

# Description of Natural World of Short Stories of Ernest Hemingway

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**Abstract – In this article centrality of the usage of symbols in the novels and short stores of Hemmingway has been elaborately pointed out in the previous section. Any portion deals with the substantially key symbols which have been represented in the possible angles and in the present sense. The images that hover around the core concepts of Hemmingway's literary works constantly inform the reader of the gains achieved by man through an enhancement of the degradation of human life through devised strategies of war and abuse.**

**Keywords: Fighting and Aggression Short Works.**

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## INTRODUCTION

For rather various factors that include readers and scholars in analyzing the importance and existing esthetical values of his writing, Ernest Hemingway is regarded as the most important writer of early 20th-century. Since the beginning of his career Hemingway is a diligent researcher. He often works about a particular reason for a focused audience, preferring to compose as a profession. During the First World War while he is an ambulance driver, this conscientious initiative started with his work in journalism. As a journalist, he needs to tell the facts and keep the reader's interest by making his method an unique creative representation. The view and deep conviction of Hemingway is that the scope of writing can transcend past authors or its own writings. The choice of subjects Hemingway rendered to his readers is natural, but the way he made them seem boring and mundane some of the time.

The range and breadth of human feelings he describes as a writer in his novels reiterating his aesthetic approach to human behavior, which rapidly evolves as he experiences and implicitly represents social and political upheavals in his own days. He continuously seeks to render the reality in the most nuanced manner by utilizing metaphors that have made his works singular, enabling viewers to make a separate reading and developing fresh forms of thinking that can be deconstructed long after having read his short stories and novels for decades. Obviously, as he went into prose, Hemingway was inspired by the French Symbolists and Yeats. Since his school days since 1916, Hemingway has been passionate for journalism at Oak Park. In 1950 he told one of his friends Harvey Brett that he walked through calculus, geometry and algebra and he now remains at Kallus, he recognizes

his evolution and movement from journalism. He is mindful of the changes that he created from the start of his career as a journalist. As a writer he is clearly conscious of recent movements in literature, he is extremely engaged in his work. He's in good touch with the action centers where authors frequently gather and express their thoughts about their professions. In Hemingway, Ezra Pound, Sherwood Anderson & Gertrude Stein had many great connections. A host of observations and encounters influenced his thought as an innovative authors through his frequent trips to the action centers in Europe, Switzerland, Spain, Italy, Germany, Germany and France. Gertrude Stein inspired him to a considerable degree, advising him to renounce journalism and take it seriously. Though he gave up journalism at a very earliest point in his career, he was the driving principles for his native writing, detailed detail, honesty and devotion to his environment.

Hemingway's adventure passion is related to his affection with Africa and Spain. His permanent contact with the Spanish Independence Fighters was in the centre of a disaster which he had enjoyed to let his citizens and their sport spoil his imperialist Fascists.

Hemingway had the sole luxury of introducing himself to truth in school and though his father is a health care provider, managing patients of all sorts, including the Black who at the turn of the 20th century, were the least affected in the American population. His dad brought him on incredible expeditions, hunting, diving, and fishing to learn the bliss that nature shared with the human race. His mother is eager to teach him religious value when she taught him musical lessons. He was more

adventurous and involved in literature and journalism, which made him conscious of current literature. When he started writing poems, he noticed the power of Rudyard Kipling's verse. He is the top writer and sensational reporter in the Oak Park, Ring Lardner, as the role model of journalism. He's partly prepared to tackle the planet with his investigative skills and started writing as a writer for Kansas City Star.

The aesthetics of Hemingway is evident, but the experience of the symbols he used separates his writings from the ones in his period. Gertrude Stein, who taught him that writing a book was not simple as journalism when the immediate outcome of the incident finished on the same day or on the following day, owes Hemingway most to him. Her presence has profoundly influenced her write-out and established her aesthetics with the use of symbols as did Yeats, to individuality of her writings. He got acquainted with Tolstoy to Maupassant authors. The long list of books which it kept in high regard are Anna Karenina and War and Peace can be challenging to claim that it was specifically affected. William Bolitho, the Manchester Guardian Delegate in Lausanne, suggested that he not pursue journalism as a profession. In his profession as a writer he taught him to think for himself and this played an important part. A variety of books, incidents and philosophers of his generation have explicitly and indirectly inspired Hemingway. He preferred to face the harsh realities and articulate his views with a degree of accuracy and characteristic style regarding the events of his period which talk volumes about the content of his writings. From his first book *The Sun Rises*, he understood the circumstances that express themselves in his novels. Due to his writing style, his approach to life and his simplicity in prose, rarely followed by a generation of later authors, Hemingway was important today, making his work worth reading and revising to understand the sophisticated but simple presentation of the events and lifestyles which changed the whole direction at the beginning of the twenties Hemingway is confident that after authors and philosophers like T.S, the universe would not be the same. W.B. and Eliot. Yeats. Yeats. Without frightening them as TS, problems which afflicted humanity had to be expressed and opened up to the whole of society. Eliot did so in his "Wasteland." Several poets, philosophe, leaders, have written widely to make society aware of the dangers that are inevitable and disturbing, after Hemingway started writing about the direction that society travel in, utilizing fiction as a means of conveying the sordid truth. Hemingway's devotion to art and this aesthetic feeling that render him exemplary are the explanation why he stands out.

In a realistic aesthetics, "pure" or metaphysical aesthetics, the unique bloodless order that can claim at any hour without a peek into the concentrations is at the base of Hemingway 's continued influence and the true backbone of his eminence, he says that an artist with a pragmatic and empire-like mind-design has no interest. One might also suspect that a true artist is truly interested in theatre aesthetics, until he becomes

a metaphysical critic even in his alter ego. If that's the case, Hemingway's creative life is still at risk. He worked hard to remain clear of the wrong form of distortion and out of the reach of the cut and dry scheme of aesthetics as in his personal theory, but rather to hold an eye fixed on the object in itself and the influence of the thing in it. (58) (128)

An eminent critic such as Carlos Baker lifts Hemingway's art and theory to standards that few of his peers meet. He kept his prose simple, in order to keep his aesthetics and theory accessible by the average reader packing layers of context. Baker claims that as a novelist Hemingway did not enter politics or war propaganda. He shared his opinion on mankind, conflicts and the manner in which women are viewed in culture in the most informally realistic way. Hemingway's approach to masquerading and sharing his opinions as a mature artist contributes to a spate critics who are his supporters. Leo Lamia argues that Hemingway did not belong to a new literary school of the age of expressionism, yet in the clarity of description, reverence to form and discipline, the ability to be perfect, the exact sentence, the correct terms he was almost neo-classical. The numerous schools of mind that ruled in his period are familiar to Hemingway. He's a passionate explorer, a profoundly interested reader of the countries and their societies and the environment around him, so he sure needs to keep those of those exalted thinkers that are searching for fresh ideas to justify how the existentialists asserted their decadence. He may be associated with the Existentialists since he has the same ethos, but he never pretended to belong to their thinking groups.

Hemingway did not associate himself with the authors of his own generation and is eager to depict the most horrific situations that made life and life invincible. He offers the illusion that he relates a tale of incidents in the bars and debates of bullfighting, but really he is involved in how people have lost their desire to truly fall in love after the First World War. The scope to which Hemingway deals with the devastation that civilization has endured from Battle, where people cannot be real in their marriages, when love has become commercial and moves towards natural death, is illustrated by Mark Spilka.

The methods of writing in which he has experimented Hemingway is continually fascinated. He enabled the readers to dig deeper into his writings and to research the extent of his writing so casually. His style is so relaxed yet complex that his readers are numerous. Many of his surface characters are quite superficial and at the beginning of the 20th century they seem to reflect the nature of this period. The two key reasons for Hemingway are aggression and destruction, as it consumed the 20th century human psyche. In his short storeys, Hemingway tends to use these two sequential incidents, which play quite a crucial and definitive function. Hemingway addressed 'Death' and 'Abuse' very indirectly. He would not submit to the facts, but

he strongly insists that the real truth is the essential on which the writer has wrested his abilities, and the truth varies from other existentialists in his attitude to death and abuse. This is what the author sees tangibly, but the reader is not known.

Hemingway uses death and violence intentionally as a subject and a metaphor that reveals the human psyche which needs to be studied in its many approaches that are as complex as the characters we see in his writings. Hemingway thought that the tragic aspect that occupies the imagination can be eliminated by portraying men and women in situations rather than death and abuse. Hemingway is an admirer of the writings of Tolstoy such as *War and Peace* which greatly inspired him. In *Men at Battle*, Hemingway points out "Thinking with the capital T and attempting to write as true, clear, critically and humbly as possible" (XVIII). Hemingway's mentality is reflected in all his essays. It seems very ordinary and easy on the surface as one reads his novels or short stories, yet only when the reader begins to look at writing from an aesthetic perspective does he know that Hemingway's critical talent as an author is to be examined in several strata. A result of his era is Hemingway. A sequence of paths emergent in all fields of Literature, from painting to writing, in Europe and America, were experienced in the early 20th century. T.S.Eliot published a variety of poetry treatises which were translated into literary instructions. Hemingway's writing refers to the "objective correlative" that he promoted the writing of poetry. As the impressionist painter did, Hemingway used his talent to create feelings of the age. In his cartoons the pictures of nature and their impact on people's sense as real and holistic are portrayed by Hemingway. Hemingway No other author of our period had a generation that grew up between world wars, like Ernest Hemingway, to such a general and enduring impact.

Hemingway saw the fighting and had the emotional trauma the troops endured in the trenches firsthand. The magnitude of the inhumanity of men to men has a lasting influence on civilization as a whole. Battle has developed into a strong emblem for so many people. The war posed too many concerns regarding the importance of faith and the authenticity of the doctrines of Christ. The war and its memory is Romanized and granted a theological connotation by others. Battlegrounds and museums have taken a religious nature and pilgrimages to visit the places as a method of coming to grips with life and going on. The war is representative of destruction, sickness, tragedy, illness, emotional distress and is blamed for disorders pertaining to wellbeing that the modern society is met with. The fascination of Hemingway as a emblem, which has demonstrated directly to the life of millions of citizens alive, is a symbolic death for many who served in the war to demonstrate patriotism, without even understanding that they are ammunition for commons that would transform their woman and children into orphans, live under hardship and neglect

treatment for the man in the fa. Every war has left its mark in many ways of grief and distress that cannot be accounted for by any amount of gallantry decorations, awards or income. Hemingway has been compelled to find such the best title *A Goodbye to Arms*, for the absence of the breadwinner and the parent is a lifelong irreplaceable loss. To what point, John Donne inspired Hemingway, who made him compose *The Bell Tolls for Whom*. *Farewell Forbidding Mourning* is a poem by Donne in which the lover gives his farewell and instructs his lady's devotion to be unchangeable. The characters of Hemingway indicate what they feel and do not actually represent his perspective, particularly when they respond to faith, fighting, violence and women. Instead of being profoundly committed as Christians, Hemingway utilises faith for an ornament that citizens in Europe typically place on for identification. In nearly all his works Hemingway's critical perception of the position of faith is mirrored in the lives of ordinary average persons. He does not exclude him from superstitions that oppose religion and Catholicism. The priest who was on the military front did not disturb the soldiers or the battle phase much in *A Farewell to Weapons*, since he belongs to the war. While he communicates his disgust at the battle, he does not expressly state that war is counter to the values of Christianity. Catherine cannot be convinced by Henry to join the church. A strong indicator of her approach to faith is Catherine's firing. She is not inclined to demonstrate that she is religious, while Catherine's attitude reflects the general attitude towards religion of the twentieth century and particularly her attitude where religion is unrepresented in the Church itself for several reasons. If faith is meaningful, it symbolises a form of Talisman's magic that is anything for luck or if you are in trouble. Even if Hemingway does not mention its stance explicitly on faith, he obviously understands religion – Catholicism and how the subtle talks, including the *Farewell To Arms* held between the Priest Lieutenant Henry and the Earl of the novel *Catherine*, are practised:

As Professor E.M. Halide states, he relies mostly on the "objective epitome" methodology as the symbolist. He used to transmit his characters' emotional circumstances. Hemingway wanted to build an emotion through the behavior that influences readers as a whole. Fredrick Henry leaves the Swiss mother hospital for breakfast at *A Goodbye To Arms* while Catherine Barkley is struggling to give birth to the working community to raise a baby which she has courageously embraced, considering the odds. Fredrick Henry's actions reflects the male incomprehensibility of the ages, while Catherine symbolizes real motherhood without destructive ideas contrary to nature.

Professor Carlos Baker talks at detail on Hemingway's meaning, which as a storytelling tool offers diverse perspectives into the symbolism.

Hemingway is a product of his era inspired by the school of thinking of the 20th century, where the usage of images made poetry more communicative. W.B.-W.B. In his poetry Yeats used icons to demonstrate the important significance of art in his famous poems *Sailing into Byzantium – Byzance*.

As a young man who wished to witness the truth of a war, Hemingway is restless. In *Kansas City Star* newspaper Hemingway launched his literary career. In the trench war he had survived, he went from Kansas into Italy to enter the war there, and was badly wounded. In Italy he met war first-hand, and all his writings inspired him throughout his life. With his friend Sherwood Anderson, Hemingway expressed his reflections, who shared many items in life and art, in particular. The effort of Hemingway to reflect the life and endless activity of the human spirit, which had evolved on various levels within people, allows him to study his writings to determine his choice of character. The more popular jobs such as the troops in the Battle, Catherine's nurse, the Spanish civil war and Santiago's former fisherman are common citizens such as Nick Adams, bull fighters such as Romero and his buddies, Jake an ex-soldier who is mutilated for life, all over the novel action. The choice of the heroes and their humble occupations is intentional, since they are the icons of the common man and woman in society which face the complete impact of the order in which Hemingway as a historian and novelist has physically changed the world. All human caricatures, and in his writings any action and object takes on a greater meaning than its physical nature. Hemingway utilises these metaphors in his novels and in his short storeys where it is modelled quite subtly in his storytelling methodology. The French symbolists inspired poetry written in English at the turn of the 20th Century and there's a more thorough view of the idea of cabalism, imperialism and human existence. It is dismantled with the fighting, dominated by many influential political and military leaders around the globe, that the common man's search to protect the advances that technology provides by improved living standards. Hemingway recognised that the whole of creation is a blessing. He used the most traditional professions to symbolise that the human race was more dominant than anyone who invented and developed it up to now, as an irreversibly damaging construct of men. It faced the growth of civilization and the technology that contributed to a war machine. In a novel or a short storey any entity and moment acquires a conceptual reference with a greater sense and value than the objects that exist on the surface.

A Goodbye to Weapons' war or people's actions during the post-war era can appear flat and trivial, storey, but only certain occurrences and people are studied, measured and assessed. Significant numbers appear as symbolizing the manner in which cultures, nationalities, religions and connections operate, evolve and emerge and seek to cope with events that are happening. The function of alcohol is a strong innovation of science in the life of average men who wreck their lives. It is openly used to drown the senses

of the ordinary men and women who fight the war. It is often used as a sign of utter devastation, as after the war men become addicted and suffer due to their poor consequences. In the presence of the most respectable people in Europe and the decadence that has become unthinkable, the activity is an intoxicating fight against bulls, fishing and shooting for wild game. Sporting activities are a full time activity, reflecting the attitude of the ordinary citizen, and this practise symbolizes devastation and man is a symbol of destruction.

Hemingway did not foresee the sport growth, but he is aware that the room filled by sport bullfighting is disproportionate to the needs and desires of the citizens in Spain and in the Western countries and did not fulfil any basic intent. In *The Sun Even Rises* he does not say a short for the match, but he subtly points out that the subtle markers of civilization that human life has walked across through the years are sport activities like bull fighting. Hemingway's entire world is a storehouse of pictures, and every occurrence, natural phenomena and human practice has taken on the dimension of a sign since it has provided a feeling to the reader who wants to go beyond its true significance. It's his icons that indicate his writing style. The icons of the 20th century are bars and restaurants where men like Jake, Cohn, Mike and their mates conceal their feelings and live fake lives, who cannot shed their own dubbed pictures and are often utter to the truth of anger. This recovery after the war has little to do with Jake's fantastic war survivor because he can't express Brett's affection. Jake can't convey the most fundamental human instinct towards a woman and he understands full well that he can't satisfy his expectations. Santiago is a sign of age and without the protection of community because it exists in the paradox that while it is part of a coherent Cuban fishermen's society, it has no lonely support for its society, being a symbol of conventional disintegration through marginalizing its own inhabitants, in an occupation of human race-fishing that is historically the symbol of The fish becomes a representation of the natural universe, the conquest of man over nature cannot be marginalized and/or subdued. The conquest of fish by man is short-lived, since it is swallowed by the sea before hitting the bank.

Hemingway acknowledges that existence will never be overcome; man is a part of nature and therefore a living part of the chain. In order to illustrate his thoughts about the path civilization takes, Hemingway uses metaphors and pictures, incidents and behavior without any creativity. The direct influence of the First World War on Hemingway as an aware writer contributed to the novel *A Farewell to Guns*, a sign of non-violence and now a symbol for the entire world to remind that life on this earth can only be maintained when citizens farewell to using mechanized firearms. The novel *A Farewell to Combat*, Hemingway's warning is still true today, and symbolically, it helps readers to have a serious inner dialogue about the violent wars which are waging

against humanity as one reads these novel layers of interpretations. The planet is full of neighboring warring nations, cultures and warring peoples, and the rise of war persists unabated.

The worry of Hemingway for civilization is manifested in *A Farewell To Arms* where Catherine decides to find the most fitting and healthy way to give baby though Frederic, our culture and even nature opposes the odds she face during this most human act, of having her baby the mark of her unconditional, self-sufficient love for Fredrick. When I read Hemingway's short storeys I might be unable to determine the storey's worth for its type, but the message is only rendered if I attempt to read the storey in the sense of culture, its worries and its entertainment, including bullfighting and a willingness to pray to God for the success of a violent sport in which bullfighting is practiced The sports that Hemingway uses widely in his writings of bulls like the war or hunting are most inequitable aggression, when through violence man declares his dominance to suppress a donkey, or a docile neighboring state or to kill an animal inside his own home. The collapse was only starting as humanity had reached a crescendo in the beginning of the 20th century, and Hemingway was one of the first individuals to alert the human race to give up its guns to live in harmony with nature and him on this planet.

### OBJECTIVES OF THE STUDY

- To explore his work's significance and existing aesthetic principles by which he provided society directions.
- To study the State of facts and retain the reader's interest with the imaginative interpretation that has exclusively rendered his approach.

### CONCLUSION

The literature on Hemingway did not analyses Hemingway's symbolic manipulation in depth. I therefore attempted in this paper to explore the usage of symbols by Hemingway in his works of literature. It seeks to illustrate the reach of Hemingway's symbols used in his novels to interpret the writings which reflect the period. I have thus learned the symbolic component of novels: *The Sun is still rising*, *A Goodbye to Arms*, *the Bell Tolls* and *The Old Man and the Sea* are being studied and analyzed with. In the greater course of my study I concentrated on Hemingway's usage of symbols; hence I did not concentrate on other literary instruments as well as the expression figures used by the novelist.

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