
Narrative Techniques in Ernest Hemingway's Shorter Fiction

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Abstract: - Hemingway is the representative of short stories of modern times. The article focuses on Narrative Technique in the short fiction of Ernest Hemingway. It includes setting, character, point of view, atmosphere, symbolism, style and theme. He looks for social and ethical issues focusing on social criticism of people's attitude. Hemingway supposed to be created out of knowledge and no interfering elements should be allowed to fake that form and deceive that skill. As a consequence, all that can be dispensed with should be pruned off: conference, decoration, rhetoric. It is this propensity of writing that has brought Hemingway approbation as well as disparagement, but it is apparent that the writer knew what he was doing when he himself commented on his aim.

Key words: - Narrative Techniques, Clipped, spare style, naturalistic presentation, narration and writing style.

Introduction: - The narrative means the sequence of events and actions; it is an attainment that fetches jointly mundane details and incredible creations; time and place are incorporated. The narrative allows for the inclusion of actors reasons for their acts, as well as the causes of happening. (Sarbin: 1986). Hemingway's protagonists are characterized by their untiring dependability. He susceptible but is not distinct by his susceptibility. Hemingway's male and female are frequently rebellious of what society expects of them: They eat with pleasure, devour adventure and have sex merely and honestly. His first persona was Nick Adams, a young man

who accompanies a physician to an American Indian camp and watches the physician use a pocketknife to piece into a woman's stomach and send infant. In the early hours, Nick promises not at all to die. Shortly, he defies demise and the sanity intimidating injuries that he receives in Italy during World War I.

Hemingway reiterates, in blind faith, the knee-bending exercises for his firm, battle-scarred knee. Impulsively, he comes back to the north woods of Michigan to cure his spirit of the distress of war. Hemingway himself undergoes an awful knee injury throughout the combat and returned to hunting and fishing in Michigan's northern woods. In his more mature tales, such as "*The Snows of Kilimanjaro*" and "*The Short Happy Life of Francis Macomber*," He generates far more multifaceted characters and incidents for his characters. "Snows" is a stylistic explores the power, an ideally join together of deep, bracing, interior-monologue flashbacks as contrasts to sections of present-time narratives, throughout which the protagonist, a writer named Harry, is gradually disappearing of gangrene. Representatively, Harry is also decomposing away because of the venomous nature of his wife's money.

"The day before we had been sniped out of a good place to film from and I had to crawl back holding the small camera to my belly, trying to keep my head lower than my shoulders, hitching along on my elbows, the bullets whacking into the brick wall over my back and twice spurting dirt over me". (Hemingway: 1899, p353) As his life ebbs absent, he realizes that his writing skill has been outgoing tide away for years, as certainly as his life is, symbolized by the hyena and the buzzards that stay to banquet on his dead body.

"*A Clean, Well-Lighted Place*" and "*Hills like White Elephants*" are illustrations of Hemingway's most pared-down style, in which he eliminates himself from the task of narrator.

The tales are approximately completely prepared of conversation. *For Whom the Bell Tolls* and *A Farewell to Arms* and short stories as well as “*The Short Happy Life of Francis Macomber*” and “*The Snows of Kilimanjaro*,” Hemingway explored such themes as agitation, war, loss and death and became a gigantic influence on modern literature.

Hemingway is renowned for his standard fiction and his inconspicuous style of writing even among those who have never read him. Several people imagined that everybody is believed to write in the brief, abrupt style of Hemingway, but this isn't the case. Each word wants to calculate regardless of your style. The words that compose abundant, lyrical sentences are still mandatory to do their jobs along the way and having a complicated method is no reason for stuffing. Hemingway's famous story is “*Hills Like White Elephants*” in which a pair discusses an abortion without ever declaring the word. It's a magnum opus of delicacy and an outstanding session in how to write about sensitive experiences without succumbing to melodrama.

Hemingway's applies the objective point of view in which we as readers are never allowed introspection of characters' hearts also supplies an motivating lesson in how to imply discussion, descriptions and the events of the characters to express story and meaning. The tale is influential examples of the writing axiom that you should show instead of telling. Hemingway's life and movements incorporated safaris to Africa and time spent among other writers and artists in Paris and provided the backdrop for several of his tales.

Every life is predominant with dominant experiences, burly feelings and convincing people and associations and you can draw on those things to add deepness to your fiction. Hemingway's style, which is sometimes burlesque as stilted and flat and some of his attitudes such as the treatment of women in his fiction and the stress on tremendously mannish pursuits like big game

hunting have made him a contentious figure in contemporary period. Nevertheless, his imaginary tale has stood the test of time and critical scrutiny.

An outstanding illustration of Hemingway's style is found in "*A Clean, Well-Lighted Place*." In this story, there is no maudlin sentimentality; the plot is simple, yet highly multifaceted and thorny. Fundamentally, characteristic features of Hemingway novels or short stories are written in plain, straight, unembellished prose. Perhaps, the style flourished because of his early journalistic training. The actuality, though, is this: Before Hemingway started publishing his short stories and sketches, American writers affected British mannerisms. Adjectives mounded on top of one another; adverbs tripped over each other. Colons congested the gush of even small paragraphs and the overabundance of semicolons frequently caused readers to fling their hands in frustration.

Hemingway has frequently been illustrated as a master of conversation; in tale after tale, novel after novel, readers and critics have remarked, "This is the way that these characters would really talk." Yet, a secure examination of his dialogue reveals that this is seldom the way people actually talk. The result is accomplished, rather, by calculated stress and replication that makes us remember what has been said. *The Butterfly and the Tank* On this evening "I was walking home from the censorship office to the Florida Hotel and it was raining. So about halfway home I got sick of the rain and stopped into Chicopee's for a quick one. It was the second winter of shelling in the siege of Madrid and everything was short including tobacco and people's tempers and you were a little hungry all the time and would become suddenly and unreasonably irritated at things you could do nothing about such as the weather. I should have gone on home." (Hemingway: 1899, p346)

Hemingway provides the readers two contrasted portraits which have taken place during the war, the contrast between the time of war and the time of peace. The atmosphere was dejected beneath the panic of deacease, no one has the want to laugh or even smile, the weather was dark and the hands were on the guns "I remembered the flit gun man with his grey wax hands and his grey wax face, his arms spread wide and his legs drawn up and he did look a little like a butterfly" (Hemingway, p.121). The theme of war is employed by the writer to complicated that in "The Butterfly and the Tank," the anguish seems to be much less traumatic; the narrator is now sipping alcohol in the bar, where the assassinate was dedicated, looking out at the bright morning sunlight. This enlighten at the last scene of the story, though, does not necessarily show how bright the narrator's heart is.

Though, there a lot of concealed connotations and signs that demands the vigorous participation of the person who reads to actually grab the meaning of Hemingway. "*Old Man at the Bridge*" is one of the works that completely illustrates the genuine meanings disguised in the apparent simplicity (Amrollahi & Faghfori: 2010, p195). Hemingway was one of the modernist writers; the spotlight is on the techniques that Modernism had at that time to narrate the short stories.

Modernism was an age of disbelieve and distrust. There was indecision concerning every matter even the spiritual ones. For Hemingway, the reader supposed to get the whole picture that he drew. He created his narrators in agreement with what he truly saw. This procedure becomes comprehensible when Hemingway articulates his themes in the literary work. The narrator describes the events and sometimes includes an understanding for the characters' actions into the dialogue. Hemingway creates the reader look much deeper into the dialogue, forcing him/her to understand the character's words.

Hemingway brought up arguments that have been going on for a truly long time as in his stories "The Butterfly and the Tank", "Old man at the Bridge" and "Night before Battle " which deal with the thought of decease and wish and emotional pressure that comes with making conclusions. Hemingway's tales twisted normal citizens into philosophers, inquiring their own method and the paths a new society should follow. The lessons are very lucid when he calls for the end of the civil war and the hope of tranquility without submitting to the predictability of death. Hemingway was also motivation to some people, he kept on writing even though he was psychologically unbalanced and to some people that made his stories even more interesting.

Hemingway has vast experienced war and adventure as Jing Li, states that Hemingway from his dreadful life has found a new vocabulary for *The Lost Generation*. He lived in a time full of brutality, pain, blood and antagonism. Virtually his works and his experiences are undividable and have been entangled in many aspects. Looking back through his major works, there is no exception that Hemingway poured his war experiences into his literature works. However, his viewpoints on war were not stable but underwent an ever-changing process. (Li, 2010).

Since Modernism concerted on the text and its analysis more than the biography of the author, Hemingway was famous by using the kind of literary style which gives the reader the audacity to extrapolate the deeper meaning of the story rather than focusing on the surface exhibition. This style is called "Iceberg Theory". The Iceberg Theory is the writing style which Hemingway used for the reason that his journalistic career influenced him. He concentrated on the surface elements without discussing the underlying themes explicitly.

He assumed that the accurate meaning of a piece of writing should not be palpable from the surface tale and the reader should see below it. Oliver (1999) talked about in his book about Hemingway's life and works that Hemingway himself summarized his theory as: If a writer of prose knows sufficient of what he is writing about he may omit things that he knows and the

reader, if the writer is writing really sufficient, will have a emotion of those things as powerfully as though the writer had stated them.

Conclusion: - A great deal has been written about Hemingway's unique style. In fact, the great stylists of 20th American literature are Hemingway and the styles of the writer are so infinitely dissimilar that there can be no contrast. The parodies of Hemingway's writing style are possibly the more fun to read because of Hemingway's eventual simplicity and because he so often used the same style and the same themes in much of his work. Conceivably some of the best of Hemingway's much-celebrated use of dialogue occurs in "*Hills Like White Elephants*." When the story unlocks, two characters a man and a woman are meeting at a table.

We lastly study that the girl's nickname is "Jig." Ultimately we learn that they are in the cafe of a train station in Spain. But Hemingway tells us zilch about them or about their past or about their future. There is no description of them. We don't know their ages. We know virtually nothing about them. The only knowledge that we have about them is what we learn from their dialogue; thus this story must be read very carefully. He chose a concise technique to present his themes.

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