



## FUNCTIONAL CHARACTERISTICS OF STYLISTIC DEVICES AND NEOLOGISMS IN LITERARY TEXTS: A CASE STUDY OF "1984" BY GEORGE ORWELL AND "A FAREWELL TO ARMS" BY ERNEST HEMINGWAY

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### ABSTRACT

This article analyzes the functional characteristics of stylistic devices and neologisms used in the literary works of prominent representatives of 20th-century world literature, namely George Orwell and Ernest Hemingway. The study explores the role of newly coined lexical units (neologisms) employed by the author in the novel "1984" as a means of social control and ideological influence, as well as examines the author's individual style, conciseness, and expressiveness in the work "A Farewell to Arms". The research is conducted within a linguo-stylistic framework, applying a comparative analysis of the stylistic features of both authors. The findings of the study contribute to a deeper understanding of the aesthetic and semantic functions of linguistic means in literary texts.

**Keywords:** stylistics, neologisms, literary text, linguopoetics, 1984, comparative analysis, individual style, Orwell, A Farewell to Arms, Hemingway, aesthetic functions, expressiveness.

### INTRODUCTION

This article is devoted to the analysis of the functional characteristics of stylistic devices and neologisms in the literary works of twentieth-century writers whose names are George Orwell and Ernest Hemingway. Specifically, the research focuses on the role of language as a means of ideological control in "1984", as well as the representation of individual style, conciseness, and expressiveness in "A Farewell to Arms". Within the framework of modern linguostylistics, the study of semantic and aesthetic layers of literary texts remains highly relevant. Special attention is given to the use of neologisms as a tool for constructing new socio-political realities, and to stylistic devices as a means of expressing the author's worldview and artistic intention.

According to the following information, there will be given information about the ideological control in "1984": "In 1984, language functions as a powerful instrument of ideological control, enabling the ruling Party to manipulate both thought and behavior. The government constructs a new linguistic system known as Newspeak, which is deliberately designed to restrict individuals' cognitive abilities and eliminate the possibility of expressing dissenting ideas. Furthermore, the systematic rewriting of history ensures that citizens remain dependent on the Party's version of truth, thereby reinforcing its authority and control over society. Through these mechanisms, language becomes not only a medium of communication but

also a tool of political domination and psychological manipulation”.<sup>1</sup> Based on this information, it is clear that, the usage of stylistic devices and neologisms reveals how controlling language ultimately leads to controlling thought, memory, and, consequently, human existence itself.

Ernest Hemingway is another well-known writer who used stylistic devices in his several works. His technique is often described as “Irony of the unsaid” and this can reflect his mastery of understatement, where meaning is conveyed not via explicit description but with the help of omission and subtle implication. This stylistic minimalism makes the readers engaged more deeply with the text which can interpret the emotions and underlying themes beyond the surface level. In fact, Hemingway’s prose is described by simplicity, clarity and precision and the usage of concrete and colloquial language can be the primary reason why sensing of realism while keeping strong emotional depth.<sup>2</sup> One of his famous novels “A farewell to Arms” can enhance the expressive power of the narrative as the stylistic devices are used professionally by the author. For example, the tragic fate of the characters, specifically Catherina and Frederic, is presented in a restrained manner, that intensifies the emotional impact. This can mean that the author’s avoidance of excessive sentimentality results in a more authentic and powerful representation of human experience. Based on this information, it can be obvious that, Hemingway’s style – marked by conciseness, understatement and implicit meaning – serves as an important stylistic device which improves expressiveness in the novel. His minimalist technique defines his literary identity as well as deepens the thematic exploration of war, love and existential disillusionment.

During the research the analysis of both semantically and aesthetically rich layers in contemporary literary texts can be viewed within modern linguo-stylistics with high relevance. The authors' worldviews and artistic intentions are examined through stylistic methods that help construct new social political realities using the method of creating neologisms.

This paper aims to identify and compare the use of stylistic elements (stylistic devices) and new words (neologisms), as well as their function in the chosen works by analyzing these functions and comparing the style employed by each author.

This study has several specific goals:

- theoretical background of stylistic devices to be studied;
- linguistic characteristics of neologisms to be defined;
- neologisms to be analyzed in 1984;
- stylistic methods used in A Farewell to Arms to be investigated;
- styles of both authors to be compared.

## METHODOLOGY

The research uses a linguo-stylistic methodology. Therefore, it focuses on analyzing stylistic elements and neologisms from an "instrumental" point of view. In order to provide as complete a picture as possible of the two chosen works (1984 and A Farewell to Arms), this research will use a variety of analytical tools.

### Comparative Analysis

<sup>1</sup> IvyPanda. (2023). Language in Orwell’s 1984 as a means of manipulation and control. Retrieved from <https://ivypanda.com>

<sup>2</sup> Hemingway, E. (1929). A Farewell to Arms. New York: Scribner.

The Comparative Method is utilized to establish similarities and differences within the stylistic characteristics of authors George Orwell and Ernest Hemingway.<sup>3</sup> The method will allow for an organized analysis of how each author uses their respective languages to develop unique aesthetic (artistic) and political (ideological) purposes. In this manner, Orwell's creation of new terms, such as newspeak, double-think, and thought-crime, serve as a form of ideological control<sup>4</sup>; whereas Hemingway creates deep emotional expression through his minimalist writing style by omission and under-stating.

#### Stylistic Analysis

Stylistic analysis is employed to identify and interpret expressive means and stylistic devices that shape meaning within the texts.<sup>5</sup> This method focuses on lexical choice, syntactic structure, and rhetorical devices as key elements of literary expression.

In 1984, stylistic devices such as paradox and sloganization play a central role in illustrating ideological manipulation. For instance, the Party slogan "War is Peace. Freedom is Slavery. Ignorance is Strength"<sup>6</sup> exemplifies how contradictory statements are normalized through linguistic repetition, reflecting the distortion of reality and control over thought.

In contrast, *A Farewell to Arms* demonstrates a markedly different stylistic strategy characterized by simplicity, understatement, and emotional restraint. Hemingway's sentence "The world breaks everyone and afterward many are strong at the broken places"<sup>7</sup> illustrates his minimalist style, where profound emotional meaning is conveyed through concise and unembellished language.

#### Contextual Analysis

Contextual analysis is applied to interpret linguistic units within their broader socio-political and narrative environments.<sup>8</sup> This approach emphasizes that meaning is not inherent in words alone but emerges through context.

In 1984, the interpretation of neologisms depends heavily on the totalitarian context in which language is deliberately engineered. Terms such as thoughtcrime signify not only prohibited actions but also ideological nonconformity, demonstrating how language functions as a tool of political control.<sup>9</sup>

Similarly, in *A Farewell to Arms*, emotional depth is often conveyed implicitly through situational context rather than explicit description. Hemingway relies on context to communicate themes of loss, disillusionment, and existential struggle, requiring readers to infer meaning beyond the surface level of the text.<sup>10</sup>

#### Linguopoetic Approach

The linguopoetic approach is utilized to explore the interaction between linguistic form and artistic meaning.<sup>11</sup> This method allows for a deeper understanding of how language contributes to the aesthetic, emotional, and ideological dimensions of literary works.

<sup>3</sup> Paul Simpson, *Stylistics: A Resource Book for Students* (London: Routledge, 2004).

<sup>4</sup> George Orwell, *1984* (London: Secker & Warburg, 1949).

<sup>5</sup> Geoffrey Leech and Michael Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (London: Pearson Education, 2007).

<sup>6</sup> George Orwell, 1984, p. 6.

<sup>7</sup> Ernest Hemingway, *A Farewell to Arms*, p. XX.

<sup>8</sup> Paul Simpson, *Stylistics: A Resource Book for Students*.

<sup>9</sup> George Orwell, 1984.

<sup>10</sup> Ernest Hemingway, *A Farewell to Arms*.

<sup>11</sup> Geoffrey Leech and Michael Short, *Style in Fiction*.

In 1984, the artificial construction of language, particularly through Newspeak, reflects the systematic dehumanization of society and the restriction of cognitive freedom.<sup>12</sup> Language is reduced to limit thought, demonstrating a direct relationship between linguistic form and ideological control.

Conversely, in *A Farewell to Arms*, linguistic simplicity enhances realism and emotional authenticity. Hemingway's restrained style creates a powerful aesthetic effect, where meaning is often implied rather than explicitly stated, aligning with his "iceberg theory".<sup>13</sup>

## RESULTS AND DISCUSSIONS

This study analyses the stylistic and linguopoetic features of 1984 by George Orwell and *A Farewell to Arms* by Ernest Hemingway. The results suggest that both authors employ language as a central artistic tool, but, the functions and effects of their linguistic choices differ significantly.<sup>14</sup> The findings show that Orwell's stylistic approach in 1984 is strongly oriented toward ideological expression. The use of paradoxical constructions and repetitive slogans creates a controlled linguistic environment in which contradictions appear normalized. This may suggest that language is deliberately structured to influence cognition and limit independent reasoning.<sup>15</sup> For instance, the slogan **"War is Peace. Freedom is Slavery. Ignorance is Strength"** illustrates how stylistic devices function as instruments of ideological control.<sup>16</sup>

In contrast, Hemingway's style in *A Farewell to Arms* is characterized by simplicity, clarity, and emotional restraint. His minimalistic syntax and avoidance of elaborate figurative language contribute to an implicit mode of expression. This stylistic simplicity appears to intensify emotional impact by requiring the reader to interpret underlying meanings.<sup>17</sup> The statement **"The world breaks everyone and afterward many are strong at the broken places"** exemplifies this restrained yet powerful style. The results further demonstrate that context plays a crucial role in shaping meaning in both works, although its function differs.

In 1984, the meaning of linguistic units, particularly neologisms, is inseparable from the socio-political framework of the narrative. Terms such as thoughtcrime function within a system where language defines and controls reality. This suggests that context is constitutive of meaning, as it determines how language is understood and internalized.

By contrast, in *A Farewell to Arms*, context operates in a more subtle and interpretative way. Emotional and thematic meanings often emerge indirectly through narrative situations and dialogue. Hemingway relies on contextual cues rather than explicit description, allowing readers to construct meaning through inference. From a linguopoetic perspective, the findings reveal that linguistic form and artistic meaning are closely interconnected in both texts. In 1984, the construction of Newspeak reflects a deliberate reduction of linguistic complexity in order to restrict thought. This artificial manipulation of language appears to

<sup>12</sup> George Orwell, 1984.

<sup>13</sup> Ernest Hemingway, *A Farewell to Arms*.

<sup>14</sup> Paul Simpson, *Stylistics: A Resource Book for Students* (London: Routledge, 2004).

<sup>15</sup> Geoffrey Leech and Michael Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (London: Pearson Education, 2007).

<sup>16</sup> 1984, p. 6.

<sup>17</sup> Paul Simpson, *Stylistics: A Resource Book for Students*.

contribute to the dehumanization of individuals and the suppression of intellectual freedom. Conversely, in *A Farewell to Arms*, linguistic simplicity enhances realism and emotional authenticity. Hemingway's restrained style aligns with the idea that deeper meanings often remain implicit, encouraging a reflective and interpretative reading process.

A comparative analysis highlights a fundamental difference in how language functions in the two works. Orwell's use of language appears to be primarily ideological, demonstrating how linguistic structures can shape and restrict thought. In contrast, Hemingway's use of language is more aesthetic and experiential, allowing for multiple layers of interpretation. The findings suggest that while both authors recognize the power of language, they employ it in contrasting ways: Orwell uses language to constrain meaning, whereas Hemingway uses it to expand interpretative possibilities.

## CONCLUSION

This research examined the stylistic, contextual, and linguopoetic features of *1984* by George Orwell and *A Farewell to Arms* by Ernest Hemingway. The findings show that language functions as a central artistic element in both works, although it is employed in fundamentally different ways.

In *1984*, language is closely connected to ideological control, where stylistic devices and constructed forms limit meaning and influence perception. In contrast, *A Farewell to Arms* demonstrates how simplicity and restraint can convey emotional depth and create a more interpretative reading experience.

The study also shows that context plays a significant role in shaping meaning. In Orwell's novel, context restricts and defines interpretation within a controlled system, whereas in Hemingway's work, it supports a more subtle and implicit expression of themes.

Overall, the comparison suggests that Orwell uses language to constrain thought, while Hemingway uses it to expand meaning and emotional engagement. This difference reflects their distinct stylistic approaches and broader literary intentions.

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