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ON SOME LINGUO-STYLISTIC PECULIARITIES OF  
MALE DISCOURSE IN HEMINGWAY'S "A  
FAREWELL TO ARMS"

(with the review of its Armenian translation)

*The present article aims at observing the peculiarities of male discourse in Hemingway's "A Farewell to Arms". Hemingway's prose is especially unique in its discourse peculiarities and style. Thus the use of discourse markers is a choice of style. Through different lexical and syntactical units Hemingway managed to build a pattern of images of men characters and portrayed a true man character and identity.*

*The article also reveals the equivalents of the corresponding male discourse markers in the Armenian translation done by Perch Zeytuntsyan in order to determine the function they serve in the utterance.*

**Key words:** *male discourse, succinct and direct, neutral and colloquial speech, slang words, corresponding equivalent.*

The prevailing sense of discourse is defined as "A spoken or written treatment of a subject, in which it is handled or discussed at length; a dissertation, treatise, homily, sermon, or the like." (Howarth D., 2000:24)

While previous, archaic definitions of discourse have been "process or succession of time, events, actions, etc." or "the act of understanding," discourse is most simply understood today as a sort of unit of language organized around a particular subject matter and meaning. This can be contrasted to other ways in which language has been broken down into much smaller units of analysis, such as into individual words or sentences in studies of semantics and syntax. Furthermore, as opposed to the linguistic conception of language as a generally stable, unified, abstract symbolic system, discourse denotes real manifestations of language-actual speech or writing.

In this respect Hemingway's prose is especially unique in its discourse peculiarities and style. Being a reporter, soldier, short-story writer, novelist, playwright, deep-sea fisherman, and big game hunter, Hemingway was a man whose unique mastery of the art of writing influenced the style of an entire generation of writers. That influence spread far beyond the borders of the United States and far beyond the English language. It is an influence that persists today.

Hemingway participated in the Spanish Civil War and in the World War II(1939-1945), by taking part in the D-day invasion of France. He took an active part in the military action.

His military experiences were emulated in his prose and reflected in/on the discourse of his writings.

*A Farewell to Arms*, the representative work of the Lost Generation, is the symbol of the formation of the iceberg theory, which is a term used to describe Hemingway's writing style. He compares his principle of writing to an iceberg. (Megan Floyd Desnoyers, 1992:12-14)

This principle is well presented in *A Farewell to Arms*, where much of the content has been omitted, leaving the readers to explore it through their logical thinking and imagination. According to Hemingway's explanation, a brief outline of the "iceberg theory" can be made: the so called iceberg theory, is creating a distinct image with the laconic and compendious writing, the feeling and the thought of the writer himself are included in the image to the largest extent.

Thus, the emotion is plentiful, though hidden but not exposed; the thought is profound, though deeply concealed but not obscure. On account of this, the sensibility and perceptibility of literature are combined skillfully, leaving the readers to explore the emotion and thoughts in the work through the feeling of these distinct images. The iceberg theory is also called the Principle of Omission, and so omission maybe the most important writing skill to reach the standard of iceberg principle. Hemingway's "telegraphic dialogue" and laconic narrative style are the best presentation of omission. *A Farewell to Arms*, one of the best war novels, is also illustrated as a good

example of the application of iceberg principle. Moreover, prevalence of satire throughout the novel is another useful device, which adds ironic tone toward the destructive world and war. In addition, special vocabulary and sentence patterns are possible means to follow the iceberg principle. In general, the stories in Hemingway's novels are comparatively depicted tersely but the meaning beneath needs the reader's careful exploration. It is through "iceberg principle" that Hemingway leaves unlimited room for the readers' response, and that fills his work with enormous attraction.

In his works Hemingway focused also on the individuals, particularly male characters. Hemingway is sure that all art is only done by the individual. The slang word "*hard-boiled*", used to describe characters and works of art, was a product of twentieth century warfare. To be "hard-boiled" meant to be unfeeling, callous, coldhearted, cynical, rough, obdurate, unemotional, without sentiment (Bernice Kert, 1983: 45-46). This is clearly reflected especially on the male discourse. Later to become a literary term, the word originated in American Army World War I training camps, and has been in common, colloquial usage since about 1930. Contemporary literary criticism regarded Ernest Hemingway's works as marked by his use of this style, which was typical of the era.

An unmatched introduction to Hemingway's particular skill as a writer is the beginning of *A Farewell to Arms*, certainly one of the most pregnant opening paragraphs in the

history of the modern American novel. It is packed with events and excitement, yet significantly frosty, as if unresponsive and numb, like a silent flashback dream sequence in which bygone images return, pass in review and fade away, leaving emptiness and quietude behind them. The lapidary writing approaches the highest style of poetry, vibrant with meaning and emotion, while the pace is maintained by the exclusion of any descriptive redundancy, of obtrusive punctuation, and of superfluous or narrowing emotive signs (Megan Floyd Desnoyers, 1992:62-63)

Hemingway prefers dialogues. His characters are mainly revealed through their conversation. Hemingway's language is simple, he uses understatement and omission which make the text multilayered and rich in allusion. In his writings colloquial speech predominates. Some linguists make a distinction between colloquial words and slang words. "Slang" refers to informal (and often transient) lexical items used by a specific social group, for instance teenagers, soldiers, prisoners, or surfers. Slang is not considered the same as colloquial (speech), which is informal, relaxed speech used on occasion by any speaker; this might include contractions such as *you're*, as well as colloquial words. Colloquial word is a lexical item used in informal speech; whilst the broadest sense of the term 'colloquial words' might include slang words, its narrow sense does not. Slang words are often used in colloquial speech but not all colloquial words are slang words. One method of distinguishing between a slang words and a colloquial words is

to ask whether most native speakers know the word (and use it); if they do, it is a colloquial word. However, the problem is that this is not a discrete, quantized system but a continuum. Although the majority of slang words are ephemeral and often supplanted by new ones, some gain non-slang colloquial status and even formal status (Blakemore Diane, 1992:75-78).

The translations of Hemingway's works are also mainly based on simple language in which the dominating levels of speech are everyday speech and colloquialism.

They are words and expressions which are common in everyday, unconstrained conversation rather than in formal speech. These words don't possess any vulgarisms or key meanings, they are understood by their nominative meanings. In the Armenian translation done by Perch Zeytuntsyan the effect of colloquialism is mostly preserved:

*On me* - he said and poured a small glass and pushed it toward me? (p. 169)

*Իմ հաշվին*, - սուսց նա, մի փոքրիկ բաժակ լցրեց ու մոտեցրեց ինձ: (էջ 214)

However, the effect of colloquialism has not been preserved in all cases as it is not always easy to find the corresponding colloquial word in the target language:

*Let's drop* the war.

It's very hard. There's *no place to drop it*.

*Let's drop* it anyway. (p. 19)

*Եկէք չխոսենք* պատերազմի մասին:

Դժվար է: Այսպիսի տեղում *հնարավոր չէ չխոսել*:

Համենայն դեպս, *եկէք չխոսենք*. (էջ 24)

The other group of expressions which form a part of everyday conversation are *My God, Jesus Christ, For Christ's sake, Holy Mary*. These expressions are also observed in Hemingway's male characters' speech:

*Oh, Jesus* shoot me *Christ*, shoot me, *Mamma Mia*, oh purest lovely *Mary* shoot me. (p. 41)

*O, Հիսուս*, հոգիս առ, *Քրիստոս*, հոգիս առ, *Քրիստոս*, *Mamma Mia*, ամենասուրբ *Մարիամ* հոգիս առ: (էջ 51)

*Holy Mary*, Aymo said. (p. 150)

*Հիսուս Քրիստոս*,-ասաց Այմոն: (էջ 192)

*For Christ's sweet sake* take me to some room. (p. 60)

*Ի սեր Սստծո*, տեղավորեք ինձ: (էջ 76)

The translation basically contains the corresponding components in Armenian, but sometimes they are translated as *գրողը տանի*:

*Jesus Christ*, ain't this a god damwar. (p. 26)

*Գրողը տաւնի*, այս ինչ անիծյալ պատերազմ է: (էջ 33)

It can be explained by the translator's decision to intensify the color of the exclamation in the given sentence. If it's translated as *գրողը տաւնի*, it means that the speaker is very irritated or in surprise while speaking.

The male characters are represented as the individuals who do not go deep into literary speech while conversation. Moreover, many examples have been regarded in which colloquial speech and slang prevail.

The male discourse is mainly based on slang, neutral and colloquial speech. The translations of slang mainly transfer the meaning of it, but they are not translated through slang words in Armenian:

*Get me a monkey suit* and I'll help you with the oil.

(p. 134)

*Կաշվե բաճկոն տվեք* և ես կօգնեմ: (էջ 172)

However, in some cases slang is found in Armenian as well.

*The dirty scum*, Piani said. (p. 145)

*Տաղա՛նք*, -ասաց Պիանին: (էջ 185)



The first regarded words in Hemingway's male discourse were the words which are quite much used through the context of the book. They are *damn*, *god dam*, *rotten*. These words are used both in positive and negative meanings depending on the context. The word *damn* is even not translated, because it's used to create a strong effect. The omission of this word in the translation lacks the effect of being too much used, but doesn't change the meaning of the message:

You are *awfully damn nice*. (p. 116)

Դուք շատիսզանց շատն էք. (էջ 150)

It's a *damn lie*. (p. 117)

Սուտ է. (էջ 151)

Expressions with "*goddam*" can also be observed in Hemingway's prose as much used words. Male characters use *goddamn* when they are angry, surprised, or excited. Being used as swearing, it finds its corresponding equivalent in the target language. In the Armenian translation it is mainly given as *անհոյալ*, *գրողի տարած*:

How do you like this *goddam* war? (p. 25)

Ինչ կարծիքի էք այս անհոյալ պատերազմի մասին: (էջ 32)

Jesus Christ, ain't this a *goddam* war. (p. 26)

Գրողը տանի այս ինչ անհոյալ պատերազմ է: (էջ 33)

The following examples show that the phenomenon of specifying the value of the noun *thing* occurs when translated into Armenian:

But God knows I had and lay on the bed in the room of the hospital in Milan and *all sorts of things* went through my head and finally Miss Gage came in. (p. 123)

Բայց վկա է Աստված, որ սիրահարված եմ և պառկած Միլանի հիվանդանոց իմահճակալին, և *տարբեր մտքեր* են պտտվում գլխումս, և ներս մտավ միսս Գեյջը: (էջ 158)

The red plush is really fine. *It's just the thing.* (p. 19)

Այս կարմիր թավիշը պարզապես աննման է, *իսկապան է*: (էջ 24)

As seen in these sentences values the noun *thing* largely concretized. Subsequent examples also illustrate a pattern of specificity:

He said we were all cooked but we were all right as long as we did not know it. We were all cooked. *The thing* was not to recognize it. (p. 212)

Ասաց, որ բոլորս էլ արդեն կործանված ենք, բայց քանի դեռ չգիտենք, հանգիստ ապրում ենք: Բոլորս էլ կործանված ենք: *Միակ միջոցն է* չխոստովանել: (էջ 267)

The window was open, my bed was made up with blankets and *my things* hung on the wall, the gas-mask in an oblong tin can, the steel helmet on the same peg. (p. 11)

Պատուհանը բաց էր, մահճակալը ծածկված էր բարակ վերմակով, պատից կախված էին *իմ բոլոր իրերը*, թիթեղյա տուփով հակազգազը և պողպատյա սաղավարտ: (էջ 14)

The historical period in which the story develops is also of great importance. Violence, death, indifference made people become roughen. Accordingly it had much influence on the language of the heroes. While observing male discourse there are many words and expressions found which denote swearing. These expressions found their equivalents in Armenian. This means that the effect of swearing has been preserved:

*I don't give a damn*, Rinaldi said to the table.

*To hell* with the whole business. (p. 122)

*Թքել եմ ձեզ վրա*, -ասաց Ռինալդին դիմելով սեղանին:

*Գրողի ծոցը* կորչի ամեն ինչ: (էջ 157)

*Son of a bitch* who isn't gentle. (p. 59)

*Շան որդի*, բա զգույշ չեմ: (էջ 74)

The word “*hell*” is a very popular word in English

literature. Actually it is not an English word, it has German origin. As a matter of fact, about 90 percent of the King James English is actually borrowed from Anglo-Saxon language, that is, German. The word *hell* appears in many common phrases. Expressions with *hell* though, don't possess the effect of swearing in all cases. In some sentences it denotes negative attitude, in some others it's even used to intensify the admiration or surprise:

There are no forks. *What the hell*, I said in English.  
(p. 39)

Պատասխանը չկա: *Գլուխը քարը*, - սասցի անգլերէն: (էջ 49)

Expressions with "*rotten*" are also much used. The main purpose of its usage is to show negative attitude towards something said. It has negative effect in translations, too. The word is not translated the same way in all cases, but the negative meaning is transferred. Sometimes the negative mood is created not with a single negative word, but just with a sentence which in a whole has negative meaning. The word "*rotten*", from Hemingway's point of view, is the best word to express negative attitude, disgust, loathing, hatred and displeasure:

This is a *rotten game* we play, isn't it?(p.23)

Ձեզ չի թվում, որ *կեղտոտ խաղ* ենք խաղում: (էջ 30)

How do you like this goddam war?(p.25)

*Rotten.*

I say *it's rotten*, Jesus Christ, I say *it's rotten*.

Ինչ կարծիքի եք այս անիծյալ պատերազմի մասին:

*Շատ վատ կարծիքի եմ:*

*Շատ վատ ասիք ու պրծաք*, գրողը տանի, *շատ վատ ասիք ու պրծաք*: (էջ 32)

The wine tasted of rusty metal. I handled the canteen back to Passini.

*It's rotten*, he said. (p.40)

Գինուց ժանգոտ համ էր գալիս:Տափաշիչը մեկնեցի Պասինիին:

*Զգվելի է*, - ասաց նա: (էջ 50)

Hemingway's male heroes use many foreign words and expressions in their speech. As a rule, such expressions are never translated within the text there is just a mark on them, which means that their translation is given at the end of the page or in notes.

Hemingway's male discourse is mainly based on slang, neutral and colloquial speech as they relate to things like emotional relationships, drinks, drugs, social conflicts, etc.

Hemingway's fiction, especially the speech of his men characters is rich in colloquial words, slang forms and expressions which help to create a certain informal atmosphere. In their exchange of remarks the speakers expose themselves. So dialogue is one of the most significant forms of the personage's self-characterization, which allows the author to seemingly eliminate himself from the process.

Through the repetition of different lexical and syntactical units Hemingway was able to build a pattern of images of men characters. Indeed, in many respects his men characters are regarded as the embodiment and symbol of hard-boiled literature. Through focusing on his men characters, by emphasizing their individuality and knowledge Hemingway portrayed a true man character and identity.

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*ՄԱՐԿՈՒՀԻ ՈՍԿԱՆՅԱՆ, ԱՆՆԱ ԿԱՐԱՊԵՏՅԱՆ - Արական խոսույթի լեզվաոճական առանձնահատկությունները Հեմինգուեյի «Հրաժեշտ Չենքին» վեպում - Սույն հոդվածը դիտարկում է արական խոսույթի լեզվաոճական առանձնահատկությունները Հեմինգուեյի արձակում, մասնավորապես՝ «Հրաժեշտ Չենքին» վեպում: Հոդվածում համեմատական վերլուծության են ենթարկվել արական խոսույթի ցուցիչների համարժեք թարգմանությունները Պերճ Չեյթունցյանի թարգմանության մեջ:*

*Հեմինգուեյի ստեղծագործություններում արական*

խոսույթի առանձնահատկությունները բավարար չափով ուսումնասիրված չեն, մինչդեռ արական խոսույթը նրա արձակում եզակի է իր ոճի մեջ: Ինչպես հայտնի է խոսույթային ցուցիչների ընտրությունը նաև ոճի ընտրություն է: Հետևաբար հեղինակն ինքն է ընտրում, թե ինչն է պետք շեշտել և ինչպես պետք է դա անել՝ ստեղծելով իր ուրույն ոճը: Այսպիսով տարբեր բառային ու շարահյուսական միավորների միջոցով Հեմինգուեյին հաջողվել է կերտել տղամարդու իրական կերպարն ու անհատականությունը, ինչը մեծ հաջողությամբ փոխանցվել է նրա ստեղծագործությունների թարգմանությունների մեջ:

**Հիմնաբառեր.** արական խոսույթ, իրական կերպար և անհատականություն, բառային ու շարահյուսական միավորներ, սլենգային բառեր, համարժեք թարգմանություն, համեմատական վերլուծություն:

**МАРКУИ ВОСКАНЯН, АННА КАРАПЕТЯН - О некоторых лингвостилистических особенностях мужского дискурса в романе Хемингуэя «Прощай, оружие!»** - В рамках данной статьи рассматриваются некоторые особенности мужского дискурса в романе Хемингуэя «Прощай, оружие!». В статье также делается сравнительный анализ соответствующих маркеров мужского дискурса в армянском переводе Перча Зейтунцяна для того, чтобы определить их функциональные соответствия.

Общеизвестно, что использование дискурсных



*маркеров является выбором стиля писателя. В этом смысле проза Хемингуэя особенно уникальна в своих дискурсивных особенностях и стиле. С помощью различных лексических, синтаксических и стилистических единиц Хемингуэю удалось построить яркую картину мужских образов и персонажей изображая истинный мужской характер и его индивидуальность, что и успешно было передано в переводе произведения.*

**Ключевые слова:** *мужской дискурс, синтаксические и стилистические единицы, нейтральная и разговорная речь, сленговые слова, соответствующий эквивалент, сравнительный анализ.*