

Critical Appraisal of the Short Stories of Ernest Hemingway

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Abstract

This paper examines Hemingway's short stories and concludes that they are environmentally sensitive. The research reveals a contradictory trait of Hemingway's natural love and aggression. As a result, his approach to life is paradoxical. The characters are in a bad mood and turn to nature for comfort. The protagonist's emotions and sentiments are represented in the explanation of existence. The findings show that Hemingway's short stories are rich in environmental themes. His novels and novels, which were published after the short stories, frequently address the same ecological issues as the short tales. This article concludes that Hemingway's short stories exhibit environmental holism.

Keywords: Hemingway Short Stories, English Literature

Introduction

The old French language uses the Latin word "nature" to mean state of birth, quality, nature, natural order, universe, and the phrase "natural". Purusha influenced the physical and mental world through the Sanskrit language word Prakriti. The genuine characters of persons were portrayed and produced in connection with fact in eighteenth-century creative fiction. Since pre-Christian or Vedic times, nature has been called the Great Mother. In Christianity, the idea is that design is created for children. In the Vedas, there is a balance between humans and nature. Over the 1980s, interest in nature writing and literature focused on "green" issues arose, and in the early 1990s Ecocritical period became a recognised topic in American university literary departments.

Hemingway was one of the twentieth century's greatest writers and a legendary figure in American literature. Over the last few decades, his short stories and novels have elicited significant critical attention. Hemingway began his career as a writer apprentice in Paris and

then as a war reporter for the Spanish Civil War. His stories are based on his personal experiences. He first left his family when he volunteered in Italy in 1918. During the First World War, he was assigned as an ambulance driver and was severely injured. In an interview, Hemingway stated that he was shot in the right leg and that the surgeons removed over 227 pieces of metal. Not simply nightmares, but his acute exposure to this wound contributed to a wish to recreate the awful incident. Hemingway's atmosphere inhibited his psychological and artistic expression and physically and intellectually distracted him from battling. This was to bring him first to the remote woods of Northern Michigan, where he spent his most happy years as a child, and then to Europe, where his literary abilities began to take shape. After the battle, he returned to America and published short stories. His stories create room for ecological inquiry by focusing on the physical environment and the protagonist's relationship with nature.

Hemingway's commitment to his art set him apart from his peers. He aggressively sprayed language and invented the *iceberg* theory of prose. An iceberg only shows a portion of the entire ice mass. Nonetheless, a writer explains or introduces a portion of what the reader might be able to learn. In exchange, the reader can reconstruct the rest of the story, fill in the gaps, and respond to the scene or situation. It is necessary, according to Hemingway. In particular, in his works, he used understatement and conveyed a variety of degrees of significance, primarily through sarcastic and symbolic meanings.

Hemingway's short stories are among the best works of modern literature. They have a considerably more extensive selection than the issues and themes they cover. With the exception of Henry James and William Faulkner, no American writer from the same era has dealt well with extremely difficult issues in recent decades. Hemingway relished the opportunity to write about media and politics. During his years as a reporter, he acquired a healthy hatred for politics.

Hemingway's stories are microcosms of his technique, demonstrating how he can produce much work in a small space. One of Hemingway's initial distinguishing characteristics is his strong emphasis on the dramatic form. Unlike the previous novels, Hemingway avoids overt subject exposition, didactic explanations, character studies, and authorship notes. As a result, Hemingway's stories show rather than tell. Hemingway's stories show that he is still active in the sacred realms of shooting, fishing, trekking, dining, riding, bullfighting, and battle. In his works, he reveals the harmful aspects of the industrial world but not its origins. The key themes

are passion, broken relationships, a sense of solitude, war shocks, criminality, violence in everyday life, and daily violence. Death and scarcity are prevalent themes in almost all stories.

Hemingway's style of writing avoids sentimental distortion. He tries to excite and control impulses at the same time. As a result, the emphasis is on selecting the appropriate exterior information, facts, images, occurrences, and behaviours to automatically elicit the reader's interior emotion. Eliot defined the Objective Correlative as a "collection of objects, a condition, and a sequence of events that are to be the shape of this particular feeling: the emotion is automatically elicited when external occurrences are presented, and which are to finish in the context of experience" (Abrams 1978: 115). Hemingway's purpose is to elicit strong emotions, which is difficult. It necessitates the author's undivided attention and proper experience absorption and integration. In prose literature, Hemingway has established himself as a model.

Hemingway's public presence was primarily built through his nonfiction in the 1930s, including *Death in the Afternoon*, *Green Hills of Africa*, and *Esquire's* series of pieces on sports, politics, and art during the Spanish Civil War. Hemingway's first book, 'The Sun Rises', was published in 1926. The Spanish festival provided the novel's setting. With his partner Hadley, Hemingway travelled to Pamplona for the fiesta. Following the festival, Hemingway composed the first copy of the fiesta in Spain. The story revolves around an American party in Europe during the 1920s. American expats in Paris have led a wretched existence since the war. They were completely impotent and perplexed after the conflict since the concepts that had adequately represented them prior to the war had become outmoded. They've become lost souls who live tranquil lives of suffering.

In 1929, a book called 'Farewell to Weapons' was released for the generation that lived through World War I. The story revolves around Catherine's love for an injured ambulance driver. One overarching notion is the futility of combat and the failure to look for significance in a time of war. Despite the fact that the book is widely regarded as a Great War novel, it spends more than half of its time in clinics, where many nurses and doctors battle a variety of ailments. The story is replete with nature photographs, many of which are recurring motifs. Soldiers' cynicism and population movement are depicted in this book.

'Destruction', Hemingway's book on the art of bullfighting, was published in the afternoon of 1932. Hemingway incorporates Spanish beliefs throughout his writings. The profound examination of a place, a people, and a display that pushed Hemingway is projected here. The

thesis is a collection of novels on the ceremonies and customs of Spanish bullfighters. It chronicles Hemingway's ten-year love affair with bullfights.

'Green Hills of Africa', a novel about blood sports, was published in 1935. The book's key themes are creation and hunting. The novel is based on Hemingway's voyage to East Africa with his wife, Pauline. This book tells the story of his four-part hunting trip. The book focuses solely on the search for massive games.

Hemingway was open to seeing the ailments of the twenty-first century. His use of metaphors adds to the richness of his persona. Because Hemingway participated in the war and suffered leg fractures, he exhibited the same trauma as Nick Adams. In the same way, the second portion demonstrates the incompatibility of men's and women's bonds. In his writings, Hemingway's attitude toward women is unusually masculine. He does not enter the inner universe until he has established a connection with the people with whom he is associated. They become objects of love or rejection for the reader.

One of the reasons why ladies shared this viewpoint was Hemingway's treatment of his mother. He accused his mother of being a manipulator and blamed her in part for his father's suicide. His mother, on the other hand, had no connection to Hemingway. Even if it is only for a short period, the two works have no pleasant friendship. Many of his films feature autobiographical elements. Some of his novels are around the River and in the Forest, The Torrents of Spring, and Under Kilimanjaro. A Farewell to Arms for Whom the Bell Tolls, the Garden of Eden, the River Islands, and the Trees.

Nature as a Symbol in Hemingway's Stories:

The employment of symbols in such stories is crucial because many of them are inspired by nature. His characters frequently live in valleys or seek refuge at the foot of his symbolic mountains. Physical and psychological wounds are some of the most common symbols in early works. Seasonal changes, particularly fog, frost, fall, and winter, correspond to human fates, whereas the sun and dark indicate existence, death, or good and bad qualities. The seasonal changes are the same every year. Ascending a mountain represents spiritual cleansing, passing through a body of water represents spiritual transformation, sunset represents death, sunrise represents regeneration, and so on. Many icons are depicted as images of creation, faith, or existence.

Symbolism appears in Hemingway's work as a representation of an unseen aspect, such as the little tip of an iceberg on the water's surface, indicating that the iceberg is seven times larger. Human nature's less physical and distinct face is nonetheless a concrete and distinct representation. Ecological observations in Hemingway's short stories are on the iceberg's tip and are part of it.

One of Hemingway's most essential symbolic devices is the journey of deception, which he uses to portray his themes. A journey, in spiritual terms, is an expression of the pressing need to learn and grow, which underpins the present moment and journey experience. This metaphorical voyage is a journey from the profane world's darkness to the light of the sun. In a certain sense, all of Hemingway's writings deal with this theme in some fashion. All artworks, it should be understood, have at least two enormous regions of meaning and movement. The external or outward movement is a literal plot creation, whereas the internal or inward movement is mostly communicated through imagery and emblems. The work of the travel artifice is an excellent example of these two movements. Eco-critics argue that life is a significant concept in human beings' essence. The protagonist's journey and everything here is to an end that we will Eco critically analyse in depth.

Malcolm Cowley initially presented Hemingway's approach to visuals depicting an environment beyond. Hemingway best uses reality and metaphors to communicate his meanings. His protagonists' inner emotions are immortalised through symbolic meditation.

The spiritual path of the hero might be described as one of unity with nature, which encompasses all aspects of creation and life. As a result of this holy journey, Hemingway is exploring the essence of existence or death, the reality of the cosmos. Though there is much autobiographical information in everything Hemingway writes, each work corresponds to a specific stage of his spiritual quest.

Though Hemingway used a variety of topics and problems in his short stories, the breadth of symbolic implications is broader. "When the reader becomes familiar with Hemingway's work in parts beneath the surface, he can most likely find all-round symbols and in the magnificent, lightweight, and buoyant sequence of crystallisation that contain enormous amounts of weight," writes Carlos Baker (1969: 117). The psychological states and personal appetites of the Stories' main characters reflect Hemingway's basic emblems, the animals. Hemingway's use of metaphors boosts his characters' resources. The reader is shown a vehicle that the

character may be identified with. Without them, the stories will be devoid of much colour and significance.

The subject of most novels is created using natural settings. His work is based on the link between nature and human culture. Nick Adams, the fictional narrator of a series of 14 novels, is the polar opposite of the average 20th-century citizen, who prefers to disconnect from civilisation and commune with nature. Nick Adams wants to explain to his readers the value of reconnecting to the true core of humanity through communion with nature, as Hemingway did.

Hemingway's short stories deserve eco-critical scrutiny for their reflections on ecological topics. With the rise of eco-criticism, Hemingway's writings grew more environmentally sensitive. His literary grasp of the natural world has been exhibited in several articles. In 'The Introduction to Hemingway and the Natural Environment', Fleming (2000) declares that he is one of the authors closest to nature. He claims that Hemingway's nature complex resulted from his bodily sensibility and reading nature's writing.

Hemingway reveals his ecological experience in his books. According to ecological research, humans are not alone or outnumbered by nature. Individuals, on the other hand, are merely components of a complicated life network. Hemingway's writing reflects a reverence for nature and sensitivity to the land, not only for the living animals that are the hunter's hostages.

The portrayal of Hemingway's reliance on and fair collaboration with nature reflects a contemporary perspective on man's place in the biosphere. The connection between sport and life has always been important to Ernest Hemingway as a writer and person. Shooting, fishing, wrestling, and bullfighting are all recommended blood sports. If one wishes to make a fortune from a lifetime of photographs and lyrics, Hemingway's life record is beautiful.

He claimed to have harpooned and killed shoals of Marlin, tuna, dolphins, kingfish, sea turtles, and a sixty-foot whale (along with lions, leopards, and buffalos). Sharks may also have been targeted with weapons for sport, as well as non-game creatures such as flying opponents, cranes, swine, and snakes. As Glen A. Love has pointed out, Hemingway's reverence for nature contrasts sharply with his primordial drive for hunting, fishing, and bullfighting.

The youthful Ernest Hemingway had a somewhat different encounter with nature, as he admired Cather's iceberg theory in his minimalist style studies. At the story's heart is a strange, tragic mind, a contradictory and disastrous ecologically friendly conflict between the author's

pro-accurate primitivism and his love for animals and the natural world (Practical Ecocriticism 2003:11).

On the one hand, it states that Hemingway enjoyed hunting and killing large amounts of animals and fish; on the other, it claims that it entails a contra tendency of the same topic. As a result, Hemingway asks for a high natural world price. Hemingway's question of primitivism arises as a counterpoint to the war on the planet and the degradation of the natural world. His particular brand of primitivism is characterised by a denial of creation's interconnection and a harmonious sense of oneness with the universe. Hemingway, on the other hand, clearly saw himself as a protector or spokesperson of the natural world; he was well aware of how places like Michigan's old-growth forests were being degraded.

Will an earth-shaped calamity always be remembered as the hero? This is a significant theme for Hemingway, and it will continue to be for his readers in the future. In many ways, Hemingway's work reflects this brutal statement of human will on the world. The heroic selfhood of Hemingway's ethics exists outside of a larger framework in which the speaker may admit primitivism. Hemingway resorted to Nature to escape the same individualism that has caused ecological ruin and corroded the biological basis of contemporary culture. Naturality, of course, is the organism that might lead to violent and devastating personalism in Hemingway's art and existence. This research effort aims to examine Hemingway's short stories from an ecological standpoint. In today's world, men without people win nothing, and the stories are divided into three volumes. 'In Our Period' is a collection of stories based on pre-war and post-war viewpoints. 'Men without Woman' is a nod to his divorced mother and tumultuous marriage. These stories usually revolve around a person's loneliness due to marital problems. 'Nothing' about the postwar impact on residents is a collection of Winner Takes Nothing stories. On the other hand, hunting, battles, ladies, floods, and nature are central to the stories. His love of nature necessitates an ecocritical examination of his stories. On the other hand, all of Hemingway's short stories offer ecological insights. It is not to be seen. Some of the stories are not ecocritical and have all been left out of this report.

Nature-Culture Interaction

Ecocritics dismiss the idea that something is generated socially or linguistically. For ecocritics, nature exists outside of ourselves. This has been the subject of solid debates with Alan Lipo, a US Wordsworth critic, and several ecocritics, including Jonather Bate and Terry Gifford, who have recorded some of the most heated exchanges. The subject of how truth is created socially

and linguistically is a source of debate. It is a fact that people's reactions to nature differ, and some of these differences are cultural.

Ecological critique shares the core notion that civilisation is tied to and influenced by the physical environment despite the wide range of disciplines and degrees of performance. Ecocriticism focuses on the relationship between nature and society. Knowing how nature and society actively impact and build one another is part of an educated ecocriticism. It has one foot in literature, where it plays an important role, and the other in the field. As a theoretical discourse, it negotiates between the human and the non-human (The Ecocriticism Reader 1996: xix).

An eco-criticism that sees humans as part of nature would focus more on texts showing people who observe or live in the natural or rural world. Human cultures would be depicted in their many interactions with nature.

In his essay on Ecocriticism in *Beginning Theory* (2002), Peter Barry defined the "alien outside world" as a group of adjacent and overlapping places that are increasingly transitioning from nature to culture:

- the wild (for example, deserts, oceans, and deserted continents) • the lovely countryside (forests, lakes, mountains and cliffs).
- rural agricultural areas (for example, mountains, plains, and woods)
- A beautiful domestic setting (e.g. parks, gardens, streets)

When we pass through those places, it is clear that we are progressing from the first to a more 'clean' existence in the last. The two main sectors are mostly cultural and natural. Nature writing focuses on two mid-range fields.

Nature's Literature

The early romantic relationship between human and non-human existence also played a role in American natural history research. It was vital to identify, analyse, and characterise the wilderness as a way to assess and express American prospects and establish national faith in the vast, untouched wilderness of the new continent.

William Bartram, Alexander Wilson, and John James Audubon exemplify the work of natural history authors in the early Romantic era. The Romantic natural historians aided in the movement of divinity into the wild, establishing the deistic presumption that the creator is

visible in the world. They affirm America's spiritual superiority over domesticated Europe by emphasising God's sublime presence in the Modern World environment. These writers presented an alternative to the standard and dominant expanding ethos of the day by highlighting a sense of belonging in a natural community and the morally regenerative virtues of nature, thus contributing to establishing a minority heritage of environmental care in the Americas.

A wandering naturalist, William Bartram studied the American environment and wrote the epic *Time Travels* (1791). His works are invaluable to someone completely immersed in the American wilderness. Bartram's understanding of the beauty of natural processes and his belief that everything manifests — the divine and matchless workmanship — resulted in a proto-ecologically defined sensibility. During the excursions, Bartram demonstrates and accepts the network of links he sees in the woods.

Alexander Wilson began his research career by walking thousands of miles in search of unfolded species, inspired by the beauty and diversity of American birds. Wilson was the nation's preeminent bird expert when his friend Bartram died only eleven years later; nearly all of his nine monumental volumes of *American Ornithology* (1808-29) had been completed.

Wilson intended for his evolutionary background to be a reference not only to science but also to a nation's national identity. Wilson's love narrative poem *The Foresters, Son* is about a twelve-hundred-mile journey to Niagara Falls' collapse.

All drove an irresistible impulse to portray the magnificence of the American wilderness, which was on the verge of extinction. The three praised their encounters with nonhumans and pioneered the concept of protoecological empathy in American letters, which would rely on future advancements in the natural history writing genre. The most well-known literary contributors include Henry Thoreau, John Muir, Mary Austin, Annie Dillard, and Barry Lopez.

Conclusion

This study aims to analyse short stories and examine how they might illuminate ecocritical topics like deep ecology and ecofeminism. Four stories are discussed, not just under one heading but under several different headings. The various issues are covered one by one in each chapter. The current study considered the multiple aspects of ecocriticism that emerged from a close reading of Hemingway's short stories. *The Old Man and the Sea* by Ernest Hemingway is not included in this study but provides an ecological perspective. This research can be

expanded to include long fiction. Another research subject could be a comparison of Hemingway's history and Indian literature.

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