

## **An Analysis of Idiosyncrasy in Ernest Hemingway's Characterization in The Selected Short Stories**

Dewi Fitriani  
Mulawarman University  
dewiftr@gmail.com

### **ABSTRACT**

This study analyzed the characterization and idiosyncrasy in Ernest Hemingway's selected short stories. The researcher chooses Ernest Hemingway's selected short stories because of its famous literary works that makes the researcher interested to know the story is about. The purpose of this study are to find out the types of characterization and the idiosyncrasy used in Ernest Hemingway's selected short stories. This study used content analysis approach by Elo and Kyngas (2007), Kirsbaum's theory of characterization and theory of stylistic and idiosyncrasy by Leech and Short (2007). Besides, the researcher also used other theories such as, Abid, Denzin & Lincoln, Miles & Huberman, Mack, et al, Reams to support the concepts. The data were collected by identifying 10 Ernest Hemingway's selected short stories that contain types of characterization and then found the idiosyncrasy in Ernest Hemingways selected short stories. The findings of this study shows Ernest Hemingway used indirect characterization to present the characters in the stories. There are 27 quotations of 10 selected short stories that shows it. The researcher also had found the idiosyncrasy through stylistic concept of Ernest Hemingway. There are structural and lexical points. The researcher found '*it was*' to stress the object pronoun and '*there*' to stress the subject that included in structural point. The researcher also found '*and*' to start the sentences, an animal to represent the main problem, and verbal irony as his figure of speech. In this study, the suggestions are directed to the students in the English Department, who are interested in the literary study, particularly of the characterization and the idiosyncrasy in the short stories. This research can be a source to support the study of literature such as characterization, the idiosyncrasy, Ernest Hemingway, and to conduct research in the same field.

**Keywords:** literature, characterization, idiosyncrasy, Ernest Hemingway.

### **INTRODUCTION**

Literature is an art branch that uses language as the instrument (Asoulin, 2016). Because literature has the relationship with language, there is no literature without language. According to Todd (1987), language is a set of signals by which we communicate. The place to provide all of the people's expressions, feeling or ideas is called literature (Meyer, 1999). Literature is split up into two primary genres, there are nonfiction and fiction. Nonfiction is a genre of literature that expresses thoughts and judgments based on fact and fiction is a genre of literature that takes an imaginary tale. Fiction has three types; poetry, drama, and prose.

Prose is the form of language which contains sentences or paragraphs that has a different structure with poetry. Poetry is a form of language which contains lines or

verses in rhythm. Short story is one of fictional prose. Short story is the simplest things of literary work. There are so many elements of short story such as theme, character, plot, setting, conflict, and also characterization. The way for an author presents the character of the literary work is called characterization. Characterization divided into two varieties, direct and indirect characterization.

In this study, the researcher wants to analyze the characterization in Ernest Hemingway's selected short stories. And also the researcher wants to know Ernest Hemingway's style when he created his literary works. It means the researcher wants to find the idiosyncrasy. Idiosyncrasy is the author's peculiar choice of words and language in writing that reflects his mind and his personality (Abid, 2008).

The researcher had fourth reasons to doing this research. There are: the author of those short stories is Ernest Hemingway, the researcher wants to know the way of Ernest Hemingway presents the characters in his selected short stories and the peculiar choice of words and language that Ernest Hemingway used, literature is important to learn for English students, and the researcher had not found a significant research about characterization and the idiosyncrasy of Ernest Hemingway in the short stories. The scope of this study is Ernest Hemingway's selected short stories.

This study is limited in two aspects, characterization and idiosyncrasy. The limitation of this work is the researcher not used all of Ernest Hemingway's short stories. According to first research question, Reams (2015) stated characterization is the style of an author present the characters in the tale. He also submitted there are two methods of characterization; direct and indirect characterization. Direct characterization is the way for an author to tell the reader what the character's personality. Indirect characterization is the way for an author indicates the reader close to the character's personality.

Kirschbaum (1962) stated there are five levels to discover the character's personality. There are speech, thoughts, an effect on others, actions and looks. According to the second research questions, it can answer with stylistic concept of Leech & Short (2007). Idiosyncrasy is the author's peculiar choice of words and language in writing that reflects his mind and his personality that indicated by prominent features (Abid, 2008). In stylistic concept, there are two ways to find the idiosyncrasy. The first is from structural which is the arrangement of the words in sentences (Leech & Short, 2007). It is included four points that the author wants to stress. There are subject, object, time, or place.

The second is about lexical. It is about the words, sentences, and language in literary works (Leech & Short, 2007). Lexical is about the words that Ernest Hemingway mostly used and also about figurative language. Figurative is the statement or phrase that not intended to be understood literally (Giora, 2003). Figurative language is a linguistic process which bears no actual meaning, so it was using certain devices called 'figure of speech.'

## METHOD

In this research, the researcher uses descriptive qualitative design study as the research design which the researcher deals with a process of data requirements, analyze the data collected and interpret the result of the analysis. The point of the characteristics of qualitative research is (1) the researcher as a key of instruments, (2) data collection technique is using triangulation, (3) the analysis in an inductive way, and (4) output the research more on meaning in general. The researcher analyzes the texts in the form of sentences, paragraphs, or dialogues. According to Pelto & Pelto (1978), they clearly stated that the researcher is the key instrument in a qualitative study.

Besides that, the selected short stories of Ernest Hemingway are the second instrument that analyzes in this study. The data is from the sentences, paragraphs, quotations and dialogues in his selected short stories. The stories are *A Clean, Well-Lighted Place*, *Snows of Kilimanjaro*, *Cat in the Rain*, *Hill Like White Elephant*, *The Short Happy Life of Francis Macomber*, *A Day's Wait*, *Mr. & Mrs. Elliot*, *A Very Short Story*, *The Old Man at the Bridge*, and *Soldier's Home*. To collect the data, the researcher conducted several steps such as takes all Ernest Hemingway short stories, chooses 10 of them, reads and understand deeply, marks the quotations that describe about the characterization and the idiosyncrasy in the selected short stories with uses stylistic concept and another theories about this study. In this study, the researcher uses content analysis such as; preparation, organizing, and reporting. To make the data is valid, the researcher uses theory triangulation and data triangulation because the researcher uses Ernest Hemingway selected short stories and uses many theories in this study.

## RESULT AND DISCUSSION

The first research question, the researcher found Ernest Hemingway's ways to present the characters was by using indirect characterization. Those are the quotations as the examples of indirect characterization.

*As she stood in the doorway **an umbrella opened behind her. It was the maid who looked after their room. "You must not get wet," she smiled, speaking Italian.*** (Cat in the Rain, 1925: pp 41-43, The Maid) (Speech & Action, Care)

*"Where did you read that? **You're such a bloody fool.**"* (The Snows of Kilimanjaro, 1936: pp 59, Harry) (Speech, Rude)

*"**Can't you let a man die as comfortably as he can without calling him names?**"* (The Snows of Kilimanjaro, 1936: pp 49, Harry) (Speech, Surrender)

*"I'd like to," Macomber said. "I'm just scared, you know."*

*"**I'll go ahead when we go in,**" Wilson said, "**with Kongoni tracking. You keep behind me and a little to one side. Chances are we'll hear him growl. If we see him we'll both shoot. Don't worry about anything. I'll keep you backed up. As a matter of fact, you know, perhaps you'd better not go. "Keep behind me and about five yards to the right and do exactly as I tell you."**"*

*(The Short Happy Life of Francis Macomber, 1936: pp 424-428: Robert Wilson) (Speech, Dictator)*

**"I wish he would go home. I never get to bed before three o'clock. What kind of hour is that to go to bed?"**

*"He stays up because he likes it."*

**"He's lonely. I'm not lonely. I have a wife waiting in bed for me. I don't want to look at him. I wish he would go home. He has no regard for those who must work."** *(A Clean, Well-Lighted Place, 1933: pp 51-53, The Young Writer) (Speech, Impatient)*

All of those quotations, Ernest Hemingway not directly tells the readers about the characteristic of the characters, but he shows the readers with their speech in each of the quotations. For example, Ernest Hemingway not tells the readers about Robert Wilson is dictator, but the readers knows it with Robert Wilson's speech that dictated Francis Macomber too much.

According to the second research questions, the researcher found the idiosyncrasy of Ernest Hemingway in two points, structural and lexical. In structural, the researcher found 'there' to stress the subject and 'it was' to stress the object. Those are the examples:

**"There were three animals altogether,"** he explained. *(Old Man at the Bridge, 1952: 57, subject)*

**"There were two goats and a cat and then there were four pairs of pigeons."** *(Old Man at the Bridge, 1952: 62, subject)*

*He did not want to have to do any courting. He did not want to tell any more lies. It wasn't worth it.* *(Soldier's Home, 1925: 118-120, object)*

*He liked the pattern. It was exciting.* *(Soldier's Home, 1925: 164-165, object)*

In lexical point, the researcher found 3 points of lexical. First is using 'and' to starts the sentences and questions, used *an animal* as the key problem in the stores, and used *verbal irony* as his figure of speech. Those are the examples:

**"And you had to leave them?"** I asked. *(Old Man at the Bridge, 1952: pp 21, The Old Man)*

**"And you have no family?"** I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank. *(Old Man at the Bridge, 1952: pp 27, The Old Man)*

**"And you really want to?"** *(Hills Like White Elephants, 1927: pp 109, Jig)*

*The American wife stood at the window looking out. Outside right under their window, a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.*

*"I'm going down and get that kitty," the American wife said. (Cat in the Rain, 1925: pp 33-36)*

*"What animals were they?" I asked.*

*"There were three animals altogether," he explained.*

*"There were two goats and a cat and then there were four pairs of pigeons."*

*"And you had to leave them?" I asked.*

*"Yes. Because of the artillery. The captain told me to go because of the artillery." (Old Man at the Bridge, 1952: pp 23-27)*

*"All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?"*

*"That was bright." (Hills Like White Elephants, 1927: pp 41-42)*

*Outside the tent, the hyena made the same strange noise that had awakened her. But she did not hear him for the beating of her heart. (The Snows of Kilimanjaro, 1936: pp 679-680)*

*"You've got your lion," Robert Wilson said to him, "and a damned fine one too." Mrs. Macomber looked at Wilson quickly. (The Short Happy Life of Francis Macomber, 1936: pp 27-29)*

*"There's nothing wrong with me. I feel fine." (Hills Like White Elephants, 1927: pp 102) (Verbal irony, understatement)*

*"You've got your lion," Robert Wilson said to him, "and a damned fine one too." Mrs. Macomber looked at Wilson quickly. (The Short Happy Life of Francis Macomber, 1936: pp 27-29) (Verbal irony, sarcasm)*

*"But I don't want you to," he said, "I don't care anything about it." (Hills Like White Elephants, 1927: 92) (Verbal irony, understatement)*

Ernest Hemingway's background career as the journalist and reporter gives him big effects in his writing style. When he was the journalist and reporter in The Kansas City Stars, he used the guide of writing called 'The Star's Copy Style.' The rules are 'use short sentences', 'use short first paragraphs', 'use vigorous English' and the last is 'be positive, not negative.' He used that rules to created his literary works. For examples are :

a. Use short sentences

- *The cat, of course, will be all right. (Old Man at the Bridge, 1952: 34)*
- *It was raining. (Cat in the Rain, 1925: 7)*
- *The waiter went away. (A Clean, Well-Lighted Place, 1933: 29)*

b. Use short first paragraphs

- *At the lake shore there was another rowboat drawn up. The two indians stood waiting. (Indian Camp, 1924: pp 1-2)*
- *The door of Henry's lunch-room opened and two men came in. They sat down at the counter. (The Killers, 1927 : pp 1-2)*

c. Use vigorous

It means the using of very forceful, vigor, and energetic words or actions in the literary works. It refers to someone or something that healthy, powerful, energetic, strong, or done with great force and energy (Badick, 2001).

- *His speech was met with **vigorous** applause. (Soldier's Home, 1925: pp 176)*
- *The old man has the **vigor and stamina** of a person half his age. (Old Man at the Bridge, 1952: pp 42)*
- *She gave a **vigorous** defense of her beliefs. (A Very Short Story, 1924: 55)*

d. Be positive, not negative

It means the condition when someone says, thinks or doing something good and it gives positive effects to other in the literary works.

- *In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body. "Excuse me," she said, "the padrone asked me to bring this for the Signora." (Cat in the Rain, 1925: pp 101-103)*
- *"Do you want me to read to you?"*  
*"All right. If you want to," said the boy. (A Very Short Story, 1924: pp 17-18)*
- *So his mother prayed for him and then they stood up and Krebs kissed his mother and went out of the house. (Soldier's Home, 1925: pp 185)*

Those are the examples of quotations as the effect of Star's Copy Style in Ernest Hemingway's short stories. According to the first research question, the way of Ernest Hemingway presents the characters or called characterization in his selected short stories was by using indirect characterization. There are five points of indirect characterization such as speech, thought, action, an effect on other, and looks. In this study, the researcher found there are 27 quotations used speech to presents the characters.

Ernest Hemingway has many reasons to used indirect characterization in his literary works. The first reason is Ernest Hemingway wants the readers had the curiosity when they reads his literary works. He beliefs when someone does not understand about something, they had a bigger curiosity to find out about that things. The second reason is Ernest Hemingway thought indirect characterization makes the story becomes interesting because the readers must analyzed and must had a deeper undersanding about the story.

The third reason is Ernest Hemingway does not want to tell the readers about the fact that most of his literary works inspired by his life experiences. He used his life experienced as his guide to created literary works. In line with the significances of the study, the researcher would like to make some suggestions. First, this suggestion is directed to the students of the English Department of Mulawarman University and second, it is directed to other or future researchers who are interested in the same field.

## CONCLUSION

The students of the English Department are suggested to use fiction literature, as an alternative to research object. They can analyze the literature work based on the elements inside, such as characterization and idiosyncrasy. The intention of this study is to develop literature study. In addition to that, this study can be a good contribution to the theory of analyzing literature based on the kinds of characterization and idiosyncrasy.

This study is also to help others or future researchers who intend to understand further or to analyze the characterization and the idiosyncrasy. Moreover, characterization and idiosyncrasy can be found in all of literary works. Of course, this study will give a significant contribution to conduct the next research about characterization analysis and idiosyncrasy in the short story or in other literary works.

## REFERENCES

- Abid, S. A. (2008). *Idiosyncratic Expression: Stylistic Analysis*. Vol. (51) 1429. Unpublished master thesis, Iraq: Mosul University.
- Agemo, O. S. (2011). *A Stylistic Analysis of Some Selected Poem of Wole Soyinka*. Ilorin: University of Ilorin.
- Asoulin, E. (2016). *Language as an Instrument of Thought. Glossa: A Journal of General Linguistics*, 1 (1), 46. DOI: <http://doi.org/10.5334/gjgl.34>.
- Baldick. (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
- Bennett., Andrew., Royle., & Nicholas. (1985). *Introduction to Literature, Criticism, and Theory*. Edinburgh: Pearson Longman.
- Culler, J. (1997). *Literary Theory: A Very Short Introduction*. UK: Oxford University.
- Devlin, J. (2008). How to Speak and Write Correctly. <http://nguyenminhtam.web.officelive.com/.../Figurative%20Language.pdf> retrieved on 14 April 2012.
- Denzin, N. K., & Lincoln, Y. S. (2003). *Collecting and Interpreting Qualitative Materials*. 2nd Ed. Thousand Oaks, CA: Sage Publication.
- Denzin, N, K., & Lincoln, Y, S. (2017). *The Sage Handbook of Qualitative Research*. 5th ed. USA: Sage Publication, Inc.
- Eagleton. (1996). *Literary Theory: An Introduction*. Britain: The University of Minnesota Press.
- Elo, S., & Kyngas, H. (2007). *The Qualitative Content Analysis Process*. Journal of Advanced Nursing 62 (1), 107-115.
- Faisal, I. (2016). *Stylistic Analysis of Karim Raslan's Selected Articles from 'The Jakarta Globe'*. Unpublished master thesis, Samarinda: Mulawarman University.

- Giora, R. (2003). *On Our Mind: Salience, Context, and Figurative Language*. UK: Oxford University Press.
- Halliday, M, A, K. (1981). *Readings in Systemic Linguistics*. London: Batsford.
- Hartman, R.R.K., and F.C. Stork. 1972. *Dictionary of Language and Linguistics*. London: Applied Science
- Haynes, J. (1989). *Introducing Stylistics*. London: Unwin Hyman.
- Hussein, A. (2009). *Journal of Comparative Social Work: The Use of Triangulation in Social Sciences Research: Can Qualitative And Quantitative Methods be Combined?*. pp 9-13. Tanzania.
- Kirschbaum, L. (1962). *Character and Characterization in Shakespeare*. Michigan: Wayne State University Press
- Klarer. (2004). *An Introduction to Literary Studies*. New York: Routledge.
- Kreidler, C. W. (1998). *Introducing English Semantics*. USA: The Taylor & Francais Group.
- Leech, G., & Short, M, H. (2007). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. 2nd ed. London: Longman.
- Mack, N., Woodsong, C., Macqueen, K. M., Guest, G. & Namey, E. (2005). *Qualitative Research Methods: A Data Collector's Field Guide*. Family Health International North Carolina: USA.
- McCracken, J, ed. (2011). *The Oxford English Dictionary (Online ed.)*. Oxford University Press. Retrieved October 16, 2011
- Meyer, H. (1999). *A Glossary of Literary Terms (Seventh Edition)*. Boston: Heinle & Heinle.
- Miles, M, B. & Huberman, A, M. (1984). *Qualitative Data Analysis: A Sourcebook of New Methods*. California; SAGE publications Inc.
- Moelong, L. J. (2010). *Metodologi Penelitian Kualitatif*. 28th ed. Bandung: PT. Remaja Rosdakarya Offset.
- Mubarak, F. 2012. *Analysis of Figurative Expressions in the 30th Section of the Holy Qur'an Translated by Dr. M. Taqiud-Din Al Hilali and Dr. M. Muhsin Khan*. Unpublished master thesis, Samarinda: Mulawarman University.
- Muttaqin, A. Z (2013). *Descriptive Analysis of Figurative Expressions in the Selected Poems of Divani Shamsi Tabriz by Jalaluddin Rumi Translated by R.A*. Unpublished master thesis, Samarinda: Mulawarman University.
- Ningsih, K. (2011). *Woman Image in Literary Works*. Unpublished master thesis, Padang: University of Padang.
- Peek, J., & Coyle, M. (1993). *Literary Terms and Criticism*. New York: Palgrave.



- Pelto, P. J., & Pelto, M. H. (1978). *The Structure of Inquiry*. England: Cambridge University Press.
- Rahmah, S. (2013). *An Analysis of the Main Characters in Nicholas Sparks's The Notebook*. Unpublished master thesis, Samarinda: Mulawarman University.
- Reams, J. (2015). *Characterization in Fiction*. Unpublished master thesis, Texas: Texas State University.
- Rimmon-Kenan, Shlomith. "Chapter 5: text: characterization." *Narrative Fiction*, 61-72. N.p.: Taylor & Francis Ltd/Books, 2002. Literary Reference Center. Web. 22 Maret 2015
- Roberts., & Jacobs. (1995). *An Introduction to Reading and Writing*. New York.
- Todd, L. (1987). *An Introduction to Linguistics*. Hong Kong: York Press.
- Van Dijk, E., & Zeelenberg, M. (2006). *The Dampening Effect of Uncertainty on Positive and Negative Emotions*. *Journal of Behavioral Decision Making*. p: 171-176. DOI: 10.1002/bdm.504
- Wagner, M. L. (2007). *Ernest Hemingway: A Literary Life*. Basingstoke: New York: Palgrave Macmillan.
- Wales, K. (1989). *A Dictionary of Stylistics*. London & New York: Longman.
- Wellek, R., & Warren, A. (1949). *Theory of Literature*. New York: Harcourt, Brace.
- Wellek, R., & Warren, A. (1976). *Theory of Modern Literature, 1750-1950*. București: "Univers" Publishing House.
- Wellek, R., & Warren, A. (1997). *The Theory of Literature*. London: Penguin Book.
- Westcott, E. (2006). Published in *International Studies in Applied Philosophy*, Spring. *The Right and Wrongs of Rudeness*.
- Yablo, S. (1993). *Definition – Consistent and Inconsistent*. *Philosophical Studies*. Michigan University: Ann Arbour.
- Yeasmin, S., & Rahman, K, F. (2012). "Triangulation Research Method as the Tool of Social Science Research." *BUP Journal* 1(1): 154-163.