fish's head that he would catch to use as bait for hunting (Napierkowski and Stanley 200).

### **3.3.3 Luck vs. Skill**

Another theme developed in the novel is the opposition between "luck" and "skill". Luck is clearly presented at the beginning of the novel when the boy's parents describe Santiago as "Salao, which is the worst form of unlucky" (Hemingway 9). Santiago's mind starts to think and realizes that he is really unlucky especially when most of the fish's meat was devoured by the sharks. However, Santiago prefers to be skillful and exact rather than to be lucky; his choice is represented through his struggling in the battle against the fish. Finally, Santiago understands that the skills are the reason behind success, not luck (Napierkowski and Stanley 201).

## **4 Lexical-semantic Level**

### **4.1 Lexical Level**

The theoretical part of this work introduces diction as the author's choice of words that meet their needs to convey their messages and repetition as a technique of repeating

words or phrases. However, it is the aim of this part to investigate Ernest Hemingway's style in *The Old Man and the Sea* focusing on the two lexical features “diction” and “repetition”.

#### **4.1.1 Diction**

Through the reading of the novel, it seems that the author varies his choice of words for instance, there are words which have natural indication, others talk about fishing, religion and there is much employment of foreign words. Firstly, the words that are related to the nature aim to express the loneliness of the old man and how he was extremely attached to the nature as his description of the sun in the following quote «All my life and the early sun has hurt my eyes» (Hemingway 33). Another example has to do with nature is Santiago's friendly view to the wind (Hemingway 119).

In the novella, Hemingway depends, also, on a great number of technical words of fishing since the events of the novel are about a fisherman. His aim behind the use of such words is to make a better understanding of the old man's job. Two examples related to this kind of words are the following; «a skiff in the Gulf Stream, the coiled lines, the gaff, the harpoon, the sail and the mast and the sea» (Hemingway 09), and «the schools of bonito and albacore, baits, the current, the shank of the hook and fresh sardines» (Hemingway 31).

Far from fishing, Hemingway wants to give the novella religious dimensions (Napierkowski and Stanley 207). In the case of the old man, he was serious about religion and depends a lot on God in his life; he asks the God for help «God help me to have the cramp go » (Hemingway 59). Other quotes reveal that Santiago was a Christian as the following «Christ, I did not know he was so big» (Hemingway 66). The motive behind such use is to drive the readers' attention to the theme of Christianity and to show the importance of religion in individuals' life.

Furthermore, Hemingway's language style in *The Old Man and the Sea* reveals a kind of strangeness in his writing. He beautifies his language in this novella through the use of foreign words especially the Spanish ones; this is due to the fact that the hero's name "Santiago" is Spanish (Napierkowski and Stanley 207), and he uses the Spanish as the language of the characters that they are supposed to talk in real life (Xie 157). The following table shows some examples of these words:

The examples	Page number	The origin	Meaning in English
Salao	09	Spanish	Unlucky
Que Va	23, 27	Spanish	No way
La mar	30	Spanish	The sea
Brisa	61, 124	Portuguese	Breeze
Calambre	61	Spanish	Muscle cramp

**Table 1:** Examples of Foreign Words in *The Old Man and the Sea* (*cliffsnotes.com*).

It can be noticed that most of the foreign words were Spanish; this is due to the influence of the Spanish people and culture on the character of Santiago in the novel.

#### 4.1.2 Repetition

As it is mentioned previously in this chapter, Hemingway's style is characterized by the repetition of certain words and phrases. Through reading and analyzing "The Old Man and the Sea", it is quite possible to notice the extraordinary number of repeated words that exist in this novella. It is the aim of this part in the chapter to introduce some examples for this technique in the novella. This technique that Hemingway uses is intended to show the significance and contribution of the repeated words or phrases to the whole meaning and the overall structure of the novel.

#### 4.1.2.1 The repetition of the word “bird”

The word “**bird**” has been used frequently in the novella for certain purpose; it is repeated 33 times though it appears firstly at the page 14. In the following quote, Hemingway compares the life of the birds to the life of humans; for instance as we have the strong person we have the strong bird, this is mentioned in this quote « the birds have a harder life than we do except for the robber birds and the heavy strong ones» (Hemingway 30).

Another example of using the word bird is when Santiago asks the bird to not waste any opportunity in life; «“Take a good rest, small bird,” he said. “Then go in and take your chance like any man or bird or fish”» (Hemingway 55). When Manolin had left the boat, Santiago was alone and made the birds as his companions during his fishing journey; «He looked around for the bird now because he would have liked him for company. The bird was gone» (Hemingway 56).

#### 4.1.2.2 The repetition of the word “remember”

The word “**remember**” also has been repeated throughout the novella. The author aims by repeating the verb "remember" to express Santiago's nostalgia to the past. The word “remember” refers to the past events that occurred in Santiago’s early life. At his early age, Santiago was young and strong but when he gets older he becomes weaker and more tired as what happens naturally to any human being. The quotes below are some examples that involve the word “remember”.

«But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks» (Hemingway 10).

«Remember we are in September» (Hemingway 18).

«Remember, he said to himself» (Hemingway 48).

As “**remember**” was repeated, the phrase “**he thought**” was repeated as well. The two have to do with mind and memory. In the last three quotes mentioned below, there is repetition to the phrase “he thought” which indicates an action done in the character's

mind; the old man was thinking in every step he does with the fish. In this case, the author aims to show to the readers his love to fishing through the hero; « I can do nothing with him and he can do nothing with me, he thought» (Hemingway 47).

«It has more nourishment than almost any fish, he thought» (Hemingway 85).

«I have all those prayers I promised if I caught the fish, he thought» (Hemingway 115).

#### **4.1.2.3 The repetition of the word “fish”**

Another word that the author repeats in his novella is “**fish**”. As we know, the fish catch is Santiago’s main dream, so the word “fish” occupies an important part in this novella, we can illustrate that by the following quote:

«But when he put all of his efforts on, starting it well out before the fish came alongside and pulling with all his strength, the fish pulled part away over and then righted himself and swam a way. “Fish”, the old man said. Fish, you are going to have to die anyway» (Hemingway 91).

## **4.2 Semantic Level**

The Old Man and the Sea novella was, and remains an existing research and a study topic for many researchers, teachers and students. The following table presents the results of a study done on this novel; the study focused on the figurative language used in the novel. This study shows that personification, simile, overstatement and understatement are the most used figurative language in the Old Man and the Sea. In this research, we focus on analyzing symbolism, personification, simile, overstatement and understatement at the semantic level on account of their prominence in the novella.

	<b>Figurative language</b>	<b>Total number</b>	<b>Percentage</b>
<b>1.</b>	Personification	43	30%
<b>2.</b>	Simile	36	25%
<b>3.</b>	Overstatement	34	24%
<b>4.</b>	Understatement	19	14%

**Table 2 :** List of Figurative Language (Stevanus 05).

#### **4.2.1 Symbolism**

##### **4.2.1.1 Santiago**

Santiago is the hero of the Old Man and the Sea novella who encountered hard situations and devoted much of his time for experiences and trials which definitely taught him how to fight for better life and how to be strong and patient to fight for his ultimate goal. At the very beginning, Hemingway describes the character's blue eyes as being cheerful, undefeated and never lose hope to see the beautiful world that Santiago put in his mind and wants to see it someday (09). Despite his old age, suffering and fatigue, the color of his eyes has never changed and remained the same to symbolize the resoluteness and confidence of Santiago which he was characterized by (Belarbi 32).

Through reading the novella, readers may recognize that Santiago symbolizes the Christ Jesus in his suffering, humility, patience, bravery and goodness. As the Christ had unbelievers and evils against him whom he had to fight, Santiago also had fought the forces of evil like sharks and tried to prove himself to the people who do not trust his strength. Hemingway uses numbers that have religious significance of Christianity as forty days, three days and nights. This use indicates that the hero "Santiago" symbolizes the Christ (Carey 23). Each human being wants to be the victorious and never accepts defeat; this is a universal nature which all human beings born with, here, Hemingway employs the



hero to symbolize this nature so that to make the readers involve in his sayings and live the events of the novel (Sandamali K 127).

#### **4.2.1.2 Manolin**

He is Santiago's apprentice who takes care of the old man and loves him openly. The young boy did his duty toward the old man as all young people should do toward elders, the young boy considers Santiago as his loyal mentor who taught him fishing and guided him during hunting journey. He symbolizes the disciple and the pupil, who follows the Christ, loves and obeys him, and learns religion. The boy also represents youth as he reminds Santiago of himself when he was a boy like him (Sandamali K 127).

#### **4.2.1.3 The mast**

The mast of the small boat conveys a deep symbolic meaning in the novella, which Santiago ejected from the skiff and carries it on his shoulder. When he pulled the mast from the beach to put it in his small cottage, he was not able to continue walking the way home; but he rather took rest at different turns along the road and lied on the mast. In this novella, the mast is used to symbolize the cross of Jesus; Santiago's situation of dragging the mast reflects the one of the Christ when he was in the way to crucifixion pulling the cross. Hemingway talks frequently about the mast in the novella as his quote that is explained above "He started to climb again and at the top he fell and lay for some time with the mast across his shoulder. He tried to get up. But it was too difficult and he sat there with the mast on his shoulder and looked at the road" (120). Hemingway utilizes religious symbols to show to what extent religion serves people's lives (Sandamali K 127).

#### **4.2.1.4 The sea**

From its name the Old Man and the Sea, it is quite normal to find that the word "sea" is an effective key word in the novella. Almost all the important events of this novel take place in the sea, the word also can be considered as a significant symbol. In The Old

Man and the Sea, the sea represents the universe and the isolation of the old man in this universe. Although people can find the help sometimes, but other times they are totally alone. For Santiago, he was an old fisherman who got the help from a friendly little boy to prepare his boat for fishing. At the sea, things have changed taking another path for him; he was completely alone and without any help. In this respect, this novel can be considered as a good example of Naturalism in literature (Sandamali K 127).

#### **4.2.1.5 Marlin and the lions**

The marlin represents the opposed force against the main character, Santiago, in the novel. He symbolizes the ultimate opportunity that one can get in life. For the marlin himself, he was struggling throughout the novel to survive but all his tries were useless (Sandamali K 128). For Santiago's case, to catch an eighteen feet fish after many disappointing attempts is really a great chance to prove himself to the other fishermen. The lions appear few times in the novel; they came to Santiago's mind in dreams. Normally, the lion is an symbol of courage and power but the lions in Santiago's dream symbolize his lost of both strength and youth (Sandamali K 128); the following example from the novel presents how Santiago get the power through his dreaming of the lions for his unknown fishing trip "He only dreamed of places now and of the lions on the beach" (Hemingway 26).

#### **4.2.1.6 Joe Dimaddigo**

Joe Dimaddigo is a famous baseball player in the Yankees team, this character does not really appear throughout the novel and it was only mentioned by Santiago but he contributes a great deal in the novel. In the novel, Dimaddigo represents strength and the undefeated humans' desire and this is obvious in Santiago's over-thinking of him. In this case, Santiago considers the great Dimaddigo as the source of power. In addition, Joe Dimaddigo symbolizes hope in the novel; Santiago wishes that the boy will grew up in the

future to be like the great Dimaddigo and not like him as a poor fisherman living a miserable conditions (Sandamali K 127- 128).

#### **4.2.2 Personification**

According to table two, personification is the most prominent figure of speech in the *Old Man and the Sea* with 30%. It occupies a major part in the plot structure of this novella (Charyulu 307). However, the old man has personified objects and animals around him due to his loneliness. We can exemplify this figure by some quotes from the novel. Firstly, in his answer to the old man's question about whether he was still remembering his first experience at the boat or not, the boy said that the boat was shivering« feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down » ( Hemingway 12).

In the normal sense, shivering is related to the person who is afraid or feels insecure; in this case, Hemingway had personified the boat to convey its real image for the readers. Another quote which shows how the old man, Santiago, sees the sea as a female and favors' giver « But the old man always thought of her as feminine and as something that gave or withheld great favors, and if she did wild or wicked things it was because she could not help them» (Hemingway 30); actually, the sea has no specific gender unlike the human being, and it cannot give help for people. The aim of this example of personification is to make the readers of this novella have a better understanding to the kind of the relationship between the old man and the sea.

Furthermore, Santiago considers the two porpoises as brothers «“They are good”, he said. “They play and make jokes and love one another. They are our brothers like the flying fish”» (Hemingway 48), in this example, The author aims to show Santiago's positive position towards these animals. In the same page the author presents a positive attitude of the old man toward the fish by giving him humans' quality of wisdom and

describing his movements as if she was a person « He could ruin me by jumping or by a wild rush »(Hemingway 48).

In few lines, Santiago talks to his hand in a normal way, and it can be said that there is a kind of friendship between them; for example he is interested in the feeling of the cramped hand and cares about it.

« How do you feel, hand? " "

he asked the cramped hand that was almost as stiff as rigor mortis.»

« "Be patient, hand" he said." I do this for you" » (Hemingway 58-59).

The writer's purpose in the previous examples of personification is to show the strong will and determination of Santiago in reaching his goal, he talks to the fish in order to not feel boredom. Finally, the old man considers the half of the fish as human being; this is represented in his act of apologizing «" Half fish," he said."Fish that you were. I am sorry that I went too far out» (Hemingway 114), the objective behind this quote is to make the readers of the novel understand how the old man feels disappointed after his loss to the fish.

#### 4.2.3 Simile

As it is mentioned in the table above, simile appeared 36 times in the Old Man and the Sea, it ranks the second of the most prominent forms of figurative language after “personification”. This form is a kind of an explicit comparison between two things, each side of comparison can be an animal, an object, a human being. It is marked by the usage of the tools “like” and “as”. Hemingway employs simile at different positions in the novella, the quotations below are some examples of similes in the Old Man and the Sea:

«The sail was patched with flour sacks and, furled, it looked **like** the flag of permanent defeat» (Hemingway 09). In the first quote, Hemingway compares the skiff's sail to the white flag of surrender. This quote expresses the extreme poverty that Santiago

suffers from along his life. Here, the patched sail denotes that Santiago was a poor fisherman who passed many years experiencing fishing, he had a hard time as he did not catch a fish for eighty four days because fishing was the only source for him to make money. From this quote, we can understand that Hemingway attempts to say that poverty has never been a motive for surrender and defeat, despite the fact that it affects negatively individual's personality.

“ They played **like** young cats in the desk and he loved them **as** he loved the boy” (Hemingway 26); this example of simile compares the lions playing to cats playing denoting that those lions, for him, were not frightening just like the cats. It also explains Santiago's love to the lions which made him dream of them and compares it to his love to the boy. The lions take an important part in Santiago's life, they remind him of his youth, strength and optimism. This quote points to Santiago's nostalgia to his past. “The clouds over the land now rose **like** mountains and the coast was only a long green line with the gray blue hills behind it” (Hemingway 35); for this quote, the clouds are sign for rain which make fishing difficult. The author makes a comparison between the mountains and the clouds over the land, here; the clouds resemble the mountains in their big volume and height. This simile portrays the beauty of nature and the positive view to the weather which a fisher should have so that he continues his job without boredom and pessimism.

“He looked at the sky and saw the white cumulus built **like** friendly piles of ice cream and high above were the thin fathers of the cirrus against the high September sky” (Hemingway 61). This quote denotes Santiago's passion and love to the nature, the effect of weather on fishing; if the weather was fair this helps one to fish easily if not he/she may not be able to fish, and Santiago's determination to challenge the difficulties that he faces

during his fishing journey. He keeps on his goal despite all the opposing circumstances that Santiago was subjected to.

“They were each over three feet long and when they swam fast they lashed their whole bodies **like** eels” (Hemingway 90). In the case of this quote, it tells the Old Man and the Sea readers about the size and the high speed of the fish surrounding the marlin. The author compares the fish’s fast motion to the eels. At first, he describes the marlin and expresses Santiago’s state of astonishment and how he was impressed by the marlin’s big size comparing it to the small sucking fish that were swimming around him. At the end, this quote came to conclude that Santiago is about to achieve his goal of catching the marlin, the stronger and the bigger fish that he has never seen before.

“He came **like** a pig to the trough if a big had a mouth so wide that you could put your head in it” (Hemingway 110); in this example, Hemingway uses “like” to compare between the savage shark and the pig. This quote describes Santiago’s feeling of disappointment when the shark came to devour the marlin’s meat. Santiago’s gladness of achieving his goal does not last but the savage snapping of sharks to the big fish interrupted it.

#### **4.2.5 Overstatement**

Overstatement or hyperbole is widely used in *The Old Man and the Sea*. From table (2), it seems that it is used around 34 times. Hemingway’s reason of using such technique is to show Santiago’s stuck to life despite the fact that he was old; it can be illustrated by the following excerpts from the novel.

« The old man looked at him with his sun-burned, confident loving eyes » (Hemingway 13), the first quote points to the way the old man looks to the boy. It shows the lovely relationship between the old man and Manolin. It can also be noticed that

Hemingway wants the readers to understand loyalty, care and real love that one offers to the other.

The second example of overstatement talks about Santiago's deep creases and his agedness on one hand, and the confident blue eyes that indicate Santiago's ambition and optimism to a new better life on the other hand;

« The old man's head was very old though and with his eyes closed there was no life in his face » (Hemingway 18),

It implies a kind of exaggeration when the author said "there was no life", here; Hemingway does not use this phrase to be meant literally but he rather exaggerates in describing the eyes of Santiago as if they give him life. Hemingway's motive behind this is to illustrate to the readers that the strength of old man is embodied in his unchanged, confident and ambitious eyes.

«There are many good fishermen and some great ones. But there is only you» (Hemingway 23), in this example, the author attempts to drive the readers' attention to Manolin's admiration to the old man and how Santiago was as a teacher, an affectionate father, and a good example to learn from. Here, this phrase involves an overstatement when Manolin says "there is only you". Despite the fact that Santiago was a skillful fisherman, it is not necessary to be the best and the only great fisherman, there are other fishermen who are skillful like the old man. Santiago is the best fishermen for Manolin not because of his catch to the bigger fish he has ever seen but because he deserves that status to be the best one in fishing (Napierkowski and Stanley 207).

«I wish it were a dream and that I had never hooked him. I 'am sorry about it, fish. It makes everything wrong » (Hemingway 109).

In addition, in this quote, Santiago regrets about his fishing to such fish and he feels sorry for it. Exaggeration in this example is represented in Santiago's saying that his

hooked fish makes everything wrong. Despite the fact that he was an old man, lonely and without food in the middle of the sea, Santiago was fine and feels strong. Hemingway aims at this example to show the sadness and the depression that Santiago feels toward his loss to the fish.

#### **4.2.6 Understatement**

It takes 14% of the total of figures of speech that are used in the *Old Man and the Sea*. Beside symbolism, Hemingway tends to use irony which both, irony and symbolism, are considered as aspects of Hemingway's tendency to implicitness rather than explicitness. To understate an object and compare it to another, this implies depending mainly on the difference between them. Hemingway's much employment of irony adds a kind of ambiguity in his writing, it is a result of his view to life as inevitable ironic stage that an individual should live (Halliday 21-22). The following quotes are some examples of understatement.

«He watched the flying fish burst out again and again and the ineffectual movements of the bird» (Hemingway 35), for this quote, it talks about the long-winged black bird pursuit to the flying fish, these flying fish were flying from place to another for survive. Here, Hemingway describes the movements "ineffectual" which is not meant literally. Actually, the motions of the bird were effectual and really made the flying fish flee of the bird's sight. In this case, Hemingway's purpose is to show to the readers his admiration to fishing through understating the movements of the hawk at the expense of fish.

« The iridescent bubbles were beautiful. But they were the falsest thing in the sea and the old man loved to see the big sea turtles eating them» (Hemingway 36); in this example, Hemingway talks about the iridescent gelatinous bladder of Portuguese man-of-war and



compares it to bubbles. The quote above is meant ironically to show the big danger and poison that these iridescent bubbles have on the sea creatures.

«"A man is never lost at sea and it is a long island"» (Hemingway 89). In the example above, the literal meaning is not meant but there is a hidden meaning behind this quote. Hemingway wants to make the readers feel the extreme loneliness of the old man which really affects negatively his strength and makes fishing so boring; even if he doesn't lose physically at the sea, he loses mentally on account of being alone.

## **Conclusion**

Ernest Hemingway is one of the greatest American writers, His writing style is characterized by objectivity, clarity and simplicity, but at the same time, there is a kind of ambiguity, complexity, and mystery in the interpretation of his writing. Moreover, almost all of his novels are full of facts; they are inverted from real life situations due to the fact that his writing comes from his own experiences. Among all writers, Ernest Hemingway is still the man of simplicity and directness.

This chapter shed the light on the literary analysis of Hemingway's *The Old Man and the Sea* (1952) on one hand and analyzing his style in this novella at the lexical semantic level on the other hand. Through the reading of this novel, it can be noticed that the overall theme or message of this novel that Hemingway attempts to transmit to the reader is "resoluteness and will make everything possible and help anybody to achieve what he wants and aspires to"; as the case of the old man "Santiago" who was a good example. This novel is worthy of values that an individual can learn from and apply in daily life.

## **General Conclusion**

The current study aims at exploring Hemingway's style in terms of lexical-semantic features included in Ernest Hemingway's literary work The Old Man and the Sea (1952). Through an analytical method, this research attempts to examine and analyze the author's choice of such devices, their effect in creating the meaning of the novel as well as the author's motive behind this use.

Literature has been an effective way for many writers and novelists, which reveals their views, beliefs and attitudes towards certain issue adopting a particular style. The theoretical framework of this study has tackled different perspectives of defining the concepts "style" and "stylistics" pointing to the relation between the two; it also attempts to clarify the nature of a stylistic device throwing the light on the lexical semantic category of devices. Since stylistics is an important and a new discipline which paved the way to simplify the identification of authors' feature of style, this chapter has mentioned some of the scholars' views that insist on the significance of this discipline. Then it talks briefly about the literary stylistics and the approach of Leech and Short to stylistic analysis. At last, it gives a glimpse to the formalist theory, which we followed in the analysis of the novella.

The practical part started by the authorial background. It tackled Hemingway's profile and style; this writer has a unique style inspired of his work as a journalist and his massive experiences in life. The uniqueness lies in his simplicity, directness and the iceberg principle he employs in his writing. Then this chapter gives literary analysis to the novel so that to have a clear image to ease the readers' comprehension to this novel. The last element concentrates on the analysis of the most prominent lexical-semantic features that Hemingway uses artistically in The Old Man and the Sea.

Diction, repetition, symbolism, personification, simile, overstatement and understatement were extremely present in *The Old Man and the Sea*. Hemingway used this kind of devices for specific purposes. Generally, this use beautifies his style and adds clarity to his language. In a narrowed sense, Hemingway's choice of words was artistically varied so that to attract the reader's attention, enjoy reading his novel and make them live the characters' role in the novel. His motive behind using repetition was to emphasize on the ideas that the repeated words or phrases reveal and their importance in constructing the meaning. In addition, Hemingway used symbols so that to make the readers imagine the different situations of the characters that they were symbolized to. Moreover, Personification was also an effective device that was used intentionally to sympathize with the personified objects and animals. Furthermore, Simile, overstatement and understatement were used in the novel to create a beautiful picture to meaning.

Finally, this work is recommended for the students to read about Hemingway's style and enjoy reading his works to learn from, especially the ones who are interested in writing in order to improve it. It insists specifically on reading *The Old Man and the Sea*, it is rich of aesthetic and moral values. This research is also recommended for the sake of stylistic analysis, the student or the researcher can conduct his work on this novel since it is full of different categories of devices. Eventually, we hope that this work can help the students in conducting their researches.

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## الملخص

تهدف هذه الدراسة لاستخراج الأدوات الأسلوبية في رواية **الرجل العجوز و البحر** (1952) للكاتب **ارنست همنغواي** مسلطة الضوء على السمات المعجمية الدلالية وتحليلها، بالإضافة إلى تقصي دوافع الكاتب من استعمالها وذلك من خلال دراسة أدبية للرواية. تصنف هذه الدراسة أنها دراسة تحليلية، اعتمدت على كل من الأسلوبية و الشكلية كوسائل للتحليل. ولقد كانت هذه الدراسة منقسمة إلى فصلين، يتمحور الفصل الأول حول الجزء النظري للدراسة الذي يتحدث بدوره عن الأسلوبية و يقدم لنا نظرة مختصرة عن الشكلية، أما بالنسبة للفصل الثاني فيتطرق إلى تحليل رواية **الرجل العجوز و البحر** مركزا على السمات المعجمية الدلالية البارزة في تلك الرواية ولقد ساعد وجودها بشكل كبير في فهم دوافع الكاتب من استخدامها.

**الكلمات المفتاحية:** ارنست همنغواي، الشكلية، الميزات المعجمية الدلالية، الأسلوبية، **الرجل العجوز و البحر**.