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PROSE STYLE OF ERNEST HEMINGWAY

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Abstract: - Ernest Hemingway is one of the most famous and renowned authors of the 20th century. His more notable works, *The Sun Also Rises*, *For Whom the Bell Tolls* and *The Old Man and the Sea*, supported strengthen Hemingway's position among the best writers of his day. One of the things that set Hemingway's works separately is the way in which he writes. His writing style stood out among his peers who were writing at the time in a very flowery, complex way simplistic and unadorned. Hemingway is a straight, global author. He is slight in his purposes and but that is not impressive that is quite American to most people. Hemingway is renowned for creating fiction that regularly goes after a fundamental sequential arrange. A few tales used flashbacks in the writing, but the basic function of chronology was very important to this man's work, etc.

Key words: - Iceberg theory, writing style, chronological order, flashbacks and prose style

Introduction: - Ernest Hemingway's bright life as a war related, game hunter, angler, writer and world famous person, as well as winner of the 1954 Nobel Prize in literature, began in quiet Oak Park, Illinois, on July 21, 1899. Hemingway is memorized for many things his way of life, his typical works of literature, and for the style with which he wrote them. His tales and novels are unbending. His style was semi-revolutionary. Hemingway' uncovered away everything he didn't need from a sentence or paragraph and brought it down to the bare bones. Hemingway's characters and storylines are complex and multifaceted.

The ideology of the iceberg, as the hypothesis is called by Hemingway, leaves characteristic imprints on his short stories: a clipped, spare style, naturalistic presentation of actions and clarification, heavy reliance on dramatic dialogue and a pattern of connection extending backwards and forwards between the various stories. Since of the above, it is useful to have some understanding of his theory. He also chose to do away with superfluous adverbs and always chose the simpler word over the harder word. One of the major traits of Hemingway's style is his employ of short, one, or two-syllable words. In passages from his novels, such as *The Old Man and the Sea*, readers can find plentiful examples of these techniques.

The words are easy to comprehend but when strung together they can create dexterous images and lines of conversation. Hemingway also used short sentences. Readers might be met with a bit of surprise at the shortness of a phrase and know instinctively that it's more significant. The Iceberg Theory is a technique of writing that suggests writers should focus on a simple, minimalistic style. This means they do not openly state what someone is feeling or what the consequences of an action are. The most significant parts of the story, those which Hemingway did not magic charm out are under the surface. This is evaluated to the way that the volume of an iceberg is also hidden from view.

Hemingway's style is extraordinarily alike to the writing style of a journalist and for fine cause. His previous conditions incorporated journalistic preparation, a style of writing that relies profoundly on presenting the truth in a crunchy and vivid way and permitting conversations to excel from side to side; and a spell at the newspaper, *Kansas City Star*.

In short, Hemingway wrote the way people actually talked or experienced things, rather than embellishing them for a more elaborate style of prose. Straightforwardness is not in the tale alone, but also in the way the short story is prearranged. Short, simple sentences assist to create the labor a very rapid read. When short sentences are not used, Hemingway is affectionate of using 'and' to attach opinions jointly. Hemingway's volume and displays instantaneously the effortlessness with which he plans to tell this story.

There is no fancy language or emotion suggested just simple facts. In short, he uses very explicit and direct word choice that contributes to his overall style of writing that is direct and unaffected. Hemingway's writing style was singled out as one of his leading accomplishments. 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.

Metaphor and symbolism are employed to emphasize this story’s plot. The story telling does not border, the reader’s concept in the way of appreciating the importance of these symbols and metaphors. For example, the reader may see that the butterfly is a symbol of humanity or it may be a symbol of weakness. Hemingway’s style divulges his aims, which is to whatever comes to the brain of the reader and moves him/her from being passive to become a participant in the work. The narrator employs language to create the dramatic tension such as the voices of the movements beside the stillness of the old man.

For example, the narrator depicts the old man whom he sees on the bridge, with images that make the reader see and completely appreciate the character and the situation. Hemingway’s short stories appear like a swap of dialogues with a few elucidations. The Iceberg Theory is a method of writing invented by American writer Ernest Hemingway. As a youthful reporter, Hemingway had to spotlight his daily news on urgent events, with extremely small background or explanation. When he became an author of short tales, he maintain this minimalistic way, focusing on surface fundamentals without openly discussing underlying themes.

If an author of writing style be acquainted with sufficient of what he is writing about he may leave out things that he recognizes and the reader, if the writer is writing really adequate, will have an emotion of those things as powerfully as although the writer had affirmed them. The decorum of movement of an ice-berg is due to only one-eighth of it being

above water. A novelist who skips things because he does not know them only makes hollow places in his writing.

Hemingway's fiction is rarely taught in university, one professor told me, because there is nothing to say about them. This means Hemingway's lean style, his efforts to portray life as practiced rather than as drinkable during fictional allusions and his center of attention on behaviour and respect under force as divergent to intellectual delicacies go away small approximately which academics can turn theses. The life and character of the male identified as Papa Hemingway is still well-known than his writing. Everyone discerns that Hemingway was a vast *aficionado* of bullfighting, hunting and fishing.

Hemingway was worried with combat and death, helping the Italian army in World War I, description on the Spanish Civil War and chasing Nazi boats in the Caribbean during World War II. That he was part of the renowned creative crowd in Paris in the 1920s along with other émigré fictional illumination like F. Scott Fitzgerald, James Joyce, Gertrude Stein, Ezra Pound and Morley Callaghan who notably knocked him down in a boxing match. Hemingway's writing is frequently referred to as abruptly evocative with disjointed, snappish dialogue and characters heartwarming harsh maleness.

His style is called simple and purposeful, every word written as if imprinted in stonework. Yet his prose is surrounded by the most responsive and wonderfully modest, often having the authority to totally transport the reader to the place and circumstances of his characters. It's the art that hides art. Many have derivative his seemingly uncomplicated style but have learned during their breakdown how very tricky it is to generate the delusion of ease.

Hemingway is a phenomenologist. He experiences the world and then writes about it in such a way as to have the reader knowledge it too outside consciousness, the flavor, and the just-right view, the feel on the back of the neck, the urgency, the peace and the fidgety head. It all goes down like a swallow of water but one finally appreciates that one has been enthused by influential juice. Approximately this time Hemingway also finished his first extremely praised novel *The Sun Also Rises* (1926) about a overseas correspondent in Paris, like himself, who takes time out to visit the bullfights in Spain with other members of the so-called "lost generation". This is the work that fetched him to importance.

Winner Take Nothing (1933) is an additional story collection and *To Have and Have Not* (1937) is a narrative fiction clumsily sutured jointly out of two tales and a short story. The tale, which typically go after a fishing boat captain who's haggard into smuggling between the Florida Keys and Cuba is also investigational for Hemingway, in performance with different narrative styles, uneven points of view and even some stream of consciousness, although not always successfully. In spite of the book's tepid reaction, it has been made into at least four films that all with dissimilar forenames.

The Sun Also Rises was go behind by another story collection, *Men without Women* and another novel, *A Farewell to Arms* (1929) a predestined period of war love story that established his reputation as the most excellent writer of his age group. *Farewell* was rapidly made into a Gary Cooper and Helen Hayes film, the first of several versions. His supreme work though may be his fiction set in the same Spanish war, *For Whom the Bell Tolls*, presenting astonishingly sensible scenes of disagreement with remarkable characters in an unforgettable environment.

Across the River and Into the Trees (1950), relating to a shamed Second World general musing over, was his most unenthusiastically reviewed novel, anguishing from the lack of a fascinating scheme or sharp characters. His recognition, annoying something unlike once again, a more interior work of thoughtful middle age, and in current years the work of fiction has risen in reputation. *Islands in the Stream* (1970) is an unsophisticated, though frequently rewarding, narrative based partly on his Caribbean exploits. *The Dangerous Summer* (1985) is a long, winding periodical written in 1959 and cut radically to create this posthumous book.

The Garden of Eden (1986) is Hemingway's kinkiest novel and was clearly superfluous by the master creator ahead of getting a condition he would have measured apt for periodical appealing mostly for presentation sexual vagueness in the author frequently regarded as a macho stereotype. *True at First Light* (1999) may be seen as a continuation to *Green Hills of Africa* twenty years anon, a fictionalized explanation of an comprehensive hunting trip in Africa.

Conclusion: Most outstandingly, the story association he counterfeit and flourished with readers, forcing them into the formation of what he had to say and what he never had to say in words remains influential for new as well as longtime Hemingway readers. In determined to be as purpose and truthfulness as probable, the author hit upon the tool of unfolding a sequence of events by using short, simple sentences from which all comment or emotional rhetoric has been eliminated.

The concerted prose is concrete and impassive yet is often accomplished of transmission great irony through understatement. The true nature of his writing, which attempted to

recreate the exact physical sensations he practiced in all his life, in fact masked an aesthetic sensibility of great fragility.

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