



## The language and style of the novels of Hemingway

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### Abstract

There is little doubt that Hemingway's crowning achievement is *The Old Man and the Sea*. Santiago, a fisherman, tells the tale of his encounter with a massive marlin. It has been 84 days since Santiago has caught a fish, but he is not disheartened. He travels far out into the water and snags a huge marlin. After a fierce battle, Santiago finally kills the marlin and ties it to his boat, only to have to engage in an even more fierce battle with a group of terrifying big sharks on the way back. After carrying it home, the old guy collapses into bed, exhausted to the point of dreaming. Many admire him for fighting for what he believes in. Among many outstanding American writers, Hemingway is noted for his objective and concise literary style. *The Old Man and the Sea* was the final novel Hemingway ever published, and it is a perfect example of his signature style. This study intends to explore the writing style and tactics in *The Old Man and the Sea* and focuses primarily on the language style and one of the major techniques—the way to use facts in his work.

**Keywords:** Facts, Simplicity, Iceberg Theory, Hemingway, language etc.

### Introduction

*The Old Man and the Sea* is a classic example of Hemingway's characteristically straightforward and conversational, rather than literary, language. This was his signature style from his early years as a newspaper reporter and later war correspondent. The same technique that garnered him widespread praise also opened him to severe scrutiny. But Hemingway remained consistent, and that approach reaches its pinnacle in “*The Old Man and the Sea*.” The same spare manner is used to all of Hemingway's dialogue. Nothing even hints at hyperbole; everything has been reduced to its bare essentials. Aside from this, the novel features relatively little spoken exchanges. There is minimal conversation except from at the start and finish when Manolin is introduced. The following is an illustration of Hemingway's writing style. When the youngster asked the Old Man, Where are you going? he responded, Tomorrow is going to be a good day with this current. Far out to come in when the wind shifts? the youngster inquired. Please get me out of here before dawn. I'll see if I can get him to work long hours, the young man remarked. Then we can help you if you catch anything really huge.

### Language Style

#### Analyses of the Language Style

*The Old Man and the Sea* is the Hemingway piece most representative of his signature style of writing. The language used is unforced and informal, giving the impression of openness, transparency, and newness. This is due to the fact that Hemingway usually seems to pick terms that are concrete, particular, more often encountered, more Anglo-Saxon, informal, and conversational. He avoids adjectives and abstract nouns, as well as complex grammar, almost entirely. A hallmark of Hemingway's writing is concise, detailed phrases. When he writes, he uses succinct lines that are packed with the tension he feels from the world around him. Where he does not utilise a basic and short sentence, he connects the various components of the sentence in a plain and sequential method, generally linked by and. Hemingway employs speech to great effect in his effort to bring his characters to life.

### The Forming of the Language Style





How did Hemingway come to develop his own style? His own experiences are to blame. Some of the traits of his early journalistic methods include his use of short sentences and paragraphs, forceful and uplifting language, and the purposeful avoidance of magnificent adjectives. When he finished with education, he went to work for the Kansas City Star, a top-tier publication in the United States at the time. He was the paper's vivacious reporter, always upbeat and ready to grab the storey. Throughout his career as a journalist, Hemingway honed his skills at saying the most with the least words possible. He previously remarked that working as a journalist would not hurt a young writer, and would really be extremely helpful if he could throw it off at the appropriate moment since it forced him to use simpler phrases, which he finds valuable. He emphasised the need of speaking with evidence and argued against speculative writing. His descriptions are as factual and detailed as those seen in the most reliable news accounts.

### **The Influence of the Language Style**

Hemingway's writing style has had a major impact on the English language. Hemingway earned the nickname Papa Hemingway in his later years. That's because of how instrumental he was in popularising a new kind of American writing: the vernacular style. In the January 1934 edition of *The English Review*, a reviewer named Storm Jameson offered this defence of Hemingway's widespread acclaim when addressing *The Craft of the Novelist*: The popularity of Hemingway may be traced back to the author's ability to speak directly to the reader, despite the fact that he was writing for the most basic of audiences. His success, at least in English, has been mostly among academics. They've lauded his straightforwardness and ease of communication. Furthermore, the Noble Prize Committee's acclaim of Hemingway's strong style—forming mastery of the craft of writing modern fiction neatly portrayed his impact as a stylist.

### **The Writing Techniques—the Way to Use Facts**

#### **The Facts Are Selected**

The literary methods employed in *The Old Man and the Sea* are as interesting as the novel's famous linguistic style. One of the most vital ones is how to make use of evidence. The narrative's central events seem to be based on a true episode, which Hemingway describes in an essay on fishing in the Gulf Stream for the April 1936 issue of *Esquire*. The novel's approach, then, is in the manner in which it makes use of such facts as, for example, fish behaviour. In the first step, relevant information is chosen. Not so much built up in our thoughts, detail by detail, fact by fact, as driven into our head by the power and the compassion with which the author himself shares in their fictional life, this is how Hemingway's old man, boy, sea, fish, and sharks come over to the reader. He, like other realists, puts faith in natural selection. As the massive marlin breaks the surface, his tail was higher than a large scythe blade and extremely pale lavender over the dark blue ocean. By day, sargasso weed is yellowed by the sun, and while tuna appear silver when they leap from the water, they are actually blue on the back and have folds of blue on their flanks when swimming. Hemingway doesn't spend a lot of time describing them, but he picks the ones that really work. His use of them demonstrates an awareness of the dynamic interplay between hues. Intensity and compression cannot exist in the absence of selection.

#### **The Facts Are Used as a Device to Make the Fictional World Accepted**

Second, the real world is employed as a tool to validate the made-up language. This book is much than just a how-to guide on fishing and boating. The author is making an effort to draw the reader in by appealing to their love of practical knowledge, which she believes will make them more invested in the storey. Given that the facts are ultimately a method, a way of comforting our sense of everyday values, we can see how they might be used to assist us accept what the author has constructed and made more dramatic than in everyday life. Consider the author's use of colour again: The clouds above the country





now rose like mountains, and the shore was merely a long green line with the gray-blue hills behind it. The ocean had become a deep, almost purple blue. These details teach readers the method of fishing, which comes mostly from the author's own experience. Read this and you'll feel like you're actually fishing because to the author's use of vivid details, accuracy, and brevity, all of which help you learn more about the process and retain the knowledge you get. They'll feel that what the author portrays is plausible and real. Many of the details in the storey regarding fishing and the sea serve a dual purpose, as noted by Kenneth Graham: they both appeal to and ground readers in reality. This is why Hemingway said he tried to show the reader the way it was.

### **Written in Hemingway's Old Age**

Hemingway's *The Old Man and the Sea* was his final major work and was written when he was approaching old age and getting afflicted with illness. For Leslie A. Fielder, the work contains several unpleasant aspects that are the result of Hemingway's advanced age. He writes that the book's one and only problem is that the continual sensation that Hemingway is no longer producing, but rather replicating the beautiful sparse style that was once a revelation shows that Hemingway's anti-rhetoric has degenerated into yet another rhetoric, possibly our most familiar one. Nemi D'Agostino, for example, writes that the novel shows the author to be old and weary, and that it lacks the strength and beauty of the author's earlier works, yet even he cannot deny that the narrative is interesting. Agonisto notices that Hemingway's idioms have gotten increasingly formal, and that the novel's rhythm and flow have become exquisite but halted. As a result, it lacks the vitality, kindness, and clarity that characterised his earlier writing. To continue the same vein of high praise, Agostino says, the rhythm is the cadence with a luxurious and mournful fall while discussing his writing style. The language is purposefully governed by a love of linguistic enchantment, and as a result is full of intriguing and exotic words, rich sensuous imagery, highly literary phrases, bright and delicate touches. What we have here is, in a nutshell, the cadence and vocabulary of decadent poetry and prose, which, however seductive and powerful, must forever remain an artificial and lesser form, incapable of full historical and moral importance. *The Old Man and the Sea* is, within these parameters, an impressively polished piece of art, with a very linear plot and a brilliantly imagistic language.

### **Ernest Hemingway's writing style**

Hemingway's unique writing style sparked debate and commentary from literary experts. His training as a journalist and newspaper writer has likely shaped his characteristically straightforward, plain approach. He never wastes a good opportunity to throw about an adjective. In contrast to his Victorian forebears, he deftly conveys his feelings without resorting to flowery words, which deeply moved readers. In his book *Contexts and Criticism*, Harry Levin writes that Hemingway places a greater stress on nouns than any other aspect of speech. This is because nouns are the closest to the objects they describe, allowing us to link them together using conjunctions. Hemingway's works come close to following the natural progression of experience.

Hemingway is often regarded as one of the best writers of natural, believable conversation. Readers who encounter his works for the first time tend to agree that this is the proper manner for fictional characters to communicate. When his talks are dissected, however, it becomes clear that his language is not typical of everyday conversation. The dialogues stick in our minds because of Hemingway's intentional emphasis and the use of repetition. That Hemingway failed miserably at his first effort at writing a play comes as a shock. Criticism of Hemingway's writing style is quite nuanced. Before his death, Hemingway donated a series of essays describing his own writing style to the California-based Wisdom Foundation. The first instalment of the compilation was released in January 1993 by *Playboy Magazine*. Hemingway explains in the collection that he does most of his work in his head, that he doesn't begin writing until his ideas are in order in his head, that he often recites his dialogues aloud as





if they were written on paper and edits them with his ears, and that he never writes a sentence until he's sure that everyone will understand it.

Furthermore, he writes that he considers his writing to be more suggestive than direct, that the reader should use his own imagination to understand his writing, that he is constantly revising and trimming his works, that he cares for his works from the heart, that he cuts them with endless care, and that he polishes them until they appear brilliant, and that he takes great effort to write them. Further, he claims that he was able to take a concept that most authors labour over for paragraphs and offer it to the reader in a polished and concise form, a little jewel.

### Conclusion

But there's no denying that Hemingway accomplished his goal of creating a realistic scenario in the book through his laser-like focus, absence of digressions, and use of language that is both spare and pure when it needs to be. Therefore, it is believed that Hemingway has brought to contemporary writing a style consisting of the raw, ordinary language, even when discussing the most austere and of lofty sort of philosophy. Hemingway's style may be summed up in three words: lucidity, honesty, and poetry. There is truth in experimental adequacy, non-transformed historical adequacy, and transformed historical adequacy. Hemingway strove for brevity and clarity in order to convey his characters' genuine emotions and experiences, and he was adamant on embedding the text with every vital detail. Finally, poetry is born out of the author's need to find the exact correct words. Hemingway's mastery of the craft and his unique voice made him a towering presence in 20th-century American English literature.

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