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A Stylistic Analysis of For Whom the Bell Tolls

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Abstrac

The objective of this paper is to examine some stylistic features found in Ernest Hemingway's novel "For Whom the Bell Tolls", and to analyze further his specific style of writing and its special effect. This is accomplished by utilising the theories of stylistics. A modified stylistic model of Leech (1969) is used for the purposes of linguistic analysis. The following aspects will be analyzed in the paper: the accepted feature of lexis; categories of grammar; figures of speech; context and cohesion; and the writer's linguistic preference linked to the theme. It is hoped that a more specific and a general idea can be derived on the influence of stylistics on the beauty and success of the writer. In fact, this study endeavours to find out Hemingway's narative style that is extraordinary. The conclusion will be presented in the final section of the study.

Keywords: Stylistics, Leech's model(1969), Focus of analysis, For Whom the Bell Tolls

Un análisis estilístico de por quién doblan las campanas

Resumen

El objetivo de este trabajo es examinar algunas características estilísticas encontradas en la novela "Por quién doblan las campanas" de Ernest Hemingway, y analizar más a fondo su estilo específico de escritura y su efecto especial. Esto se logra utilizando las teorías de la estilística. Se utiliza un modelo estilístico modificado de Leech (1969) con fines de análisis lingüístico. Los siguientes aspectos serán analizados en el documento: la característica aceptada de lexis; categorías de gramática; figuras del lenguaje; contexto y cohesión; y la preferencia lingüística del escritor vinculada al tema. Se espera que se pueda derivar una idea más específica y general sobre la influencia de la estilística en la belleza y el éxito del escritor. De hecho, este estudio se esfuerza por descubrir el estilo ingenuo de Hemingway que es extraordinario. La conclusión se presentará en la sección final del estudio.

Palabras clave: Estilística, modelo de Leech (1969), foco de análisis, por quién doblan las campanas

Introduction

To researchers such as Simpson (2004) and Baldick (2008) Stylistics, which is a part of the general study of linguistics, is at times is also called lingua- stylistics or the study of literary texts studied from the point of view of linguistics or the study of linguistic choices in literary contexts. In the same way, literary stylistics as a term is employed to describe the field as the main focus is on both literary texts and linguistics. From one perspective, this field is called 'Linguistic Stylistics' specifically referring to a kind of stylistics which centres around the refinement of a model of linguistics which has the potential for stylistic analysis (Hassan, 2006). In like manner, Leech (1969:1) utilizes the term stylistics to allude to the 'study of the use of language in literature' and considers stylistics as a 'meeting-ground of linguistics and literary study' (ibid:2). As postulated by Cureton (1992) and Stockwell (2006), the concern of stylistics or literary stylistics is with the utilisation of language in texts from the aspect of aesthetics such as oral narratives and poetry. In essence, the analyses of stylistics makes contribution to the investigation of different varieties of literary discourse.

Based on the definitions presented above, the conclusion of this study is that the field of stylistics reconciles the two disciplines, linguistics and litera

ture. Essentially, a stylistics analysis is the application of either the procedures and understanding of linguistics to elucidate and clarify problems in literary analysis or it is the application of literary criticism in analysing language. That is the reason for the preference for scholars such as Fowler (1976) to designate analyses such as this as 'linguistic criticism' though other scholars such as Crystal (1985), Gavins and Steen (2003) and Stockwell (2006) favour 'literary linguistics' as the preferred term (see also Mugair, 2015).

As a term, 'Stylistics' initially referred to a kind of language study during the period from 1910 to 1930 through the contributions from various scholars from different schools of thought. These include contributions from Russian formalists such as Roman Jakobson, Victor Shklovskij; Roman philologists such as Charles Bally, Leo Spitzer and Czech structuralists such as Bohuslav Harvanek and Mukarovsky; British semiotists such as I. A Richards and William Empson and American new critics such as John Crowe Ransom, T.S. Eliot and Cleanth Brooks. These contributions played a major role in developing a new form of analysis and confirmed the importance of the employment of language from the aesthetic point of view in non-literary discourse.

Since the 1950s, the term stylistics has been utilized to depict crucial methods which endeavored to examine the language of literary texts with the use of analysis that is more scientific and objective compared to an analysis that is more subjective or impression-based. Thus, stylistics needs the researcher to do a classification of the range of linguistic choices that are at the disposal of the authors. These classifications may apply to a specific text or a number of texts to draw attention to idiosyncratic linguistic features. It additionally recognizes the manner by which linguistic features may be highlighted to the reader. For example, analysts may be drawn to features that are deviations from the norms that are accepted.

Then again, the term 'style' is also employed broadly in literary criticism. The term is employed in regard to the unique or specific use of language with respect to a specific text, author or period. Style demonstrates the distinction between different pieces of writing (Hassan, 2006). Nonetheless, Adejare (2013) maintains that style is an equivocal term that has various interpretations in accordance with its usage in different fields. For example, to a psychologist style is considered a type of conduct. However, to a linguist, style involves formal structures. The fundamental issue with the examination of styles is that it is fairly impressionistic. Thus, contemporary Stylistics deals with the subject of style in a more rigorous and systematic manner. This is grounded on the

premise that any concept or idea can be stated in numerous ways, and that a writer can choose how he chooses to express such ideas (consciously or unconsciously) and this choice is governed by personal taste, the genre of the prose and even what the reader demands. Hassan (2006) and Stockwell (2006) contend that such a notion is unacceptable to new criticism which is against the need to differentiate between the form and content of literary prose.

In general, a stylistic approach can be utilized to analyse both oral and written texts and this process involves the identification of linguistic features (or linguistic characteristics) of the text concerned. (Adejare,2013). This present study based on a stylistic approach emphasizes parts of speech, figures of speech and the impact of such elements on the reader. This study will apply an approach to stylistic analysis based on the notions of Leech (1969) which will support the researcher in the interpretation of the meaning which covers their potential meanings, i.e., the meanings of words that have meanings in addition, to their literal meanings in a novel being examined.

2. A Brief Introduction to Ernest Hemingway's life

The famous American author Ernest Hemingway was born on July 21, 1899 in Oak Park, Illinois. In a lifetime spanning sixty-two years, Hemingway achieved a literary reputation which is extraordinary for a writer in the twentieth century. In the course of building his literary reputation,, he also created a mythological hero-figure based on himself which drew the interests of not only his literary critics, but his writing also captivated the attention of the average reader. In a nutshell, he was nothing short of a genius in the literary firmament. Gerogiannis (2015) provides a short description about the literary life of Hemingway. He states that Hemingway started his literary career as a poet. The work entitled 'The Stories and Ten Poems' received much attention, when

it was published. Hemingway was productive as a poet and completed about eighty-eight published poems. Yet poetry, for him was more an outlet for venting his emotions rather than a serious literary craft pursuit. He was to learn from experience that poetry was not really his literary gift and that writing fiction was and so he exerted all efforts in this direction to become recognised as a fiction writer. Hemingway's style of writing was largely influenced by the style of Gertrude and Sherwood, in the sense that it laid heavy emphasis on a colloquial style and simple style of writing, which is identified by the frequent use of simple syntax, understatement, repetition and polysyndeton (Ardat, 1978).

Hemingway, after publishing the novel 'The Torrents of Spring', felt that he

reached a significant milestone in his literary career. At this point, he stopped emulating the style of the writer which inspired him earlier in his career (Sherwood) and decided to build a literary reputation of his own. Hemingway's unique literary style is reorganized universally as a key innovation of a twentieth-century literary approach. It is identified by sentence structure simplicity. The words he used are short, simple and common, and he adheres to a severe economy in the use of words and also his words have a curious freshness and vitality in them. The typical sentence he uses is a simple declarative, and he uses a couple of such sentences joined by an appropriate conjunction. He expressed his distaste for authors who use complicated and obscure words, a complicated style and an elaborated syntax. Hemingway earned a reputation as a great stylist. He was known for his short and concrete sentences, his realistic and lively dialogue and his fastidious effort to get the exact word which will convey a precise and limited truth, which have become the distinguishing features of twentieth-century fiction (Bujanova, 2013).

Hemingway has earned his reputation as one of the most significant, and influential American writers of these modern times. During his long and illustrious literary career, he has earned several awards and accolades, including the outstanding Pulitzer Prize for Literature in 1953 for 'The Old Man and the Sea', the prestigious Nobel Prize for literature in 1954, as well as the special award of Merit for Literature from the American Academy of Arts and Letters in the same year. The most important literary works of Hemingway that has gained him a formidable reputation as a top twentieth-century American novelist are; (1) *In Our Time*. (2) *The Torrents of Spring*. (3) *The Sun Also Rises*. (4) *A Farewell to Arms*. (5) *Death in the Afternoon*. (6) *Green Hills of Africa*. (7) *To Have and Have Not*. (8) *The Fifth Column*. (9) *For Whom the Bell Tolls*. (10) *Man of War: An Anthology*. (11) *Across the River and into the Trees*. (12) *The Old Man and the Sea*. (13) *A Movable Feast*. (14) *Island in the Stream* and (15) *The Short Stories*.

3. *For Whom the Bell Tolls*

For Whom the Bell Tolls is easily the most ambitious novel of Hemingway. It is the story which details what happened in the life of an American volunteer, Robert Jordan who has been tasked with blowing up a strategic bridge in the hills. In the narrative, when Robert Jordan arrives at a cave where the guerrillas are taking sanctuary, and Jordan feels that that these guerrillas are settled and that they are not keen to fight the fascists and that the idea of blowing up the bridge with explosives may compromise their own security and refuge in the hills. However,

Robert Jordan in this novel is able to find some important characters who will support him in his quest, who are Pilar, Anselmo, the gypsy women and another girl called Maria whom Robert Jordan falls in love with.

To complicate matters, Pablo one of Jordan's supporters is skeptical of Jordan's mission to blow up the bridge. In order to stop Jordan from completing his mission, Pablo steals detonators from Robert Jordan's bag, to make the act of blowing up the bridge with explosives almost impossible. Pablo throws the detonators into the stream. Even with such setbacks, Robert Jordan is determined and succeeds at blowing up the bridge and safely accomplishes his mission. When the fascists' soldiers and reinforcements arrive, they shoot at the guerrillas who are retreating. Unfortunately, Robert Jordan falls off his horse and breaks his thigh bone, because his horse is hit by a bullet. He decides not to follow the guerrillas and to stay to support the retreat of his companions. At the end, Robert Jordan lies on a slope, with his machine gun targeted at the leader of the Fascists Patrol.

In this novel, Hemingway's style reflects a break away from his earlier "bleak and bare prose" which many important critics had admired and amateur writers have tried to emulate. This book has an uneven quality. Hemingway tends to use long and complex sentences. Simpson (2010) states that 'For Whom the Bell Tolls' represents a new departure in Hemingway's stylistic approach to narrative construction. The experiment and experience gained from writing his earlier novels has taught him how to expand a story without giving up control of the prose.

4. Method

Focus of Analysis

The present investigation gives an integrative stylistic examination of the novel. It endeavors to look at the style and the language of the novel by paying particular attention to the structure of the novel and the aspects of the structure of grammar of the sentences, consequently prompting a more profound comprehension of the text. The analysis centers around the language structure, particularly the sentence structure, and the vocabulary of the novel.

With respect to the current analysis, the examination adapts Leech's meaning of stylistics in his book *A Linguistic Guide to English Poetry* (1969) what is implied is basically "the study of the use of language in literature", that is the

examination of “the general characteristics of language, and especially the English language, as a medium of literary expression”. As stated by Katie Wales in her Dictionary of Stylistics, this subject is likewise “sometimes called confusingly literary stylistics or linguistic stylistics; literary because it tends to focus on literary texts; linguistic because its models are drawn from linguistics... Because of its eclecticism”, she properly remarks, “stylistics has increasingly come to be used as a teaching tool in language and literary studies for both native and foreign speakers of English” (1989:68)

This stylistic investigation of the novel starts with a general methodology. The novel is first viewed as a totality and afterward its diverse dimensions, specifically, its lexis, cohesion, and syntactic structure are analyzed in detail. Stated another way, a text-centred approach is provided. At the same time, the researcher will attempt to indicate how the writer employs every one of those segment parts to pass on to his readers the message of his novel, in this manner fortifying what Wales advances in the following terms: “The goal of most stylistic studies is not simply to describe the FORMAL features of texts for their own sake, but in order to show their FUNCTIONAL significance for the INTERPRETATION of the text” (ibid:70).

1. Lexical features

2. Syntactic features

3. Semantic features

5. Linguistic presentation of the theme by the author

5.1. Lexical features and the according effects

5.1.1. Adjectives

A large portion of the vocabularies in the story are straightforward and not difficult to understand. In any case, clearly the writer also utilizes many convoluted and conceptual words, particularly adjectives, so as to make the intricate atmosphere in the story. For instance, when the writer portrays the cave in which the young person Robert Jordan and his companions remain for quite a while, i.e., for the entire story

, considerable amount of adjectives such as like “faint (37) ,sunless(37), smoky(38), snowy (38), unholy(38), rank, foul and tainted, haggard, perfunctory, sophisticated(40), ragged, gilt, gay-papered, desolate, musty, dank, cold...” are employed.

They can bring visual imaginary and help the depiction of the cave and what are found in it. As a matter of fact, a considerable number of these adjectives are not words that are common and it's somewhat troublesome for the reader to

comprehend them. The purpose of utilizing these vocabulary might be the writer's expectation to let the reader to have a bona fide feel of that cave and the entire society. Complex word may aid in creating this sort of feeling particularly the sentiment of violence and death.

5.1.2. Noun Phrases

Miss Maria is one primary character in the story. The writer attempts to depict her in detail utilizing some distinct noun phrases, like, "little rabbit (39), my rabbit(39), my darling(40), my sweet(40), my long lovely(40), my lovely one(40), a partner(28), the tailor(38), my help(38), my love (26, 27, 29, 31) and so on ..." In that way additional information about the lady is included and a striking figure of a supportive lady was presented. This excellent appearance of the woman can truly give a history of her sweetheartedness which is referred to later.

5.2. Syntactic features and the according effects

This novel contains different kinds of sentences, whose structure is both basic and complex. The writer utilizes not only declarative sentence but also repetition as in "And now I am happy that I did not die. I am so happy that I did not die

And you can love me?" (41)) Maria said to Robert, "That will do no harm," the woman said. "That will do less harm."(49), parallelism as in "Never has there been, we have seen three usually. Sometimes six of the chasers. Perhaps three Junkers, the big ones with the three motors, with the chasers with them. Never have we seen planes like this." (42)"I will think it over," she said. "We must start now. We are late." Then, raising her voice, "English!" she called. "Inglés! Come on! Let us go."/"Let us rest," Pilar said to Robert Jordan. "Sit down here, Maria, and let us rest." / "We should continue," Robert Jordan said. "Rest when we get there. I must see this man." (53) , inversion, fronting, ellipsis as in "Better for her to walk," Pilar said.(49), "In what day are we?" " said Robert Jordan, "Sunday."the woman said (50) , imperative as in . "Be as careful with her as you can." (49), passive voice and so on", aiming to achieve particular effect, such as to empha

size someone or something. Take the specific followings for example:

They were in the cave and the men were standing before the fire Maria was fanning. Pilar had coffee ready in a pot. She had not gone back to bed at all since she had roused Robert Jordan and now she was sitting on a stool in the smoky cave sewing the rip in one of Jordan's packs. The other pack was already sewed. The firelight lit up her face. (38.1)

1. In this place the -ing form is used by the writer to apply the idea of continuity. "Thou art very young still," she said. "You will understand." Then, to the girl, "Come, Maria. We are not talking more." (38), "Do you think they saw the horses?" Pablo asked. "Those weren't looking for horses," Robert Jordan said. (43), "Take the gypsy with you that he will know from what point you will be watching so you may be relieved. Pick a place that is safe, not too close and from where you can see well and comfortably. Stay until you are relieved." (43-44)

2. The principle of Past / present Perfect is utilized here. In the middle of the passage, the writer employs this tense to emphasize the point that the atmosphere found in the district is not stable. The purpose of the writer is to present the back-ground of the entire story in the first sentence itself. "No. Thou dost not understand. Out of this one has passed all capacity for danger." "I do not understand." (38)

3. The passive voice employed here is evidence of the writer's attitude vis-a-vis the real world and stresses the reality of the society that is cruel...and this is shown in "But I know not how. Where things were done to me I fought until I could not see.(40), "She said that nothing is done to oneself that one does not accept and that if I loved some one it would take it all away. I wished to die, you see."

This passage is quite long and complex, and here, the complexity of what is described is helpful in that it provides, and at the same time, keeps back information. The revelation that is done on a step-by-step basis makes it possible for the sentence to be coherent and closely linked. This makes it possible for the reader to be deeply impressed with the description of the situation.

5.3. Semantic features/figures of speech and the according effects

The employment of very distinguishing figures of speech in this article is recurrent and powerful. Apparently, the use of rhetorical devices here makes it possible for the description to be more realistic and impressive.

The metaphorical use of the words "fanning" and "sewing", in the above passage, is to portray the eagerness of people for a happy life, a life which is not troubled any more.

Another example of the use of metaphor is given below:

"It seemed to have degenerated in that rank, sunless air to lush Lichen or spreading moss" (62)

2. The ground in the cave is described as “lichen and moss”, which are things that are abominable. The condition of the cave can be clearly shown through that meta- phor.

The metaphor here is very clear which is compared to “quicksand”(65) . It draws a genuine image of the unfeeling city and society which is a paradise and which is also a hell. Through this the reader may comprehend why the hero of the story feels furious and decides to take his own life without any feeling of hope.

6. Conclusion

On the basis of the analysis of the stylistic features of Hemingway’s novel *For Whom the Bell Tolls*, the study presents evidence to show that the study can assist the reader in understanding the writing style of the writer more. The writer employs adjectives and phrases to give emphasis to his description; employs some sentences which are complex to accomplish specific effect; uses specific rhetorical devices, such as figures of speech, to make his story more attractive and impressive.

Besides, Hemingway's style is unique in relation to other literary writers since he uses a design of utterances which is structurally different, i.e., the idea that the way Hemingway utilizes stylistic devices to construct sentences that does not affect the comprehensibility of the utterances, and this is the principal condition in the utilization of such sort of style in writing. Stylistically, to this investigation, much relatively revolutionary, Ernest Hemingway selected a form most appropriate to verbalize his subject and ideas in an effective way.

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