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Means of Artistic Expression in Ernest Hemingway's Works

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ABSTRACT

The article discusses expressive means of E.Hemingway's writing style of stories. Iceberg theory and intertextuality are studied in the writer's works as the main artistic peculiarities on the base of some of Hemingway's stories in this paper. Different similarities and peculiarities of the writer's style are analyzed among his works as well. Post-structuralist theorists Yulia Kristeva and famous literarian I.V. Arnold's some investigations of Hemingway's prose are presented in the article as well.

KEYWORDS: prose, style, Iceberg theory, expressive means, intertextuality, subtextual, prototext, reminiscence, character, allusions, generality, universality.

Hemingway's prose is clear, illustrated with few embellishments, and presented to a wide readership. The richness of this author's text lies in its clear descriptions and fiery dialogues. Because of his themes and styles, Hemingway has always been known as a writer who exhibited a "masculine" style. His time in the army, as well as his dissatisfaction with the institutions and modern conventions of his day, are believed to have prompted him to make a break with tradition. Thus he began to create more digestible literature. The fact that they create simpler texts does not mean that they do not have an effect. In addition, it should be noted that this element is very present in Hemingway, who started writing short stories. His story is believed to have a lot of photographic and cinematic aspects, as he borrowed from sources such as cuts to depict his scenes. As a writer, he decided to focus on popular themes that readers could relate to (love, loss, nature, sports, and war). Hemingway's work has been attacked by feminist groups. This is because in his work, women were often portrayed in an unpleasant way, and men found true freedom by turning away from them.

Iceberg theory

Ernest Hemingway began his life as a journalist, so his training as a literary author was established here. From the report he inherited a simple style in which he referred only to relevant elements. Although narrative direction is visible, Hemingway believed that internal motives should drive the plot to firmly support the story. From his point of view, some flaws only served to strengthen the plot, because the reader had to fill in the blanks with his own feelings.

Analyzing of Hemingway's short prose, one should not lose sight of the concept of intertextuality, since it is inherent in many of his works. The term intertextuality was introduced by the post-structuralist theorist Yulia Kristeva in 1967 to denote the general properties of texts, which are expressed in the links between them, with the help of which texts (or parts of them) can refer to each other explicitly or implicitly in many different ways.

Allocate such components of the meaning of the term intertextuality as the interaction of texts, the inclusion of one text in another, dialogue; generality, universality; multi-level; (imp) consciousness; structure formation; increment of meaning, rethinking. When studying a particular text from the point of view of intertextuality, there are two ways to analyze works: each work is considered, as it were, an arena for intertextual interactions, and, if you look at it from a different angle, it itself generates intertextuality in subsequent works.

Intertextuality is usually understood as a kind of dialogue between texts, in which the elements of the pretext (prototext) are similar to the elements of the reproducing text, and they can be seen at its different levels (lexical, stylistic, structural, content, etc.) and, in addition contribute to a better understanding of the text. Intertext - the ratio of one text to another, the dialogical interaction of texts, which ensures the transformation of meaning. According to Yu. Kristeva, "any text is built as a mosaic of citations, any text is the absorption and transformation of some other text".

I.V. Arnold defines intertextuality as "the inclusion in the text of either whole other texts with a different subject of speech, or their fragments in the form of quotations, reminiscences and allusions". But in the process of studying intertextuality, Arnold began to lean towards a broader understanding of this term, and began to consider, as part of this concept, connections between works that are not only expressed by textual verbal inclusions, but, in addition, reflect dialogue between cultures.

Arnold considers such connections; first of all, the influence of some writers or entire national literary movements on others, as well as wandering plots of fairy tales and epics, and all this is studied by literary critics.

The main types of manifestation of intertextuality in the text include quotations, allusions, aphorisms, reminiscences and parodies. In our study, we will pay special attention only to allusions and reminiscences, since some of them are the most common manifestations of intertextuality in E. Hemingway's short prose.

Reminiscence is a reference to previous literary facts, a reminder of individual works or their groups. Otherwise, reminiscence is the images of literature in literature, implicit or subtextual quotations. By its nature, reminiscence is always secondary. However, the method of reminiscence itself is always intellectual and creative, which is how it differs from ordinary copying, compilation, or, moreover, plagiarism.

The effect of reminiscence is achieved if the reader notices the similarity and draws the analogy conceived by the author. That is, the intellectual baggage of the reader and the author should be approximately the same - otherwise the text turns into a puzzle that cannot be solved without a hint.

The effect of reminiscence is achieved in different ways. Most often, references relate to a particular character, a scene from another work, or the personality of the author himself. Artistic images, the names of some literary characters, individual motifs, etc. have a reminiscent nature.

Reminiscences in the form of quotations constitute an essential variety of non-author's word. They signify either acceptance and approval by the writer of his predecessor, following him, or, on the contrary, arguing

with him and parodying a previously created text: "with all the variety of citations, different and often dissimilar" voices "are always placed in such a context that allows you to hear behind someone else's word author's (agreement or disagreement with this someone else's word).

In addition to reminiscence, there is an allusion technique. There is no exact boundary between allusion and reminiscence. The main difference, according to most literary critics, is that allusion is always conscious, and reminiscence is most often unconscious. In allusion - a clear, explicit indication of another work, and reminiscence - a memory, an echo, an echo, "an image of literature in literature."

So, an allusion is a stylistic figure containing a clear indication or a distinct allusion to some literary, historical, mythological or political fact, enshrined in textual culture or in colloquial speech.

An allusion differs from a quotation in that the elements to which the reference is contained are dispersed throughout the text and are not a complete statement. Deciphering allusions implies that the author and the reader have general knowledge, sometimes very specific. In general, allusion as a stylistic device is very informative, but in order to catch it, one must exist (or at least be well oriented) in a certain cultural environment. After all, an allusion, in fact, is a hint at known circumstances. And for representatives of another culture, the text may be completely incomprehensible.

One of the strongest stories by E. Hemingway, in which he used the technique of allusion to implement the principle of the iceberg, is "A Clean Well-lighted Place". At first glance, the story is extremely simple: two waiters talk about an old man who comes every evening to their cafe, drinks brandy and does not want to leave. From their conversation, it turns out that the old man tried to commit suicide last week, but his niece took him out of the noose. A young waiter hurries home to his wife and tries to get the old man out of the cafe. But the senior waiter explains to the young one that every evening he does not want to close the establishment, as someone really needs it. And unlike other night squashes, it's clean, tidy, and brightly lit. After that, the elderly waiter goes home and thinks that there is no fear and that a person needs nothing but light, only cleanliness and order. But if you read carefully, it is impossible not to notice that this story shows the final loss of friendship, love, and faith.

We find another allusion to the biblical theme in E. Hemingway in the title of "In Our Time" by Hemingway - an excerpt from the famous prayer for peace "Give peace in our time, oh Lord" from the "Book of Public Worship" full of bitter irony, since the stories of the collection describe the severity of the war.

Another example of the use of biblical allusions and reminiscences in the works of this author can serve as the story "The Old Man and the Sea", which has already been mentioned more than once in our work, which, at the level of an artistic idea, is closely connected with Psalm 103 of David, praising God as the Creator of heaven and earth, and all the creatures that inhabit our planet.

Thus, from the above, we can deduce that the basic principle of Ernest Hemingway's poetics is the "iceberg" principle, implemented through subtext, intertextuality and Hemingway's story writing has a two-dimensional structure - the first plan is the text itself, the subtext of the story is the second plan of the story and conceals its main inner content.

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