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THE ROLE OF CHOICE

IN THE AUTHOR'S STYLE. CASE STUDIOS: ERNEST HEMINGWAY'S LITERARY DISCOURSE

EL PAPEL DE LA ELECCIÓN EN EL ESTILO DEL AUTOR. CASO DE ESTUDIO: DISCURSO LITERARIO DE ERNEST HEMINGWAY

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ABSTRACT

The objective of this work is to analyze the relationship between an author's linguistic choice and his literary style, mainly using the work "The Old Man and the Sea" by Ernest Hemingway as an example. Throughout the research it is pointed out how a writer's selection of linguistic options depends on the essence of the idea that he wants to express in the work. This is influenced by factors such as the author's psychology, his intellectual level, and his ability to exploit the complexities of language. Regarding Hemingway, his characteristic features are identified such as the use of simple language, short and simple phrases, but with great emotional charge, which in our opinion is due to his desire to concentrate on the action and avoid distractions. Furthermore, it is indicated how in "The Old Man and the Sea" Hemingway the author chooses minimalist linguistic variants to reflect the protagonist's existential struggle with the sea. Thus, by analyzing Hemingway's style, the article demonstrates how an author's linguistic selection is a reflection of his vision and purpose in writing; the choice of each word inevitably shapes and defines the writer's unique style.

Keywords: Style, choice, brevity, impression, lexical repetitions, metaphors.

RESUMEN

El objetivo de este trabajo es analizar la relación entre la elección lingüística de un autor y su estilo literario, utilizando principalmente la obra "El viejo y el mar" de Ernest Hemingway como ejemplo. A lo largo de la investigación se señala como la selección de opciones lingüísticas de un escritor depende de la esencia de la idea que quiere expresar en la obra. Esto está influido por factores como la psicología del autor, su nivel intelectual y su capacidad para explotar las complejidades del lenguaje. Sobre Hemingway, se identifican sus rasgos característicos como el uso de un lenguaje sencillo, frases cortas y simples, pero con gran carga emotiva lo que en nuestra opinión se debe a su deseo de concentrarse en la acción y evitar distractores. Además, se indica cómo en "El viejo y el mar" Hemingway el autor elige variantes lingüísticas minimalistas para reflejar la lucha existencial del protagonista con el mar. Así, mediante el análisis del estilo de Hemingway, el artículo demuestra cómo la selección lingüística de un autor es un reflejo de su visión y propósito al escribir; la elección de cada palabra inevitablemente moldea y define el estilo singular del escritor.

Palabras clave: Estilo, elección, brevedad, impresión, repeticiones léxicas, metáforas.

INTRODUCTION

“Literary style” pertains to the distinctive manner in which an author articulates their concepts through the use of language. This encompasses a spectrum of components, including vocabulary, sentence construction, tone, and literary devices, all of which synergically contribute to the comprehensive impression and influence of a written composition (Chatman, 1966). The examination of literary style frequently entails the scrutiny of linguistic attributes and recurrent patterns within an author's oeuvre, aiming to discern their unique voice and artistic manifestation (Holmes, 1985). Therefore, style is a subsystem of language and the use of level units of language in appropriate situations depending on the purpose of the author. The situation is the conditions created for giving the author's purpose in the text, while the condition is a phenomenon that can cover all areas of human activity.

Literary style analysis involves the study of some important characteristics such as linguistic deviation, which refers to the intentional departure from ordinary language norms. This can occur at different levels, including lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, etc. (Mansoor & Salman, 2020). On the other hand, some investigations focus on quantitative metrics associated with literary style, encompassing factors like lexical diversity, average token repetition per text, exclusivity coefficient, vocabulary concentration, and frequency distribution in both the source text and its translated counterpart. In this regard, Computational techniques have been developed to help surface style in written text, including the use of neural networks to model style, visualizing and browsing style across bodies of literature, and interactive text editors with real-time style feedback, etc. (Liou et al., 2014; Stamatatos, 2009)

Each functional style is subject to the invariant of language units it is processed in a special situation by complying with the standards of the literary language. When Galperin talks about individual style, he considers it as a rare phenomenon and characterizes it as a combination of language units, expressive means and styles for the better understanding of the reader (Galperin, 1981, p. 17). Apparently, I. Galperin first directs attention to the reader factor and addresses the resources potentially available in the balance of language. When talking about individual style, how the author uses those potential tools comes to the fore. At the same time, the reaction of the individual - the author to events and objects based on his intellectual level, psychological qualities, and life experience plays an important role. Because each person has evaluation criteria depending on the approach to events and subjects; the evaluation is based on those criteria. In connection

with them, the main linguistic aspect of the issue is related to the author's choice of language means according to the situation.

Kuznetsov notes that “Anyone who engages in verbal communication is faced with a choice in terms of function, style, pragmatics, social dimension, as well as territory (Kukhareenko, 1964, pp. 25-43). The situations people encounter in their life are very diverse. However, the correct choice of situational language means differs under the conditions mentioned above. Depending on the individual's temperament and intellectual level, words or grammatical structure are given stylistic meaning, assisting to form the pragmatics of the literary text. However, the decorative factor of the literary speech is related to the author's approach to the event and to what level he can use the language factor to give its evaluation dimensions. This is generally the case, but no matter how much the styles have in common, they are unique in the aspects mentioned.

Then, the investigation of literary styles holds notable significance as it profoundly influences how audiences perceive and interact with literary compositions. As noted by Sterman et al., (2020), it plays a pivotal role in shaping the emotional resonance, readability, and overall aesthetic allure of the writing. Research has shown that aesthetic appraisals of literary style and emotional intensity in narrative engagement are neurally dissociable, indicating that different aspects of literary style can impact readers' experiences in distinct ways (Hartung et al., 2021). Authors leverage their distinctive styles as a means to articulate their artistic vision, elicit particular emotions, and establish a discernible identity in the realm of authorship. Literary style thus emerges as an indispensable instrument for the expression of creativity and originality in written expression.

In relation to the above, we identify Ernest Hemingway as one of the most prominent figures among American writers of the 20th century, being known for his idiosyncratic writing style. His prose is distinguished by its simplicity, directness and absence of ornamental embellishments. This effort aims to delve deeper into the fundamental components of Hemingway's writing style and elucidate his collective contribution to the formation of his distinctive literary voice. So, taking this into consideration, the objective of this work was to analyze the role of choice in literary style, taking Ernest Hemingway as a case study.

MATERIALS AND METHODS

The success of any scientific research depends on the correct definition of the research method. During the study of

the choice problem in the structuring of the author's style several methods were used such as contextual analysis, comparative analysis and descriptive methods. Although E. Hemingway's work "The Old Man and the Sea" was chosen as the main target when talking about the stylistic features of lexical repetitions, but comparisons were also made with author's other works such as Garden of Eden. The attempt was made to correctly determine the scale of repetition in his works. Furthermore, the description of the processing situations of repetitions in the mentioned work serves as an essential factor when giving their scientific analysis. Contextual analysis analyzed the author's creativity and its stylistic basis in the structuring of the thought. As a result, the stylistic aspects of the structuring of the author's ideas were analyzed in detail. And it was concluded that during the structuring of the thought, the choice of words and phrases, as well as sentences, their placement in the text is the author's creativity. But how to place it, which options to prefer depended on his choice.

RESULTS AND DISCUSSION

Style as a manifestation of choice in the linguistic structuring of thought

Individual style rises to a more impressive level in the author's language, distinguishing him from others, characterized by the fact that his response to the situation corresponds to the author's intention. In each style, the characteristic types of expressive diversity of the language are expressed. From this aspect of the problem, N. Enqvist wrote that style manifests itself as an expressive correlate of text and situation (Leech, 1985). J. Leach, bringing some clarity to the problem, writes that style is the variants of language development, and its study is the study of those variants (Toner, 2020, pp. 39-58). It is the language carriers who create the variety, and even more so the creators of literary texts; their potential signs that we mentioned above produce functional units of the language in the context of using the language according to the situation.

When we say situational conditions, it means that the language units are used at a level that can be varied in the appropriate conditions. In this context, the author of the text acts as a unique style creator. The variation in the function of the language unit also acts as a factor determining the individual style. For example, A. Toner, having studied the artistic discourse of the famous British writer J. Austin, came to the conclusion that the tendency to economy and brevity is characteristic for the author's development style. As an example of this, A. Toner mentions the frequent use of elliptical constructions as a syntactic-stylistic tool in the works of C. Austin (Toner, 2020). In this

context, we will refer to E. Hemingway's work "The Old Man and the Sea".

Speaking about Hemingway's style, the American literary critic J. Stafford wrote that the style in American literature will never be the same without referring to Hemingway. The laconic language of his prose is important not only for English-language literature, but also for writers of other countries (Stafford, 1967). From this very precisely expressed opinion, we can draw the conclusion that E. Hemingway is considered as a standard of style creation in artistic prose. E. Hemingway himself noted that "my goal is to put what I see on paper in a simple and easy language". The subject of his works is what he saw in life. E. Hemingway was a participant in two world wars, a military correspondent, and a person who carried out various military tasks and ran responsible positions. The subject of his works is also related to what he saw in these times. The impression created by the events comes to the fore, that is, the author chooses the events he was influenced by as the subject of his work. At the same time, under the influence of that impression, he writes on paper in simple language, as he says. Therefore, the author communicates with the reader under the influence of those events, and Hemingway's unique style originates from this.

The fact that E. Hemingway was a military correspondent had an impact on his style since reporting requires brevity, specificity and clarity. On the one hand, this feature is in the author's own nature, and on the other hand, it is a feature that comes from his profession, and it takes place a key place in his literary creativity and style.

About the lexicon of the work "The Old Man and the Sea" it is important to highlight that it has a high vocabulary used by the author and heroes, but the role and sound are completely different. The old man talks about fate and happiness, there is nothing ironic about it. For example, his choice had been to stay in the deep dark water for out beyond all snares and traps and treacheries. His choice was to go there beyond all people. "Beyond all people in the world. Now we are joined together and have been since noon. And no one to help either one of us". The old man often thought about man's strength and belief in victory, about what a man can do and what a man can endure. Man gives news to beautiful animals and birds, not God. I want to be one of those creatures that are now swimming there at the bottom of the sea. These are words with real meaning based on life experience. Now, let's go deeper into the main stylistic features of Hemingway's artworks: his laconic and effective language.

Conciseness, brevity

A distinctive hallmark of Hemingway's literary style resides in his utilization of concise and unembellished language, employing a minimalist strategy to achieve precision and clarity in conveying meaning. Hemingway's deliberate use of simple language contributes to the creation of an immediate and authentic atmosphere within his storytelling. Another noteworthy facet of Hemingway's stylistic approach is characterized by his economy of expression. Consequently, Hemingway abstains from explicit explanations or elaborate descriptions, prompting readers to deduce deeper significance from the unarticulated aspects. By deliberately omitting details and relying on subtext, Hemingway engages readers in an active interpretation of his work, fostering an environment where they autonomously draw their own conclusions.

As we mentioned above, brevity is the main feature in E. Hemingway's creative style. This sign is observed both in the author's self-promotion and in the communication between the characters. Let's turn to an inner monologue from "The Old Man and the Sea":

"No one should be alone in their old age, he thought. But it is unavoidable. I must remember to eat the tuna before he spoils in order to keep strong. Remember, no matter how little you want to, that you must eat him in the morning. Remember, he said to himself" (Hemingway, 1952, p. 1).

In the given example, "not to leave a person alone in old age", but it is unavoidable, I must not forget to eat tuna tomorrow, I must not lose my strength, I must not forget to eat it, even if I am not hungry tomorrow morning, etc., we observe that the idea is given in a very skillful and laconic manner. Here, "old age", "not losing strength", "eating fish" and "not forgetting these things" are given in sentences that are intertwined with each other. However, the idea of such a style of expression is not a confusion, but a specific and precise style of speech. Let's look at other examples:

"I wish I had a boy" the old man said aloud. "I'm being towed by a fish and I'm the towing bitt. I could make the line fast. But then he could break it. I must hold him all I can and give him line when he must have it. Thank God he is travelling and not going down" (Hemingway, 1952, p. 10,16).

"He'll take it," the old man said aloud. "God help him to take it."

He did not take it though. He was gone and the old man felt nothing.

"He can't have gone," he said. "Christ knows he can't have gone. He's making a turn. Maybe he." (Hemingway, 1952, p. 15).

We see this feature in the external monologues of the old man. By choosing this style, the author creates a short, concrete style of expression according to his nature. E. Hemingway is very sensitive in the choice of words and their stylistic correct use. Kukhareenko (1964, p. 77) writes about this:

"As you know, for the transfer of one and the same information, the language has a number of synonymous means. The effectiveness of the message in transmitting information depends on the choice of appropriate means. As a rule, our messages contain redundant information, etc. The received information turns out to be less than the amount of units spent on her message. This means inevitable congestion of the message channel and insufficient encoding efficiency. In Hemingway, the reverse process is observed: the information contained in each (or almost each) of his messages is more than the sum of units of his transmission. Every single message in Hemingway carries not only basic, but also additional, implied information".

Repetition of grammatical units under the influence of impressions created by it, not events

In E. Hemingway's style, not all grammatical units are the same. He repeats what he considers acceptable for the expression of the impressions according to what the author wants to convey:

*"They sat on the Terrace **and** many of the fishermen made fun of the old man **and** he was not angry. Others, of the older fishermen, looked at him **and** were sad. But they did show it **and** they spoke politely about the current **and** the depths they had drifted their lines at **and** the steady good weather **and** of what they had seen. The successful fishermen of that day were already in **and** had butchered their marlin out **and** carried them laid full length across two planks, with two men staggering at the end of each plank the fish house where they waited for the ice truck to carry them to the market in Havana. Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block*

and tackle, their livers removed, their fins cut off and their hides skinned out and their flesh cut into strips for salting (Hemingway, 1952).

E Hemingway enumerates impressions of the old fisherman's bad luck in hunting, other old fishermen looking at him and feeling sad, many fishermen laughing at him. In this microtext and is repeated several times, each time the author regrets the failure of the Old Man. "And"- and "-s become functional as a carrier of the author's style. This style is not only limited to the work "The Old Man and the Sea", but also observed in his other works:

"A jetty ran out into the blue and pleasant sea, and they fished from the jetty and swam on the beach and each day helped the fishermen haul in the long net that brought the fish up onto the long sloping beach. They drank aperitifs in the cafe on the corner facing the sea and watched the sails of the mackerel fishing boats out in the Gulf of Lions... They had made love when they were half awake with the light bright outside, but the room still shadowed and then had lain together and been happy and tired and then made love again. Then they were so hungry that they did not think they would live until breakfast and now they were in the cafe eating and watching the sea and the sails and it was a new day again" (Hemingway, 1986)

This is an indication that the mentioned conjunction is more convenient in conveying the author's thought. Both the nature of the author and the method of giving the impression created by the events, these connectors can define its place more precisely. Undoubtedly, the definition is the subjective choice of the author. In this context, we made observations on the first ten pages of "The Old Man and the Sea". The conjunction "But" was repeated 34 times, and "because" 7 times. From that result, it can be concluded that in the style of E. Hemingway, not all connectives, but some of them, rather, those that correspond to the author's idiom, were chosen.

On the other hand, "with" and "was" can also be attributed to language units:

"They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden boat with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft. The box with the baits was under the stern of the skiff along with the club that was used to subdue the big fish when they were brought alongside. No one would steal from the old man

but it was better to take the sail and the heavy lines home as the dew was bad for them and, though he was quite sure no local people would steal from him, the old man thought that a gaff and a harpoon were needless temptations to leave in a boat (Hemingway, 1952).

"They walked up the road together to the old man's shack and went in through its open door. The old man leaned the mast with its wrapped sail against the wall and the boy put the box and the other gear beside it. The mast was nearly as long as the one room of the shack. The shack was made of the tough budshields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal. On the brown walls of the flattened, overlapping leaves of the sturdy fibered guano there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre. These were relics of his wife. Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean" (Hemingway, 1952).

In addition, in the style of E. Hemingway "they", the personal pronoun and the definite article "the", are also actively repeated.

"He always thought of the sea as la mar, which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her, but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as el mar which is masculine. They spoke of her as a contestant or a place or even an enemy. 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. The moon affects her as it does a woman, he thought" (Hemingway, 1952).

"Once he stood up and urinated over the side of the skiff and looked at the stars and checked his course. The line showed like a phosphorescent streak in the water straight out from his shoulders. They were moving more slowly now, and the glow of Havana was not so strong, so that he knew the current must be carrying them to the eastward. If I lose the glare of Havana we must be going more to the eastward, he thought. For if the fish's course held

*true, I must see it for many more hours. I wonder how **the** baseball came out in **the** grand leagues today, he thought. It would be wonderful to do this with a radio. Then he thought, think of it always. Think of what you are doing. You must do nothing stupid”*(Hemingway, 1952).

Personal pronouns are the referents of a proper noun. This is related to the implicitness in Hemingway's style. Their processing as lexical repetition is not related to the events themselves, but to the fact that its referent takes the leading position and becomes the carrier of events and subjects and objects. Starting from the very beginning of the lexical repetition in the author's style will make the impact of the story more effective.

Create a lexical repetition of words with text in the first paragraph of the work:

*“He was an old man who **fished** alone in a skiff in the Gulf Stream, and he had gone eighty-four **days** now without taking **a fish**. In the first forty **days** a boy had been with him. But after forty **days** without a fish the boy's parents had told him that the old man was now definitely and finally **salao**, **which** is the worst form of unlucky, and the boy had gone at their orders in another boat **which** caught three good **fish** the first week. It made the boy sad to see the old man come in each **day** with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat”* (Hemingway, 1952).

As can be seen, the first paragraph of the work “*fish*” - is characterized by the repetition of the word “fish”. This is the first introduction of the lexeme, which will be discussed as the leading tool of the developer's textual semantics. Another repeated lexeme in the mentioned microtext is “Days”. “Old man” is the third repeated throughout the entire work in the macrotext. In this way, the developer-author presents his reader with the logical beginning of events based on three factors. In my opinion, these three lexemes as key words of the work “The Old Man and the Sea” are fully covered. E. Hemingway prepares his reader for the next events by building the lexical repetition on them from the first paragraph of the work. Usually, while reading the work, the reader is very careful about the first words, the volume of the idea in the paragraph and the direction of its development. This comes from a guide to E. Hemingway, his works, or a desire to get to know the works.

Repetition of the personal pronouns at the beginning of the sentence plays the role of an implicit means of expression of the continuation of the event started at the beginning

*“It was **papa** made me leave. I am a boy, and I must obey him.”
“I know,” the old man said. “It is quite normal.”
“He hasn't much faith.”— He doesn't really believe it.*

“No,” the old man said. “But we have

*Haven't **we?**”*

“Yes,” the boy said. “Can I offer you a beer on the Terrace and then we'll take the stuff home.”

“Why not?” the old man said. “Between fishermen.”

They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry (Hemingway, 1952).

E. Hemingway's style of personal pronouns (for example: “It”, “I am”, “I know”) in front of the sentence makes the language smoother, revives the continuation of events; by transferring the emphasis to the repeated personal pronouns at the beginning of the sentences, he turns the reader into his fellow traveller.

The feature of connecting figurative words with the situation

Metaphors in literary texts have a high effect, being one of the main indicators of the writer's style. In particular, metaphors and metonymies have a more important role in this respect. It should be added that in the story “Cat in the rain” by E. Hemingway there is no metaphor, comparison and metonymy, but the story is structurally metonymic, and its smallest units are selected according to a single context, time and space continuum. The author achieved this volume through selection, repetition and contrasting of words. On the other hand, the work “The Old Man and the Sea” has a rich system of metaphors.

Metaphor, being the main stylistic tool in this work of E. Hemingway, is one of the main carriers of textual pragmatics. Let's take a look at them:

“Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.”

“Santiaoy said to him as they climbed the bank from where the skiff was hauled up. “I could go with you again — We've made some money.”

The old man had taught the boy to fish and the boy loved him.

"No", the old man said. "You're with a lucky boat.

Stay with them" (Hemingway, 1952).

"Lucky boat" is the author's metaphor. E. Hemingway creates a new expression based on words belonging to separate semantic fields. Many peoples of the world have metaphors such as successful road, successful work, etc. However, in the context of the sea, with the metaphor of the "lucky boat", he distinguishes the boat that goes out to fish and always gets good, according to its lucky sign, and creates forms of figurative expression with special value. Another example is: "The old man looked at him with his sun-burned, *confident loving eyes.*" Confident and loving eyes) is one of the main personal qualities of the Old Man. In this case, the author has created a very effective stylistic tool by expressing it in a metaphorical way.

The author's metaphors found throughout the work are valuable indicators of E Hemingway's style:

You ought to go to bed now so that you will be fresh in the morning. I will take the things back to the Terrace."

"Good night then. I will wake you in the morning."

"You're my alarm clock," the boy said."

"Age is my alarm clock," the old man said. "Why do old men wake so early? Is it to have one longer day?" (Hemingway, 1952)

In the work of E. Hemingway (The Old Man and the Sea), metonymies also act as an important stylistic tool:

"Can I go out to get **sardines** for you for tomorrow?"

"No. Go and play baseball. I can still row and Rogelio will throw the net."

"I would like to go. If I cannot fish with you. I would like to serve in some way."

"You bought me a beer," the old man said. "You are already a man."

"How old was I when you first took me in a boat?"

"Five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces (Hemingway, 1952).

He was asleep in a short time and he dreamed **of Africa** when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and he smelled the smell of Africa that the land breeze brought at morning (Hemingway, 1952).

Who can we **borrow** that from?"

"That's easy. I can always **borrow** two dollars and a half."

"I think perhaps I can too. But I try not **to borrow**. First you borrow. Then you beg"

(Hemingway, 1952).

As a matter of principle, metonymies, like metaphors, are based on the principle of transference. However, metonymic transfer is basically the transformation of one of the next words that have created semantic contact into a hybridized word by transferring the load of meaning onto the previous word. On the other hand, a new shade is formed, characterized by the semantics of the word, which is abbreviated according to the situation. Creating a contact of new words that can serve as a metonymic basis for the author's style is related to the author's intellectual level and creative imagination. E. Hemingway used a lot of metaphors, including metonymies, in "The Old Man and the Sea". Some of them are common, others are author metonymies (we can say the same about other types of metaphors). The use of a large number of author's metonymies or metaphors in the work is related to the author's unique idiom and way of thinking. However, in the style of E. Hemingway, general metonymies also seem very lively, their mixing with the situation gives them vitality. In the above examples, we see the contact base of metonymic transfers "Sardines", "borrow", "Africa".

The author feels the need for metaphors, repetitions, and the use of repeated words in different parts of the sentence, in which those units are needed for the expression of the ideas that flow inside. Those thoughts can be released only with those hearts. In this case, the author's metonymies or metaphors, repetitions with different coefficients appear in the text. In the mentioned case, the author himself appears in the verses, microtext or macrotext; it is a model for molding his style and ideas. The author and speaker can materialize their thoughts in this way.

While molding the author's ideas, he comes across various options; those options include irony, sympathy, antipathy and other factors, each of those factors has its own lexicon. The choice depends on the author's attitude to the events. For E. Hemingway, those situations require a special approach. Therefore, placing "impressions" in the appropriate molds in the style of E. Hemingway requires special creativity from the author. The result obtained from it is the author's style, that is, the author himself.

CONCLUSIONS

The study of literary style provides a profound insight into literature, fostering a heightened understanding and appreciation of authors and their contributions. Each author's unique stylistic approach serves as a reflection of their individual worldview. Through

the examination of elements such as word choice and employment of rhetorical devices, one can appreciate the literary prowess inherent in the author's craft. Furthermore, such analysis enables the contextualization of a work within its historical and literary milieu, as styles often bear the imprint of the prevailing era. This analytical endeavor facilitates an exploration of an author's evolution by comparing works across distinct periods, it not only unveils the dynamic nature of an author's expression but also enables the discernment of intertextual connections between authors sharing similar stylistic attributes, thereby aiding in the identification of influences.

Regarding the factor of choice, it is important to say that during the expression of the author's opinion, he/she comes across different options to express it. But the choice of one of them quite satisfactorily expresses the opinion based on linguistic structuring in a unique way. The author's choice depends on his/her psychological qualities, intellectual level, and creative imagination. In this way, we considered it relevant to use the style of the author to explore how is chosen the language options. In this sense, the structuring of the author's style is such a natural process that it has both linguistic and extralinguistic aspects. Systematization at the text level manifests itself during the structuring of the author's style. In this connection, E. Hemingway's style is quite symptomatic as was demonstrated in "The Old Man and the Sea".

Moreover, is important to note that the employment of dialogue holds a pivotal role in shaping Hemingway's distinctive writing style. His characters frequently engage in brief utterances or fragments that closely emulate natural speech patterns. Within these dialogues, Hemingway adeptly unveils character traits, conflicts, and latent tensions inherent in relationships. The succinctness and

authenticity characterizing his dialogic exchanges significantly contribute to the overarching realism and immediacy imbued in his narrative.

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