

# Critical Approaches to the Short Stories of Ernest Hemingway

Dr. Kishori Yadav\*

Assistant Teacher (English), Gaya, Bihar

**Abstract –** The essay analyses Hemingway's short stories by saying that they are eco-conscious. The analysis demonstrates a conflicting characteristic of Hemingway's normal love and aggression. His approach to existence is thus paradoxical. The protagonists are distressed and shift to nature for warmth and solace. By explaining existence, the protagonist's emotions and feelings are reflected. The results indicate that the short stories of Hemingway are abundantly environmental. His novels and novels, published after the short stories, often have the same ecological problems. This paper concludes that the short stories of Hemingway demonstrate ecological holism.

**Keywords:** Hemingway Short Stories, English Literature.

-----X-----

## INTRODUCTION

The Latin word "nature" (that is, state of birth, quality, nature, natural order, universe, and the phrase "natural") is used by old French language. The Sanskrit language is named Prakriti by which Purusha influenced the physical and mental environment. The creative literature of the eighteenth century implied that the true characters of individuals were portrayed and created in conjunction with fact. Nature has often been accorded the role of the Great Mother since pre-Christian or Vedic days. The implication in Christianity is that design is made for people who are children. There is a balance between human beings and nature in the Vedas. Interest in the study of nature writing and literature with an emphasis on "green" subjects grew over the 1980s and the Ecocritical phase of the early 1990s has arisen as a recognised topic in American Universities' literature departments.

Hemingway was one of the twentieth century's finest writers. Among American authors he remains a revered character. His short Stories and novels have also evoked a great deal of critical comment over the last few decades. As a writer apprentice, Hemingway started his work in Paris and later as the Spanish civil war war reporter. His tales are based on his own perceptions. When he volunteered in Italy in 1918, he first left his family. During the First World War, he was appointed an ambulance driver and critically hurt during the war. Hemingway claimed in an interview that he was fired in the right leg and that the surgeons took almost 227 bits of metal. His painful exposure to this wound contributed to a desire to relive the horrific incident, not just dreams. His psychological and creative expression, physically

and mentally distracted from fighting, was stifled by Hemingway's atmosphere and was to lead him first to the secluded woods of Northern Michigan, where he spent his most enjoyable years of youth, and then to Europe, where his literature talents started to take form. After the fight, he published short Stories back to America. The physical world and the involvement of the protagonist in the nature are much of his Stories that make space for ecological inquiry.

Hemingway was distinguished from his contemporaries' devotion to his art. He sprayed the language aggressively and established the *à lisiâ* theory of prose. Just a part of the whole iceberg is seen from an iceberg. Nevertheless, a writer explains or introduces part of what could be communicated to the reader. And in exchange, the reader can rebuild the remainder of the narration, fill the holes and respond to the given scene or case. Hemingway claims it needs to be so. He used understatements and transmitted several degrees of significance in particular in his novels, mainly through satirical and symbolic implications.

Among the best tales of contemporary literature, Hemingway's short Stories. Their selection is much broader than the diversity of the issues and topics included. Few authors from the last decades have grappled very manageably in exceedingly complicated contact issues except for Henry James and William Faulkner, no American writer from the same era. Hemingway was pleased to give up literature on media and politics. He had a healthy dislike toward politics during his years as a reporter.

The tales of Hemingway are microcosms where his craft achieves tremendous productivity in a short room. One of Hemingway's first big features is its deep emphasis on the dramatic form. Unlike the other books, Hemingway often avoids overt exposition of the subject, didactic explanations, character-discussions and authorship remarks. Thus the tales of Hemingway demonstrate more than say. Stories demonstrate that the holy realm of shooting, fishing, hiking, dining, riding, bullfighting, and battle is still involved in Hemingway. He reveals the destructive aspect of the industrial world in the novels, but not the origin of it. The main issues are: passion, interrupted relationships and the sense of isolation, war shocks, crime, violence in human existence and daily violence. In virtually all tales are the subject of death and the issue of the lack of things.

The type of writing of Hemingway omits distortion of the sentiment. He seeks to stimulate and regulate impulses at once. Therefore, the focus is on the right collection of external content, data, pictures, incidents and behaviours that elicit the inner emotion of the reader automatically. This way of evoking the appropriate emotion approaches T. The Objective Correlative of Eliot was described as a "collection of objects, a condition, and a sequence of events that are to be the form of this particular emotion: the emotion is automatically evoked when external events are provided, and which are to end in the context of experience" (Abrams 1978: 115). The goal of Hemingway is very challenging to create emotions. It calls for a thorough focus on the part of the author and also for the proper absorption and assimilation of experience. Hemingway has set itself an ideal in prose literature.

Hemingway created his own public profile, primarily in his 1930s nonfiction, including *Death in the Afternoon*, *Green Hills of Africa*, and *Esquire's* sequence of essays on sports, politics, and art in the Spanish Civil War. *The Sun Rises* is also Hemingway's first book released in 1926. The Spanish festival gave the novel its context. Hemingway went to Pamplona for the fiesta with his partner Hadley. Following the festival, the first copy of the fiesta was composed in Spain by Hemingway. The book is about an American party residing in Europe in the 1920s. Since the war in Paris, American expatriates lived a depraved life. After the battle, they were utterly helpless and puzzled since the principles that had sufficiently represented before the war were obsolete. They have become lost people who lead lives of peaceful misery.

For the generation who witnessed World War I a 'Farewell to Weapons' was published in 1929. The book centres on the love between an ambulance driver who was injured and Catherine. The hopelessness of battle and the failure to look for significance in a moment of war are one overarching concept. While the book is widely considered a Great

War novel, it takes place more than half of the novel in clinics where several nurses and doctors struggle with many illnesses. The novel is heavily saturated with nature pictures, many of which act as repeating motifs. This book depicts soldiers' cynicism and population migration.

In the afternoon of 1932, Hemingway's traditional work on the art of bullfighting emerged as *Destruction*. In his works, Hemingway injects Spanish ideals. Here is projected the deep exploration of a world, a people and a display that has pushed Hemingway. The thesis is a book of novels on Spanish bullfighting ceremony and rituals. It documents the love affair of Hemingway with bullfights for 10 years.

A second novel, *Green Hills of Africa*, about blood sports, released in 1935. The focus of the book coincides with creation and hunting. The novel is a biography of Hemingway and his wife Pauline on his expedition to East Africa. This novel outlines his four-part hunting experience. The book only deals with looking for large games.

Hemingway's most famous book is *Whom the Bell Tolls* (1940). Alongside love songs, the river and in the Woods (1950) contend with conflict and death. In this book is told the tale of Colonel Richard Cantwell's final days, which just died of natural causes after two world wars.

Hemingway's novels therefore specifically contain bullfighting, hunting, love affairs and the consequences of battle.

The diseases of the new century Hemingway was willing to see. His usage of metaphors adds to his character's wealth. In three collections, *The First Forty Nine Tales* (1939) were written *His Stories*. In our day, men without women, winners take none. The title of these collections is *Almost 14* tales were eventually released in books and journals. As Hemingway was participating in the war and sustained leg fractures, he clearly exhibits the trauma as Nick Adams. Likewise, the second segment reveals the incompatibility with men's women's ties. The attitude Hemingway takes with women is particularly masculine in his works. He should not enter the inner universe until this environment is connected to the individuals in which he is associated. The reader comes to look at them as love or rejection artefacts. Hemingway's behaviour towards his mother was one of the explanations why women shared this view. He claimed that his mother was a manipulator and partly blamed her for his father's suicide. In comparison, his mother wasn't associated with Hemingway. There is no pleasant friendship between either one of the works, even for a short time. The autobiographical aspects emphasise much of his films. He has published novels such as *Around the River and in the forest*; *The Torrents of*

Spring and Under Kilimanjaro. A Goodbye to Arms for the Whom the Bell Tolls; the Garden of Eden; the Islands in the River and the Trees.

### **Nature as a Symbol in Hemingway's Stories:**

Because several of them come from nature, the usage of symbols in such Stories is important. His protagonists often dwell in the valleys or seek shelter at the foot of his symbolic mountains. Physical and psychological wounds are some of the dominant representations used in early works. Seasonal shifts, particularly fog, frost, autumn and winter, parallel to human fortunes, whereas the indications of the sun and dark represent existence, death, or good and unhealthy characteristics. The seasonal changes are identical. Any instances of metaphors universally recognised will be to ascend a mountain as spiritual cleansing, to pass a body of water as a spiritual transformation, to sunset as death and to sunrise as regeneration, etc. Many icons come in the form of pictures of creation, faith or existence. In Hemingway, symbolism is sometimes visible as a representation of an unseen feature, the tiny tip of the iceberg on the water surface showing that the iceberg is sevenfold bigger. The less tangible and less distinct face of human nature is nevertheless a concrete and distinguished manifestation. Ecological observations into Hemingway's short Stories sit on the top of the iceberg and belong to it.

Hemingway uses the voyage artifice to project his themes, one of his most important symbolic instruments. In spiritual words, journey is an expression of the urgent desire to explore and improve which underlies the present moment and experience of journey. This symbolic quest is a search which begins in the darkness of the profane world to the sun. In a certain context, all the works of Hemingway use certain elements of this subject. It should be understood that all artworks have at least two large fields of meaning and movement. The surface and the outer movement are at literal plot creation and the internal or inward movement, with the main means of communication being the imagery and emblem. An excellent example of these two movements is the work of the travel artifice. Ecocritics assert that life in the essence of human beings is a significant idea. The path the protagonist undertakes here is to an end that we will examine in depth ecocritically.

Malcom Cowley was the first to present Hemingway's approach to pictures which are representations of an environment beyond. In expressing his meanings, Hemingway makes best use of realism and metaphors. Via symbolic meditation the inner emotions of his protagonists are eternalized.

The hero's spiritual path can be characterised as unity with nature, including all aspects of creation

and life. Hemingway is exploring the essence of existence or death, the reality concerning the universe, as the consequence of this divine quest. Each piece belongs to one specific stage of his spiritual quest though there is loads of autobiographical material in everything Hemingway writes.

Though in his short Stories Hemingway has employed a number of topics and concerns, the range of symbolic consequences is greater. Carlos Baker states: "When the reader becomes acquainted with Hemingway's work in sections below its surface, he can most certainly find all-round symbols and in the splendid, lightweight and buoyant sequence of crystallization that bear substantial quantities of weight (1969: 117). The psychological conditions and personal appetite of the key characters of the Stories reflect the animals of Hemingway as core symbols. The usage of metaphors by Hemingway is a contribution to his characters' resources. The reader is presented with a vehicle with which the character may be associated. The tales will lose much colour and meaning without them.

Natural settings are used to create the subject of most novels. The relationship between nature and human culture is fundamental to his work. The imaginary narrator in a series of 14 novels, Nick Adams, is the antithesis of the average citizen in the 20th century who often chooses to separate him from civilization and interact with nature. Hemingway attempts by Nick Adams to express to its readers the value of returning to the real heart of mankind by communion with nature.

### **Ecological Perspectives in Hemingway's Stories**

For their observations into topics pertaining to ecology, Hemingway's short Stories warrant ecocritical review. Hemingway's writings became environmentally-conscious with the advent of ecocriticism. Many essays have demonstrated his literary knowledge with the natural world. Fleming (2000) declares in the Introduction to Hemingway and the Natural Environment that he is one of the authors nearest to the natural world. He suggests that the nature complex of Hemingway was the product of his physical perception and reading the writing of nature.

In his novels, Hemingway reveals his experience of ecology. The ecology research shows that humans are not alone or superseded by nature. Instead, individuals are just part of the complex life network. The writing of Hemingway respect nature and sensitivity not just for the living beings that are the hostages of the hunter, but for the ground itself.

The presentation of Hemingway's interdependence and the fair partnership between man and nature indicates a modern view of the role of man in the biosphere. The link between sport and life has always been central to Ernest Hemingway, the writer and the individual. Blood activities are to be favored, such as shooting, fishing, wrestling and bullfighting. The actual existence record Hemingway kills is incredible, if one wants to obtain a sum from the photos and lyrics of a lifetime. It is not just wide-game species (lions, leopards and buffalos), he claimed harpooned and killed shoals of Marlin, tuna, dolphins, kingfis and sea turtle, and a sixty-foot whale. Furthermore, targeting sharks with weapons for sports and destroying non-game animals such as flying opponents, cranes, swine and snakes may also be added. Hemingway's admiration of the natural environment compares strongly with his primal desire for hunting, fishing and battling bulls. As pointed out by Glen A. Love.

A somewhat different experience with nature is the young Ernest Hemingway who closely liked the iceberg theory of Cather in his minimalist stylistic studies. At the core is a peculiar tragic mind, a paradoxical and fatal ecologically-friendly battle between the author's pro-accurate primitivism and his respect for animals and for the natural environment (Practical Ecocriticism 2003:11).

In the one side, it claims that Hemingway hunted and loved to destroy vast quantities of livestock and fish, and, on the other hand, it says that it involves a contratendency of the same matter. Hemingway thus demands a significant natural world price. The question of primitivism, Hemingway's, emerges from its counterbalance to the battle on the earth and the destruction of the natural environment. His particular type of primitivism denies the interconnectedness of creation and the harmonious sense of oneness with the universe characteristically. As he tells in the tale "The last Good nation." But Hemingway obviously still regarded himself as a guardian or a speaker of the natural environment; he knew how sites like the old growth woods of Michigan were ruined.

Will an earth-shaped disaster stay like the hero forever? This is a central topic for Hemingway, even more so today and in the future for his readers. Many of Hemingway's work explicitly reflect this violent declaration of the human will on the planet. The heroic selfhood of characteristic Hemingway ethics is outside the greater context of which the speaker may have a confessed primitivism. The same individualism, written largely, that has produced ecological destruction and polluted the organic foundations of contemporary culture, which Hemingway turned to Nature to escape. The notion of naturalness, of course, is the organism which, in the work and existence of Hemingway, may lead to violent and destructive personalism. This study project aims at ecocritically examining Hemingway's short Stories. In our day, men without people, winner

take nothing, the collection of Stories is in three volumes. In Our Period is a series of Stories based on the perspectives of prewar and war. Men without Woman is a reminder of his separate mother and turbulent married life. These tales typically deal with the related subjects of an individual's loneliness because of conjugal issues. Nothing about the impact of the postwar on citizens is a series of tales about Winner Take Nothing. However, hunting, battle, women, torrents, and nature are the cornerstone of the tales. His respect for nature needs an ecocritical consideration of his Stories. However, all Hemingway's short Stories provide ecological perspectives. It should not be seen. Some Stories are not ecocritical, and all these Stories have been omitted from the present report.

### Relationship between Nature and Culture

Ecocritics dismiss the belief that something is created socially or linguistically. Nature exists, it exists outside of us for ecocritics. This is a topic of big confrontations with the US Wordsworth critic Alan Lipo and numerous ecocritics such as Jonather Bate and Terry Gifford, who also kept some of the most heated encounters. There was uncertainty regarding the question of the social and language creation of truth. It is a reality that responses to nature are diverse and some differences are cultural.

The bond of nature and culture is the glotfelty. She regards ecology as:

Given the vast variety of studies and varying degrees of achievement, ecological critique shares the basic concept that society is bound to and influenced by the physical environment. The interconnection between nature and society becomes the focus of ecocriticism. An educated ecocriticism involves knowing how nature and society actively influence and build one another. It has one foot in literature as a crucial role and the other on the field. It negotiates between the human being and the non-human as a theoretical discourse (The Ecocriticism Reader 1996: xix).

An eco-criticism that simply views human beings as a part of nature would concentrate more than on texts that depict individuals who observe or reside in the wild or rural world human societies will be portrayed in their different contact with nature.

Peter Barry named the "alien outdoor world" a collection of neighbouring and overlapping areas which are increasingly shifting from nature to culture in his essay on Ecocriticism to Beginning Theory (2002):

- the Wild (for example desert, oceans, continents uninhabited)



- The beautiful countryside (forests, lakes, mountains and cliffs).
- agricultural (e.g. mountains, plains, forests) rural areas
- Picturesque domestic space (e.g. parks, gardens, streets)

It is evident that we are going from the first to that which is more 'so-clean' existence in the last region when we pass through those regions. The two central areas are largely culturally and naturally based. \* The emphasis is on two mid-range fields in nature writing. Although the nineteenth century American transcendentalist writings primarily concerned the topic of region 1, domestic literature and lyric poetry centre on the interaction between humans and the two last regions. The first two areas are favourite environments for epic and saga, which focus on human- cosmic relations. In the field of what may be called "environmental / ecological literature" – a name that substituted "establishment" – a special renaissance was born. This method, quite pronounced in America, has been focused on connections between human society and the planet of natural creatures, the world of eco-world, almost from the moment the Europeans arrived on the new continent in the early seventies and very specialist since the fifties.

## LITERATURE OF NATURE

Another factor in American natural history studies was its early romantic link between human and non-human existence. In order to establish the national confidence on the large, unspoiled wilderness of the new continent, it was necessary to discover, analyse and define the wilderness as a way to measure and convey American prospects.

The job of the authors of natural history of the early Romantic era is demonstrated by William Bartram, by Alexander Wilson and by John James Audubon. The romantic natural historians contributed to the transition of divinity into the wildness and established the deistic presupposition that the creator is evident in existence. By underlining God's sublime present on the Modern World environment, they affirm America's spiritual superiority over domesticated Europe. Via an emphasis on a sense of membership of a natural society and the morally regenerative virtues of the nature, these writers provided alternative to the prevalent and prevailing expansive ethos of the day, helping to initiate a minority tradition of environmental concern to the Americas.

The vagabond naturalist William Bartram looked at American countryside and published the epic of the time Travels (1791). His books add much to a person who is truly absorbed in the American wilderness.

Bartram's knowledge of the magnificence of natural processes, and his insistence that everything manifests — the divine and inimitable workmanship — merged to create a proto-ecologically defined sensitivity. Bartram shows and embraces during the journeys the network of interconnections he recognises in the wilderness.

Inspired by the elegance and diversity of American birds, Alexander Wilson initiated his life of research by looking for unfielded species several thousands of miles on foot. When his friend Bartram died just eleven years later, Wilson was the leading bird expert in the nation; almost all of its nine monumental American Ornithology (1808-29) was finished.

Wilson intentionally believed that his evolutionary background was not merely a reference to research, but also to a nation's national identity. The Foresters, son is about a twelve hundred-mile trip to Niagara's collapse, a romantic narrative poem of Wilson.

Though Wilson as a poet is not remembered in the literary literature, "The Foresters Tom is an outstanding illustration of his literary and natural historical sensitivities deeply intermingled. The poem finishes in Niagara, where travellers look at the sublime falls with — holily reverence. As both an ornithologist and a passionate author, he replied by taking readers on a pilgrimage through the heart of his own nation to the unsung beauty of the American wilderness. In order to capture the national treasures of the American birds, Wilson mixed his science and literary skills.

John James Audubon, like Bartram and Wilson, has travelled over thousands of miles to investigate, research and record native plants. He understood like them that the position of a natural historian is complementary to that of a romantic novelist. In The Ohio, the first time in its episodes, Audubon clearly sees the connection between the successes of American literature and the need to record a wilderness that disappears.

Audubon's work is marked by unmistakable early romanticism features in America: an appetite for the natural and picturesque; a deep appeal for the American Sublime, an attitude for melodramatic sentimentality and a lifelong interest for Americans. The naturalist was most impressed by him as a romantic figure, as he developed his persona so deliberately. He understood how to fulfil the romantic desirability of his viewers. Through his drawings and prose, he took a popular audience to the disappeared wilderness. Some of his writings complain of the pace of wilderness. Russell quotes that Henry Thoreau wrote he read Audubon — with a rush of joy in his eyes — and he had relocated to the Walden Pond. The works of Bartram, Wilson

and John James Audubon demonstrate that early romantic literature in natural history is an significant source of American tradition of nature fiction.

Everything were pushing an urge on the brink of their inexorable extinction to reflect the majesty of the American wilderness. The three celebrated their acquaintance with nonhumanity and initiated the protoecological empathy in the American letters, which would rely on the further advances in the genre of writing natural history. Henry Thoreau, John Muir, Mary Austin, Annie Dillard and Barry Lopez are the most prominent accomplishments of those literary contributors.

## OBJECTIVES OF THE STUDY

- To indicate that short Stories by Hemingway are rich in environmental issues.
- To reflects the analysis of the thoughts and feelings of the protagonist.

## CONCLUSION

This research aims to provide short Stories and to see how the Stories can shed light on ecocritical concepts such as deep ecology, ecofeminism. However, not only under one head, but under different heads, four Stories are analysed. In each chapter, the different concepts are discussed one by one. The current investigation has carefully considered the multiple dimensions of ecocriticism arising from close reading of Hemingway's short Stories. This study does not include Hemingway's novel *The Old Man and The Sea*, but it gives an ecological interpretation. This study can also be extended to its long fiction. A comparative study of the Hemingway's histories and Indian literature could also be another area of research.

## REFERENCES

1. Baker, Carlos. *Hemingway: The Writer as Artist*. Princeton: Princeton University Press, 1972.
2. Eliot, T.S. —Objective Correlativell: A Glossary of Literary Terms. M.H. Abrams. Cornell University, 2004 (115).
3. Hemingway, Ernest. *Death in the Afternoon*. New York and London: Charles Scribner's Sons, 1932.
4. Rosenfeld, Paul. *Contemporary Literary Criticism*. Vol. 19. Gale Research Company, 1981.
5. Love, A Glen. *Practical Ecocriticism: Literature, Biology, and the Environment*. University of Virginia Press, 2003.
6. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester UP, 2002.
7. Birkeland, Janis. —Ecofeminismll in Greta Gaard, ed, *Ecofeminism: Women, Animals, and Nature*. Philadelphia: Temple University Press, 1993.
8. Buell, Laurence. *The Environmental Imagination*. Cambridge: Harvard UP, 1995
9. Campbell, Sueellen (1996). *The Land and Language of Desire*.ll *The Ecocriticism Reader: Landmarks in Literary Ecology*. Eds. Cheryll Glotfelty and Harold Fromm. Athens and London: U of Georgia P.
10. *Collins English Dictionary 10th Edition 2009* Haper Collins Publishers.
11. Coupe, Laurence, ed. *The Green Studies Reader: From Romanticism to Ecocriticism*. London: Routledge, 2000.
12. Garrard, Greg (2004). *Ecocriticism* London and New York: Routledge.

---

### Corresponding Author

**Dr. Kishori Yadav\***

Assistant Teacher (English), Gaya, Bihar