

Investigating Linguistic & Rhetorical devices in some selected from Hemingway's *The Old Man and the Sea*: A Critical Discourse Analysis

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Abstract

The ongoing study is concerned with employing a critical discourse analysis to investigate Ernest Hemingway's "*The old Man and the Sea*" Correspond, the research has collected five texts from the novella. The researcher has adopted Norman Fairclough's three - dimensional model (2001) which consists of three major tents: the textual level, the discourse practice analysis level together with the social analysis level. The study has come to the conclusion that "*The Old Man and the Sea* " is very rich as critical discourse analysis is concerned. Besides, the study shows that the writer uses simple words and

straightforward sentence structures. Consequently, Hemingway's language is clear and easy to understand by the readers. On the discourse practice analysis, the study expresses that the narrator uses subtle techniques as sophisticated patterns and repeated words and sentence structures in order to assert specific cultural and religious rituals. Likewise, the social analysis of the study suggests that Hemingway infers a great deal about Cuba's cultural, economic, and social circumstances at that time.

Keywords: CDA, Norman Fairclough, *The Old Man and the Sea*, Ernest Hemingway, and Text.

* Abbreviations

CD	Critical Discourse
CDA	Critical Discourse Analysis
WWI	World war I

* Introduction

The present research paper focuses on employing Critical Discourse Analysis (CDA) in studying Ernest Hemingway's *"The Old Man and the Sea"*. Linguists show a vast interest in the impressive legacy of the great American writer, moreover they have investigated his books and his creative activity and the iconic style of his writing at different times. Works of this modernist writer have always been the object of debates. As long as scholars have talked about the linguistic value of Hemingway's style of writing which is simple to part of linguists, but is complicated, idiosyncratic and heterogeneous with the very peculiar choice of language means according to the majority of linguists. This presentation surveys the critical discourse analysis in studying Hemingway's *"The Old Man and the Sea"* due to these considerable reasons. Firstly, CDA researchers consider language as a form of social practice, so they investigate the hidden power relations and ideologies embedded in discourse. Secondly CDA scholars view discourse to be socially shapes as well as socially constitutive. They assert an explicit impetus to intervene actively in, or challenge, the power relations or social

problems under study. Thirdly the analysts of CDA shed light on studying discourse by paying attention to all levels and dimensions of discourse (i.e., grammar, phonology, semantics, style, rhetoric etc.). Finally, CDA's examines framework to explain the relations between discourse, power, and ideology across micro-, meso-, and phenomena

This study comprises four sections. The first section offers a needful skeletal account of CDA main features of discourse and basic tents of Fairclough's model. The second section accomplishes a critical approach to discourse analysis. The third section deals with the main findings of the study. Finally, the last section points out conclusions and recommendations

* Language

It has defined for the first time in 1899 by the linguist Henry Sweet in his published book *"The Practical Study of Language"*. This book is considered the classic of applied linguistics now. According to Henry Sweet, language can be described as the string of thoughts and ideas that articulated by speech sounds which perform word, words are grouped to perform a sentence (Sweet, 1964).

Likewise, the linguist Noam Chomsky has proposed the language as a (limited or a limited) series of sentences in which each sentence has a

fixed number of elements and length. Then Chomsky put forth that his approach of language is true for all natural languages due to the fact that each language of them has a fixed number of phonemes (or letters alphabetically). Moreover, each sentence consists of a limited sequence of phonemes or letters (Chomsky, 1957). According to that shown above, sounds are basic in the language. So, which way is followed to differentiate between human language and the other systems of animal's communication?

The American linguist Charles Hockett has answered this when he set a list of design features for the language, then he checked whether these features for accepted or not by the animals. Language as conceived by the concept of design features is an innately system of arbitrary sound signals, described by structure dependence, creativity, displacement, duality and cultural transmission (Aitchison 1999).

* **Discourse Analysis (DA)**

The American Zellig Harris who worked in structural linguistics was the first surveyed Discourse Analysis as a general term in his article entitled 'Discourse Analysis ' in 1952. Harris has defined the term as a method for the analysis of connected speech writing, for continuing descriptive

linguistics beyond the limit of a simple sentence at a time (Harris, 1952).

Furthermore, the word discourse is distinguished as " language beyond sentence" therefore the analysis of discourse consequently described as the study of language in texts and Conversations. Whenever we need the ability to consider many complex meanings of fragmentary linguistic message, this means we are dealing with Discourse Analysis (Yule, 2017 :158).

* **Critical Discourse Analysis (CDA)**

Fairclough, Van Dijk, and Wodak, the first linguists who have served the approach of discourse analysis in the mid -1980s. The approach of CDA was kick off explore the relationship between discourse (written or spoken) and the society. It is claimed to be a movement in 1992, at a meeting in Amsterdam by the same linguists who printed it as an exception issue of " *Discourse and Society* " in 1993. From 1992 and beyond, Fairclough, Van Dijk, and Wodak sustained to meet every year. Their regular meetings were fruitful because of the influential papers, in addition to new journals began to emerge since 2004. Both of the journals named *Critical Discourse studies* and the journal *of language and politics* (Van Leenwen, 2006). CDA was stem from Text linguists, Sociolinguistics, Classical Rhetoric besides Applied

linguistics and pragmatics (Weiss & Wodak, 2002)

Therefore, CDA can be defined as a direction of rising interdisciplinary research that consists of specific theoretical and methodological sides throughout the investigating of language. This investigation handles with the language as a form of social practice and deals with hidden power relations and ideologies involved with the text (Melissa N.P. Johnson & Ethan Mclean, 2020, as cited in Audrey Kobayashi ,2019).

Each critical research on (written or spoken) discourse must contain sum of fundamental traits which are firstly, it deals with the language in the context of its social or political discourse structures instead of just dealing with them outside the context. Secondly social problems are analyzed usually in multidisciplinary approach. Thirdly the study not only describe the structures of discourses but also explain them with reference to the criteria of social interaction and social structure specifically. This means CDA pinpoints how the relations of dominance in society are depicted, affirmed, imitated and to be legal or the contrast are rivalled by the discourse structures (Tannen, Schiffrin, and Hamilton ,2015)

*** Ernest Hemingway (his life and works)**

Ernest Hemingway was born in 1899 in Oak Park, Illinois. When he was seventeen, he worked as a writer in a newspaper office. Then he joined a volunteer ambulance in the Italian army because of United States participated in the WWI. Unfortunately, Hemingway wounded during the war. Subsequently, he was garnished by the Italian Government. After long time, he left the Italian hospitals and returned home. In the United States, he worked as a reporter for Canadian and American newspapers. Sooner, the Greek Revolution began, so Hemingway was ordered to report what happens in Europe. The first of his works is “*The Sun Also Rises*” (1926) which concerns Heminway's experience as a member of the group of expatriate Americans in Paris. Likewise, the success of the first work, is “*A Fairwell to Arms*” (1929) his second work is a description to his part as a deserter in addition the frustration of the American ambulance officer during the war. Again, the narrator was inspired by his own experience as a reporter throughout the Spanish civil war. His inspiration led him to the novel, “*For Whom the Bell Tolls*” (1940). Later Hemingway was limited to write short stories affected by his passion as a great sportsman used to

describe soldiers, hunters, bullfighters. He used to put the courage man against the hardness of recent society. All these thoughts are embodied in Hemingway's superb novel, "*The Old Man and The Sea*" (1952). As long as he believed that the narrator is an artist, so he was able to affect in the modern style which influenced largely by his unique creative style. This great writer deserved the noble prize in Literature 1952 for his marvelous "*The Old Man and the Sea*". Ernest Hemingway died in Adaho, July 2, 1961

*** Plot Summary of " *The Old Man and the Sea* "**

" *The Old Man and the Sea* " is a story of a man cannot be defeated against the constraints of life. He is Santiago who is a Cuban aging fisherman used to sail with his devoted partner (Manolin). Manolin is the boy who taught fishing by Santiago when he was just five years. The aged man did not catch any fish for 84 days; therefore, he is accused that he is unlucky fisherman. Manolin's parents enforced him to leave the old man and to join a new productive boat. Although, the loyal boy persists on supporting the fisherman with food and baits. Every night, when Santiago returns bringing no catch, they head home together and amuse with the conversations about the American baseball and the great Joe Dimaggio (the role model of the fisherman).

Santiago muses that his bad luck come to the end and decides to sail out far than he used to do.

On the 85th day, the old man wakes before sunrise and sets out confidently towards the Gulf Stream. He hopes to meet his mighty catch. At noon of the same day, Santiago hooks rather against marlin by a bait which is placed one hundred fathoms deep in the water. The old man fails to pull the marlin in. He does not tie the fish to the boat because of the worry that the marlin would bang the line if he ties it along the skiff. Therefore, the fisherman bears the tension of the line with his shoulders, back, and hands. The old man is exhausted while the marlin pulls the boat upstream.

Eventually, the fish tries and changes direction to the east with the current. In spite of the striggle of strength and wills between Santiago and the marlin, he has a deep sympathy for the fish. He calls it as a brother in nobility and greatness that no one deserves to eat it.

Yet, Santiago never abandons his decision and kills his opponent with a harpoon thrust. He suffers mentally and physically to catch the greatest fish he ever seen. The fisherman lashes the fish to his boat and heads home proudly. On his way, a swarm of sharks attack the marlin trying to eat it. He faces them strively with his harpoon, a club and finally

nothing just a knife. In the night, Santiago battle ends with futility. The sharks remain nothing of the fish but skeleton, head, and tail. He blames himself for sailing "out too far " which deprived him the huge catch. Before the dawn, the fisherman reaches home. He steps to his hut awkwardly and falls asleep deeply. The next morning, a group of fishermen see the skeleton tied to the boat and are astonished. It is the greatest fish the village has seen.

Manolin is pleased to find the old man alive. He waits the man wakes up from his sleep and fetches him some coffee and the newspaper with the baseball scores. They agree to fish together again.

Manolin prospects to learn more from the aged man. Santiago falls asleep again to dream his usual dream of lions he had seen along the beach of Africa when he was young

*** Introduction**

This paper is concerned mainly with the researcher trying's to investigate and examine five texts that have been collected of Ernest Hemingway's "*The Old Man and the sea*". The researcher attempts to expose the textual, rhetorical, and social ideologies which exist in the five selected texts of Hemingway's masterpiece. The researcher focuses on the linguistic techniques employed by the writer. The present research has the objectives as below: -

1- How does Ernest Hemingway employ the three layers model to convey the events of his novella?

2- What are the most frequently used hidden intentions and motives?

3- What would be the effect of the employed language on the readers?

*** Fairclough's three-dimensional model**

The model of Fairclough draws three analytical dimensions to analyze each written or spoken texts. This three-dimensional model consists of: -

1- Textual analysis

2- Discoursal analysis

3- Social analysis

Fairclough claims that each layer of the model comprises of a different kind of analysis: -

1- Text analysis (description) describes syntactic /morphological /phonological and semantic structure of the text.

2- Processing analysis (interpretation) goes through discourse practice analysis that involves cohesive ties, discourse markers and types of clauses, repetition, ellipses, cataphora, anaphora, etc.

3- Social analysis (explanation) includes word choice, location of the text, target audience, power, social agents, ideological aspects, beliefs and attitudes, and cultural and social events.

* Data Collection

The ongoing study is limited to describing, investigating and analyzing five texts of the novella *"The Old Man and the Sea"* which is written by the American Ernest Hemingway. These texts have been elected from the published book as written texts.

* Data Description

The selected data have been analyzed in terms of critical discourse analysis according to Norman Fairclough's three-dimensional model (2001). Further, this model holds three analytical models for each text. These include text analysis, discourse practice, and social analysis. The five collected texts vary in length and number of sentences. In the course of analysis, the five chosen texts are labeled from text (1) to text (5).

* Data Analysis

* In analyzing the designated data, the researcher will apply precisely the following procedures: -

1- Selecting the data that will be discussed after reading the published book of the story.

2- The collected data are classified by applying the model into three dimensions including textual, rhetorical and social analysis.

3- The researcher analyzes the texts in terms of CDA.

* Text 1

"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 without a fish the boy's parents had told him that the old man was now definitely and finally *salao*".

According to textual level, the text consists of the third person singular "He" and the past form of the verb be "was" followed by the adjectival phrase "an old man". The relative pronoun "who" refers to the subject of the main clause (he) and clarifies more information concerned the old man. Besides the intransitive verb "fished" which is followed by the adverb of manner "alone" to state the loneliness. After the prepositional phrase "in a skiff", the phrase "in the Gulf Stream" comes to be an adverb of place to specify the place of fishing. The conjunction "and" is used to connect the sentence with what has been followed "he had gone" in order to add more information about the duration of fishing which ended with "without taking a fish" as an adverb of manner to emphasize the idea of fishing with no fish. By the same token, "the first forty days" and "without a fish" are used as adverbs of time and manner which are preceded by the subject "the boy's parents" and the past perfect tense "had told" in which the transitive verb "told" takes the indirect Object "him".

Likewise, the relative pronoun "that" is followed by the direct object

"the old man was now definitely and finally salao". "Definitely" is used in the text to emphasize the certainty as well as "finall" is used to introduce a final point that the old man is "salao".

Syntactically, this text has an affirmative declarative mood, active voice and both of simple and perfect past tense.

Morphologically, the text is full of simple words such as "He, man, fish", complex words such as "parents, definitely, finally, gone, days, told" and compound words such as "without (closed form), eighty - four (hyphenated)". The text also contains free and bound morphemes.

The text contains the borrowed word "salao" which comes from the Spanish *salado*, meaning salty. *Salao* is used in the context being unlucky.

Phonologically, the text has words of one - syllable like "he, was, old", two - syllables like "alone, parents", three - syllables like "eighty - four, finally" and four - syllables like "definitely". Similarly, the text is full of words that embedded pure and diphthong vowels such as "had, that, he, stream, boy's, days". The intonation is falling along the statement.

Semantically, the text contains the instrument "a skiff" and the agent "He". In addition to the phrases "without taking a fish, without a fish" which are considered as synonyms.

On the discourse practice analysis, the text begins with the pronoun "He", then refers to it as "the old man" as a type of cataphora reference. Moreover, the coordinating conjunction "and" is used to connect clauses to be a compound sentence.

On the social analysis, Hemingway uses formal language besides long sentences to narrate the events. The third person narrator introduces the story about an old man fishing somewhere in the Atlantic Ocean and is either not skillful or just unlucky. The writer asserts the idea of fishing without a fish to state the causes of boy's parents to consider the old man as unlucky man. Furthermore, he uses the number "84" as a reference to bad luck due to this number refers to bad omen.

* Text 2

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

On the textual analysis level, the text begins with the pronoun "Everything" which means to encompass all and the word "about" that is used in the current text as a preposition means concerning to show the relationship between "Everything" and the personal pronoun "him".

These words perform a nominal phrase followed by "was" and the adjective "old".

Similarly, the word "except" here, is a preposition to mean not including. The preposition is followed by "his eyes".

"And" is used to connect the coordinating sentences as a compound sentence to add more traits about the eyes of the fisher man "the same color as the sea".

In addition to "And" which is used to connect the coordinating words "cheerful" and "undefeated".

Syntactically speaking, the text has a simple past tense besides an affirmative declarative mood.

Morphologically speaking, the text includes simple words like "color", compound like "everything" (closed form) and complex like "cheerful, undefeated".

Free morphemes are used such as "and, the, sea, color" as well as bound morphemes such as "cheerful, undefeated".

Phonologically speaking, the text stems words of one - syllable like "was, sea", two - syllables like "cheerful, about, except", three - syllables like "everything" and four - syllables like "undefeated". The text is full of words include pure, diphthongs, short, or long vowels like "was, were, sea, same, him, cheerful, eyes, etc.". The intonation is falling along the statement.

Moreover, semantically speaking, the text has the contrast

between "Everything" and "his eyes" to be as an antonymy. The writer also resembled the color of the eyes to the sea metaphorically.

Discoursal speaking, the connector "and" is used to connect coordinating words and clauses to mean addition. By the same token, anaphoric reference is used "they" to refer to "his eyes". The demonstrative "the" refers to a particular "sea".

"And" is repeated more than one emphasizes the characteristics concerned the sight of the seasoned man.

Socially speaking, Ernest Hemingway describes the strange old man given the previously mentioned contrast between Santiago's sight and his wrinkled skin riddled with scars and blotches from the sun. The narrator connects between Santiago's eyes and the sea which is might suggest that he would have achievement as a fisher. His eyes show that the man is confident and optimist.

* Text 3

"The Yankees cannot lose".
"But I fear the Indians of Cleveland".
"Have faith in the Yankees my son.
Think of the great Dimaggio".

As far as the textual analysis is concerned, the text has a modal auxiliary verb can in the negative form "cannot" along with the statement that carry the function of impossibility. The modal is preceded by the subject "The

Yankees" and followed by the intransitive verb "lose".

As a syntax, the verb is intransitive and the mood is negative declarative along with statement in active voice.

Additionally, the conjunction "But" is used to connect the contrast ideas. "But" is followed by the pronoun "I" as a subject and the transitive verb "fear" in which is followed by the direct object "the Indians of Cleveland", hence the text has the transitive verb and the mood is affirmative declarative.

The text also contains the verb "Have" and the Object "faith" followed by the prepositional phrase "in the Yankees". The vocative "my son" is added to the sentence, denoting the person to whom it is addressed.

The text is ended with the verb "Think" which is transitive takes an object. The prepositional phrase "of the great DiMaggio" is the direct object of the verb "Think". Hence, the text has an affirmative imperative mood along the orders.

As a morphology, the text begins with the acronym "The Yankees" which refers to the New York baseball team. The text has simple words including "The, son" and complex words including "Indians". Free and bound morphemes are contained in the text including "The, lose, fear, Indians".

As a semantics, the text has the statement "The Yankees cannot lose" as an antonymy with the following "I fear the Indians of Cleveland". Besides the text stems the noun "Yankees" as an example of synecdoche which refers to the New York Yankees baseball team as well as the word is considered as a metonymy which refers to the players of the team. "Have faith" is considered as a collocation which are used together mostly.

As a phonology, the text is full of words of one - syllable like "lose, I, my, son", two - syllables like "cannot, Yankees", three-syllables like "Indians" and four - syllables like "DiMaggio". The intonation is falling along the statement and commands.

The discourse analysis of the text has the cohesive tie "But" which is used to give the reader different signal and change the meaning of the sentence. The text also contains repetition of the word "Yankees".

The social analysis of this text states that the old man (Santiago) talks to the boy (Manolin) about the "Yankees". It was fashionable to refer to baseball as metaphor for American in the 50's and 60's. DiMaggio represented the values of America: excellence and fulfillment of duty (he often played in pain), combined with grace that implied a purity of spirit. Therefore, Hemingway enhanced this idea through Santiago's admiration of

DiMaggio in spite of Manolin's fear of the opponent team "the Indians of Cleveland". Santiago tells Manolin to be confident of the Yankees and trust DiMaggio.

*** Text 4**

"He always thought of the sea as la mar which is what people call her in Spanish when they love her".

The textual analysis of the recent text shows that the text is composed of the singular person pronoun "He" and the adverb of indefinite frequency "always" that occurs in the middle of the sentence.

The verb "thought" is intransitive followed by the prepositional phrases "of the sea, as la mar". The relative pronoun "which" is used before the determiner "what".

The relative clause "people call her in Spanish" is introduced by "what". The verb "call" is transitive and the pronoun "her" is the direct object of the verb. "When" in this text has the function of a conjunction meaning at the time that. The subordinating clause "they love her" is comprised of the subject "they" and the transitive verb "love" with the direct object "her". Syntactically speaking, the present text has an affirmative declarative mood, active voice, and the past simple tense.

Morphologically speaking, free morphemes are found in "He, love, sea, call". Bound morphemes are found in

"thought, Spanish". The text contains number of simple and complex words. "La mar " is an example of borrowing words.

Phonologically speaking, the text has words of one - syllable like "He, the, of, sea, which, is, what" and two - syllables like "always, people, Spanish".

The text is full of words contains long and short vowels besides diphthongs. The intonation is falling along the statement.

On the discourse analysis ground, the possessive "her" is repeated more than one time. Anaphoric references are found in "her" which is used to refer to "the sea" and "they" which is used to refer to "people". "What" is used in the text as a conjunction to form a complex sentence.

On the social analysis ground, Hemingway explains how Santiago the sailor and fisher thinks of the sea as a feminine and motherly. The sea is nurturing and has a depth of wisdom. She is to be treated with dignity. She provides him with "brothers", big fish, which is what he repeatedly calls the marlin: "my brother". Although, she has not been kind to Santiago for 84 days, she still his mother. He establishes the proper symbiotic relationship with nature.

* Text 5

"I am not religious," he said. " But I will say ten Our Fathers and ten Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the Virgin de Cobre if I catch him. That is a promise."

As far as the textual analysis is concerned, the text is composed of the pronoun "I" as a subject of the negative nominal sentence "I am not religious". Hence the mood is negative declarative along the statement besides the active voice is used.

It is followed by the conjunction "But" to join the two ideas are opposites. What has been followed is the modal auxiliary "will" which is used to mean a promise in the future. "Say" is a transitive verb followed by the object "ten Our Fathers and ten Hail Marys" in which the phrases are gathered by "and" in the middle. The relative pronoun "that" heads the clause that identifies the necessity behind the promise which is illustrated by the modal "should" that preceded by the pronoun "I".

The modal is followed by the transitive "catch" and the direct object "fish" which consists of the demonstrative "this" and the noun "fish".

Coordinating conjunction "and" is used to connect the following sentence "I promise to make a pilgrimage". The sentence is

comprised of the mono - transitive verb "promise" preceded by the pronoun "I" and followed by the prepositional phrase "to make" which is considered the object of the verb "promise". Conditional "if" is followed by the sentence "I catch him" which consists of the pronoun "I" as a subject and the transitive verb "catch" with the object "him". Lastly the text has the simple sentence "That is a promise" in which it begins with the pronoun "That" and it ends with the demonstrative "a" and the noun "promise".

Morphologically speaking, the text has a lot of free and bound morphemes for instance "I, say, that, religious, said, him, fathers". As well as the present text contains simple, compound and complex words.

Semantically speaking, the text illustrates synonymy through the sentences "I will say." and "I promise to." which carry the same meaning. Besides the use of "to make a pilgrimage" as a collocation and the sentence "I catch the fish" which includes the subject "I" as an agent and "the fish" as a theme.

Phonologically speaking, the text is full of words of minimal syllable like "I", one - syllable like "not, he, said", two - syllables like "fathers, promise" and finally three - syllables like "religious, pilgrimage". Words of the text are classified to different types

of vowels. The intonation is falling - rising for a promise.

Discoursal speaking, the text is full of demonstratives for example "that, this" and determiners for example "a, the ". The text holds the repetition of words like "promise" and the pronoun "I". This text contains the conjunctions " But, and "which are used to mean contrast and addition sequentially.

Socially speaking, the speaker 'Santiago' states that he is not religious, but he is nonetheless familiar with at least some Catholic prayers and practices. Here, for example, before he kills the marlin, he prays to God and the Virgin Mary that he will be successful. Actually, Biblical imagery literally abounds in "*The Old Man and the Sea*". The name 'Santiago' itself is a biblical allusion is reminded in the New Testament. In the story, Santiago and his journey represent Christ and his crucifixion ordeal. "*The Old Man and the Sea*" also uses traditional symbols like fish and fishermen found in the Gospels. To be specific Santiago promises to say prayers in hopes that it will help him catch the fish. It seems much more likely that he believes in God, because he mentions God often throughout his struggle and speaks to him.

To summarize the data analysis of the selected texts of "*The Old Man and the Sea*", the following tables

show the distribution of the five collected texts in terms of textual devices, discoursal and social devices.

Text No.	Syntax	Example	Morphology	Example	Phonology	Example	Semantics	Example
1	Tense Mood Voice Aspect Modality Types of verbs	Past Statement Active Simple, perfect Intransitive, Transitive	Word-formation Processes Types of words Types of morphemes	Pureword Word Simple, Complex and compound words Bound, free	Types of syllables Intonation	One, two, three, Four Falling	Semantic relations Metaphor Metonymy Synecdoche Cliché Idioms Collocation	Agent Instrument Synonymy
2	Tense Mood Voice Aspect Modality Types of verbs	Past Statement Active Simple	Word-formation Processes Types of words Types of morphemes	Simple, complex and compound Free, bound morphemes	Types of syllables Intonation	One, two, three, Four Falling	Semantic relations Metaphor Metonymy Synecdoche Cliché Idioms Collocation	Metaphor Antonymy
3	Tense Mood Voice Aspect Modality Types of verbs	Present Statement, order Active Simple Impossibility Transitive, intransitive	Word-formation Processes Types of words Types of morphemes	Anonym Simple, complex Free, bound	Types of syllables Intonation	One, two, three, Falling	Semantic relations Metaphor Metonymy Synecdoche Cliché Idioms Collocation	Antonymy Synonymy Collocation Metonymy
4	Tense Mood Voice Aspect Modality Types of verbs	Past Statement Active Simple Imperative, Transitive	Word-formation Processes Types of words Types of morphemes	Borrowing word Simple, complex Free, bound	Types of syllables Intonation	One, Falling	Semantic relations Metaphor Metonymy Synecdoche Cliché Idioms Collocation	
5	Tense Mood Voice Aspect Modality Types of verbs	Present, future Statement Active Simple Promise Transitive	Word-formation Processes Types of words Types of morphemes	Simple, complex, Compound Free, bound	Types of syllables Intonation	Minimal, one Syllable Two, three Syllables Falling- rising	Semantic relations Metaphor Metonymy Synecdoche Cliché Idioms Collocation	Agent, theme Synonymy Collocation

Table (1a) shows the distribution of textual devices

Text No.	Devices	Conjunctions	Pronouns	Quantifiers	Repetition	Ellipsis	Collocation	Antonyms
1		And, and	He, who, she, she	As, a, for, the				The old man
2		And, and	He, she, she, she	She, he, she	And			
3		But	He, she, she, she	She, he, she	And			
4			He, she, she, she	She, he, she	And			She, she
5		But, and	He, she, she, she	A, she	And "The greatest"			He

Table (1 b) shows the distribution of discoursal devices in the texts

Text No.	Word choice	Location	Time	Audience	Context	Persons
1	Formal	Small fishing village off the coast of Havana, Cuba	Sep. Of 1950	The English readers	Santiago is called 'Salao' because he reminis without a fish for 84 days.	Third person narrator
2	Formal	Small fishing village off	Sep. Of 1950	The English readers	Santiago has youthful soul in spite of his old age. He	Third person narrator

		The coast of Havana, Cuba			has cheerful and undated eyes.	
3	Formal	A bench in front of The hut of Santiago	Sep. Of 1950	The English readers	Santiago has affected widely by his hero DiMaggio. He is inspired by the Yankees.	Santiago and Manolin
4	Formal		Sep. Of 1950	The English readers	Santiago is a professional and skillful fisher man, so he sees the sea as a feminine	Third person narrator
5	Formal	In the waters of the Gulf Stream	Sep. Of 1950	The English readers	He prays in spite of he is not religious	Santiago and God

Table (1c) shows the distribution of social devices in the texts

* Conclusion

The recent study seeks to analyze the chosen material to explore the textual, discursive and social devices in Hemingway's five texts which is taken from "*The Old Man and the Sea*". The approach that is adopted in analyzing is Norman Fairclough's three-dimensional model. Based on analysis of the elected texts, the survey suggests the following: -

1- Hemingway uses more formal speech, simple and short words besides long sentences with straightforward structures. Consequently, his language is clear and easy to understand by the readers.

2- The results drawn through this paper suggests that the "*The Old Man and the Sea*" by Ernest Hemingway is very rich as critical discourse analysis is concerned.

3- The textual analysis reveals that the rhetorical devices, metaphor, synecdoche, metonymy... etc. are used to reinforce the power of the narrator's language and persuasion.

4- Using of different vocabulary items such as antonymy, synonymy and metaphor, makes the writer's vocabulary very clear and lucid to understand by the readers.

5- The present discourse analysis pinpoints the use of repetition of certain words and sentences structures to support specific rituals that rely on culture or religion.

6- The current discourse analysis has the use of logical connectors like (but, and, etc.) to enrich cohesion in the text as well as they show the causal and consequential relations between ideas, things or people.

7- The social analysis suggests that Hemingway infers a great deal about Cuba's cultural, economic, and social circumstances at that time.

8- The social analysis of the study shows that the writer begins the novella and ends it with the monist narrator in which he uses the third person narrator but he addresses himself in some texts or he addresses the boy 'Manolin' in other texts.

* Recommendations

Having studied Hemingway's "*The Old Man and the Sea*", the researcher recommends the following for further research :-

1- Reinvestigating other texts of "*The Old Man and the Sea*", applying principal tenets of Critical Discourse Analysis.

2- Reinvestigating other works of the same writer, coaching with the Critical Discourse Analysis themes.

3- Conducting a study indicating whether Ernest Hemingway follows the same techniques and the same language in his other works.

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