

The Iceberg Principle and the Portrait of Common People in Hemingway's Works

Shahla Sorkhabi Darzikola¹

¹ Department of English, Payame Noor University, Iran

Correspondence: Shahla Sorkhabi Darzikola, Payame Noor University, Firozkooh, Tehran, Iran. Tel: 98-912-238-4192. E-mail: sorkhabish@yahoo.com

Received: April 12, 2013 Accepted: May 24, 2013 Online Published: July 12, 2013

doi:10.5539/ells.v3n3p8 URL: <http://dx.doi.org/10.5539/ells.v3n3p8>

Abstract

Ernest Hemingway founded a novel method of text that is nearly ordinary nowadays. He did away with all the ornate writing style of the 19th century Victorian period and substituted it with a lean, strong text based on action rather than reflection. He as well hired a method by which he would leave out vital data of the story underneath the belief that oversight can occasionally add strong point to a story. It was a way of elusiveness which compared significantly (and in a method improved) the subjects he put pen to paper about conflict, dangerous sports similar to bullfighting or boxing, crime, etc. It is hard to find someone inscription today who doesn't be in debt of effect to Hemingway. This paper tries to investigate more intensely on Hemingway's literary and writing style.

Keywords: existentialism, Iceberg Theory, struggle, human belief, responsibility

1. Introduction

From nearly the start of Hemingway's writing occupation, he hired an individual stylishness that portrayed observation from many critics. Hemingway does not give way to long topographical and emotional portrayal. His stylishness has been said to lack essence for the reason that he evades straight speeches and images of feeling. Principally his style is plain, straight and to a certain degree simple. He advanced an influential writing style considered by simple sentences and a small number of adverbs or adjectives. He penned brief, colorful conversation and careful description of places and things.

Most of his primary works were recounted in the first person and surrounded by a single point of view, though, when Hemingway inscribed *For Whom the Bell Tolls*, he employed some dissimilar narrative methods. He hired the use of internal monologues, objective imagery, hasty changes of point of view, and in overall a looser construction than in his previous works.

Hemingway supposed that the author should write straight and individual, his descriptions must be rich and earthy, and his words simple and forceful. Ernest Hemingway's approach, with its steady use of brief, real, direct text and of scenes consisting completely of conversation, gives his works a characteristic ease of access that is directly recognizable with the author. Due to the straight character of both his style and his life-style, there is a propensity to think of Hemingway as a representative American writer whose work reflects the audacious, frank and rocky individualism of the American spirit in action.

Ernest Hemingway's text is surrounded by the most recognizable and powerful writing style of the 20th century. Numerous criticizers measured that his style was influenced by his involvement as a beginner writer for the *Kansas City Star*, where he was obliged to depend on short sentences and active English. There he was compelled to stick on to a stylebook for young newsmen that contained within the resulting instruction: "*Use short sentences. Use short first paragraphs. Use vigorous English, not forgetting to strive for smoothness. Be positive, not negative.*" (Bloom Harold, 2002, p. 16).

Hemingway's economical inscription method frequently appears simple and more or less naive; on the other hand his technique is designed and used to multifarious result. Hemingway set isolated explanations of action, employing simple nouns and verbs in his writing to capture sights in particular that let him evade recounting his characters' feelings and opinions with openness. Hemingway is likewise measured a master of conversation. The dialogues amongst his characters reveal not only exchange of information or ideas but also its bounds.

The method Hemingway's characters state is occasionally more significant than what they tell, for the reason that

what they select to tell lights bases of internal struggle. Very often characters say only what they think the opponent will want to hear. In short, Hemingway captures the complexity of human interaction through subtleness and implication as well as direct discourse. As an alternative, in providing the reader with the raw material of an experience and illuminating the point of view of the author, he made the reading of a text approximate the actual experience as strictly as possible. Hemingway was also intensely anxious with genuineness in inscription. Without such knowledge the writer's work would be imperfect because the reader would sense the author's lack of proficiency. In addition, Hemingway thought that an author writing about a familiar subject is able to write sparingly and reduce a great deal of unessential detail from the piece without sacrificing the voice of authority. *For Whom the Bell Tolls* describes the characteristic Hemingway characters and speeches the matters of machoism and womanizing. In this novel, as in his additional fictions, Hemingway hires wide-ranging use of what is recognized as the Hemingway Code. Various influences from a number of people and events from his personal life also had an effect on his writing. He wrote brief, vivid dialogue and exact depiction of places and things. "Critic Harry Levin pointed out the weakness of syntax and diction in Hemingway's writing, but was quick to praise his ability to convey action." (Harry Levin, 1957, p. 28).

After he began writing in the 1920s he has been the subject of immoderate praise and sometimes fierce criticism. He has not been ignored. Hemingway's prose is unembellished as a result of his withdrawing from using adjectives as much as possible. As a writer, Hemingway required and desired to show the countless faces of life such as the smiles, the tears, the pain, the triumph. He on no occasion turned away from the subtle themes like sensitive, anti-Semitism that is, to current time society, but rather ordinary in Hemingway's period. Dissatisfied by the large number of fatalities in World War I, they turned away from the 19th century, Victorian ideas of ethics and propriety and toward a more existential worldview.

2.1 Hemingway's Iceberg Principle

The writing approach in the works of Ernest Hemingway is as significant to the work as the substance. Hemingway employs iceberg method to depict definition and complexity to a character without straight stating what the person who reads should be thinking. The *Iceberg Theory* is a term used to define the writing approach of Hemingway. He considered the factual meaning of a part of inscription should not be obvious from the surface fiction for the reason that the main point of the work is under the surface. Some critics maintain his iceberg theory, or theory of oversight, in mixture with his characteristic clearness of writing, played role as a means to detachment him from the figures he shaped. He shows this principle in his book *Death in the Afternoon*. Hemingway's technique is unfussy, with simple grammar and without difficulty available language.

His trademark is a clean method that does not use of adjectives and employs brief, rhythmic sentences that focus on action more willingly than mirror image. However, his inscription is frequently supposed of as simple, this simplification could not be further from the fact. It can be said that the writer was a compulsive reviser. His creation is the result of a cautious procedure of choosing merely those elements necessary to the fiction and pruning the whole thing else away. The author reserved his text plain and straight; employing a method he named the iceberg principle.

The iceberg method lets people who read to use their knowledge to understand Hemingway's fundamental meanings. According to Hemingway, the iceberg is one-eighth above water and seven eighths below, which means that he is keeping seven eighths of his meaning unrecorded for the reader to decode from the one eighth that he is writing.

Hemingway's script method is operative for the reason that it takes in the reader in the work by making the reader excavate underneath the layer of explanation and finds the profundity of the inscription. In essence, the code declares firmly that by neglecting certain portions of a story, a writer really reinforces that story. The author must be aware of these deletion and be writing correct adequate in order that the person who reads could sense the absent portions. When it happens, a greater discernment and understanding for the story can be achieved. Hemingway did not like at all deliberations concerning the imagery in his fictions. Many readers refer to *Hills like White Elephants* as nothing more than an unintended discussion between two people waiting for a train and consequently miss the unstated dramatic tension prowling between each line. As a result, many people don't realize that the two are in reality talking about having an abortion and going their separate ways, let alone why the story was so innovatory for its time.

According to the so-called Iceberg Theory, Hemingway uncovered everything but the simple essentials from his stories and novels, leaving readers to scrutinize through the remaining dialogue and bits of narrative on their own. Just as the observable tip of an iceberg hides a far greater mass of ice underneath the ocean surface, so does Hemingway's dialogue oppose the unspoken tension between his characters?

Actuality, Hemingway definitely supposed that flawless stories took far more through implication than through the real words printed on the page. Hemingway exposed so much from his works that many of his current critics criticized that his creative writing was little more than scraps of conversation strung together. Others have named his inscription excessively masculine and there are no attractive expressions or wonderful passages, just the absolute fundamentals.

In *Hills like White Elephants*, for instance, both the American man and the girl speak in short sentences and infrequently utter more than a few words at a time. Hemingway as well eludes using conversation tags, like he said or she said, and avoids any interior soliloquies. These elements leave the characters' opinions and feelings entirely up to the reader's personal interpretations.

It is unmistakably to be stated that in nearly all Hemingway's works symbols are used very broadly. Symbols dominate the existence of Hemingway's characters, a subtle spectator of all deeds, full of sensitiveness. The use of constitutive symbols, image verbalization and reality are characteristics of the main themes in Hemingway's works such as hostility, nada or nothingness, sex. The history of the 1920s is a considerable demonstration of the value of an Avant Grade with members involved in major and most solemn occupations, reformulations of principles and forms, demonstrating "...the advantages of an aesthetic and a moral release from nineteenth-century constraints". (Ernest Hemingway, 2004, p. 590).

Hemingway makes use of physical action to provide an interpretation of the nature of man's existence in a world with its disillusionment, where his heroes are in an everlasting fight which ends only in death. In a world of pain and fiasco, the individual tries to proclaim himself with self-respect for his existence. In his explanation on the existential fight originate in Hemingway's creative writing Charles Child Walcutt has perceived that "...the conflict between the individual needs and social demands is matched by the contest between feeling man and unfeeling universe, and between the spirit of the individual and his biological limitations." (Walcutt Charles Child, 1974, p. 275).

In Ernest Hemingway's works death is a major topic. A lot of his short stories take in the theme of death and permission the person who reads with a conclusion that absences optimism. The reason is most probably connected with the Hemingway's life such as his father's suicide who had suffered with depression in his life and Hemingway's several marriages and divorces as well his experience as an ambulance driver in the World War I for the American Red Cross exposed Hemingway to death and tragic experiences, affected in Hemingway's works. It should be noted that for those painful events Hemingway's writing exhibits a theme of death and fascination and struggle that is reflected in his stories. To close consideration of the reflection of Hemingway's life in his works and to show clear reason for the unconscious fear and desire that come out as a theme in his stories the analyses of his three short stories as a sample including *Indian Camp*, *Nobody Ever Dies*, and *The Undefeated* must be provided below.

In Hemingway's world, death starts in childhood, as described with matchless mastery in the short story *Indian Camp*. The protagonist named Nick, a young boy, is present while his father, the doctor, performs a cesarean section on an Indian woman, without anesthesia, equipped with just a jackknife and fishing leaders to sew the wound up with. Her husband lies in the upper bunk throughout the operation, covered with a blanket over his head. When they lift up the blanket, he has committed suicide by cutting his throat. Nick sees this and asks his father why the man had done it. His father replies, "I don't know, Nick. He couldn't stand things, I guess." (Ernest Hemingway, 1987, p. 69). Nick goes on examining his father queries about death, perhaps, thinking about it in a real sense for the first time. At the end of the story, as Nick and his father are returning home in the boat, Hemingway writes that Nick became fairly sure that he would die at no time.

At the beginning of this story we come through the hope of life, but death overcomes in the end. It is here that Hemingway's extended biography bring into being; this is in what way it touches to be person. "Nick, the hero, has received his wound. He terribly afraid, and all of his later experiences are more or less repetitions and a variation of the same theme. There is irony in Nick's conviction that he would never die. The reader suspects at the end that it is based on the boy's wish for belief rather than a confident belief in the sheltering strength of his father." (Samuel Shaw, 1973. p. 15).

Nick wants to be protected from death, but in this situation, he was aware that there is brokenness in the world, and that his life will never be complete because of death's shadow over life. Hemingway has to have this terror after the death of his father. Samuel Shows how the suicide of Hemingway's father probably affected him: "The manner of his father's death was a painful subject for Hemingway the adult Ernest, for whom death was an obsession and who often speculated on suicide, returned repeatedly in his fiction to the suicide of fathers." (Samuel Shaw, 1973, p. 15).

The death of Hemingway's father was not the merely shape of demise with which Hemingway dealt. Hemingway was also struggling with a wide-ranging terror of death instinctively in *Indian Camp*. By means of Jacques Lacan's, French psychoanalyst and psychiatric consultant, three orders of the psyche, the fiction can be described to demonstrate the writer's wishes and doubts. Nick's desire for protection from his father can be related to the unreal order. He looks to his father for protection from death. In reality, nothing can protect a person from the death, but Nick's longing for it shows Hemingway's yearning for such protection. The symbolic order is looked during Nick's primary demise experience. It can be mentioned Nick finds out that demise is controlling and true when the Indian father dies. Hemingway understood the law of the world that death is material and struggled with accepting it. His way of dealing with the struggle was writing about it. The real order, as it comes out in the story, is conveyed in the story's physical aspects. These take account of the Cesarean Section performed by Nick's father to fight the potential death of the Indian woman and her baby, on the one hand, and the father cutting his throat, on the other.

Hemingway employed bodily, concrete experiences to show the omnipresence of death. The wish that is looked in *Indian Camp* is everlasting worldly life, and the terror is demise. A lack of completeness drives Hemingway's insensible sentiment of division from the reassurance of never-ending mortal life and defense from soreness and demise.

Nobody Ever Dies is a fiction in which Hemingway penned of fighting and death. The story starts with a man who has a mockingbird. The man, Enrique, is a soldier that is hiding in the home. When he waits anxiously, he sees a Negro outside. Lastly, Maria, his girlfriend, calls on and brings food, and they start talking about all the people who have died so far in battle one of whom is her brother. Enrique tries to explain to her that people do not die without reason, but that they die as part of the process of helping others. Conversely, Enrique speaks without emotion, which distresses Maria. She tells him that he talks like a book, showing no emotion about those who have died.

This conversation makes Maria to view death as inescapable, but her view continues to change. She learns despite the inescapability of death, the dead give self-assurance and strength to the living. She learns despite the inescapability of death, the dead give self-assurance and strength to the living. Police surround the house, and Enrique is in the long run shot and killed. As they arrest Maria, she cries out, No one dies for nothing, everyone is helping me now. The story ends with the frightened Negro with voodoo beads in his hands.

We can also see how the three orders seem in this story. The made-up order contains of Hemingway inscription of physical inclination and love as spoken in the connection amongst Maria and Enrique. They kiss and Maria touches Enrique; then, she touches him again when Enrique shows her his scar. The physical pleasure and a sense of love are at last predominated by death and pain.

In the end, Enrique is killed and Maria is caught. Enrique illustrates the symbolic order. He admits the deaths of all the people he knew fighting in the war. He is controlled by death and his character therefore represents death's control over life. The actual order is understood through Enrique's desire for a love he believed was being satisfied, but in the finale is removed. "*In the scene I which Enrique and Maria are kissing, Hemingway wrote, the being alive returning and no pain, the comfort of being loved and still no pain; so there was a hollowness of loving, now no longer hollow.*" (Ernest Hemingway, 1987, p. 475).

The longing for affection seems to be rewarded in Enrique's mind, but then reality interrupts this and Enrique is captured and killed.

Satire seems once more in the title, which gives the imprint of lifecycle, however the story finishes in death. Here Hemingway seems to be struggling. Enrique dealt with death by presentation no emotion and clearing up very matter-of-factly that the deaths of numerous are needed to assistance others, and Hemingway was almost certainly dealing with the similar fight himself by writing about it. "*In an essay on Hemingway, entitled The Sun Also Rises Sixty Years Later, Aldridge writes, the order of artistic and moral form embodied in a language that will not, in spite of everything, give up its hold on the basic sanities, will not give up and let out the shriek of panic, the cry of anguish, that the situation logically calls for.*" (Koster Katie, 1997, p. 11).

Hemingway could not inscribe that he was frightened of death or that he desired for everlasting earthly life so severely, consequently he tried to declare an acceptance of demise or an apathetic attitude. In actuality, he was afraid of death and he was eager for life, but he knew that the object of his fear was inexorable and that he longed for something that was impossible.

In 1927, *The Undeafated* was first published in Hemingway's second collected works *Men Without Women* that points to death throughout bullfighting. A veteran bullfighter, Manuel Garcia, goes to Retana, a person who is in

accuse of bullfighting, and asks to bullfight to make some money. Retana is unfavorable, apparently unfeeling, and expresses Manuel that the one thing he can allow him do is contest at a night show as a replacement for a wounded bullfighter. Night shows cost the least amount of money and are less glorious than the day shows. Bullfighting has brought death into Manuel's family in the past, killing his brother, but this does not stop him from taking part in it. Manuel is unwilling to contest, on the other hand gives in and requests Zurito, a picador he distinguishes, to assistance him. An indicator that a man is a bullfighter is the coleta, or pigtail, he wears in his hair. At the beginning, Manuel kept it concealed, nonetheless later permits it hang down for others to see. Zurito does not want to aid Manuel for the reason that he believes he is too old, and looms to cut off his coleta.

Equally, Zurito makes a decision to help on the state that Manuel stops fighting if this fight does not go well. Manuel fights that night and truly it does not go well. The story finishes with Manuel roughly injured by the bull, and Zurito by his side. In spite of the seriousness of his wounds, Manuel is still trying to promise himself and others that he is fine and that he fought a good fight. The fighting in this story can be seen as the imaginary order.

Physical pleasure should not by all means have to come from the satisfaction of sexual desires; it can come from other pleasures as well. Bullfighting brings an adrenaline blast to the fighter and a sense of excitement. Hence, the physical pleasure in this story comes with the bullfighting. But, with this comes the awareness of the loss of wholeness, seen in the symbolic order. This forfeiture is understood when Manuel first goes to Retana and is disallowed for the day contest, and has to replacement for a wounded night battler. Manuel understands his lack of wholeness as his strength weakens and he understands he is not the bullfighter he once was. He has to accept the rules that Retana has set for him.

There are two pictures which predict the final conclusion. The bullhead above Retana's head, positioned on the wall of his workplace, is the first. This is the skull of the bull that slew Manuel's brother, and signifies the power that Retana has over Manuel and the deprivation of completeness that Manuel's brother's demise has taken to him. It also indicates the danger that emerges over Manuel and that caused his brother's death. Secondly, Zurito threatens Manuel that he will cut off his coleta for the reason that he ought not to be battling at all. This threat is like a threat to life for Manuel, in the same way that death is a constant threat Hemingway. Then, Manuel moves to a bar and dialogues to some waitpersons who comprehend that he is a bullfighter. Having talked to him about his fighting, they lastly forget that he is there. Manuel watched them, standing and talking in front of his table. He had drunk his next brandy. They had forgotten about him. They were not paying attention to him. By way of the story moves forward, the person who reads is left with dissatisfaction and misplaced optimism. At the end of the fighting, Manuel becomes exhausted, a reduced amount of attentive, and irritated. His self-confidence has twisted into defeat. Lastly at the end of the story, the reader sees the real order through Hemingway's writing. The last fight of Manuel's life shows all that he is not. Although he has killed the bull, he cannot hold on to his own life. The blood of the bull shows that he captured some of the trials of life, but Manuel lies there practically dead. *"The last lines show this tension. Manuel asks Zurito if he had fought well, and Zurito gives a positive answer, though he betrays what he truly believes. Then, the doctor's assistant put the cone over Manuel's face and he inhaled deeply. Zurito stood awkwardly, watching."* (Ernest Hemingway. 1987. p. 187). Manuel is dying, and though he tries to deny it, he lacks the strength that he once had.

Hemingway's longing was to give in conquest, and however his title drives end to end with this, the note of his fiction demonstrations that in the finale, truth shows contradictorily. Printed in a simple but unusual stylishness, with the difficulties of war, vehemence, and demise as its central subjects, demonstrating a metaphysical notice in man and his relation to nature, Hemingway's fictions depict a figurative explanation of life. This metaphysical apprehension about the nature of the individual's existence related to the world made Hemingway imagine his heroes as alienated individuals struggling with life, facing hardships with bravery, patience and will as their only weapons. The Hemingway protagonist is a solitary single, suffering either bodily or passionately. His manner is an example of courage and as Philip Young argues, *"he offers up and exemplifies certain principles of, courage and endurance in a life of tension and pain which make a man a man"*. (William Van O'Connor, 1966, p. 158).

Despite all difficulty, ferocity, fight and grief he is not negative. Though he is sometimes exasperated, he does not admit defeat. He favors death to humiliation, stoical endurance to submission: *"these are the virtues of the Hemingway hero. Hemingway's fiction reveals as Goodman shows the general drama of human pain in which the author has used the novel form in order to pose symbolic questions about life"*. (W. R. Goodman, 1968, p. 17). His protagonists underwent trials and distresses which are symbolic of man's difficult situations when he does not know what to do in this world. The war, as a most important sign of the ruinous alteration in cultural treatment, is accountable for the disasters of the human soul. The war was disappointing and catastrophic in its outcomes. It was not as good as for those who did not pass away. They were disordered over their forthcoming.

2.2 Portrait of Common People in Hemingway's Works

Another interesting issue that must be presented in the research is the analyses of portrait of common people in Hemingway's works such as *The Sun Also Rises*, *The Farewell to Arms* and *The Old man and the Sea* that can help us for comprehensive understating of connection between his real life and works. In spite of the fact of Hemingway being a writer, a soldier-volunteer, the one who was awarded by Nobel Prize, at the same time he was a common person. His key characters are typically first-person being the mirror image of Hemingway's character; they are common people, comparable the novelist himself.

Ernest Hemingway's works are mostly autobiographical. The attendance of writer is approximately felt in every lyrical character of his works. There are three kinds of pictures that are illustrated in his books. First are romantic characters, for instance Jake Barnes, Lieutenant Henry, and Santiago which are at the similar time common people, as they are individuals of employment, they have sense of accountability and are loyalists, like Hemingway himself. Second are images of common people of the second plan, like fishermen, toreros and soldiers. Both mentioned images equally drift down towards each other. The latest kind is the Lost Generation. These are individuals comparable Brett, Renaldi, Cohn and others, those of post war era, destroyed by the war. Those people cannot discovery their location in life. Hemingway's approach in the direction of war was continuously negative. The people who feel pain most in fighting are the common people that set up the majority of every society. "In 1948 in his preface to the new edition of *The Farewell to Arms* Hemingway declared that the writer could not be indifferent to the dirty crime, which the war was. So he took part in the events as a professional writer as well as a soldier. As Ernest Hemingway stood on the positions of realism in his works, he with the first steps in literature confesses one faith for all my life to write as truly as I can." (Charles A Fenton, 1961, p. 123). On the other hand for him this did not mean to be a simple author who inscribes about approach of life, Hemingway agreed common sense as the mirror image of fact by the authority of author's imagination, based on personal experience. "You have to conceive life and then create your own characters." (Ernest Hemingway, 197, p. 123). He was dedicated to this belief by way of his entire literary method.

The most important ones as measured by Hemingway were clearness and briefness of expression. "The compulsory feature of a good writer is clarity, said Hemingway. The first and the most important thing in any case for the writer today is to uncover the language and make it clear, cleaning it to the bones, and this needs a lot of work." (Samuel Putnam, 1947, p. 176).

The Sun Also Rises became one of the main books where the lost generation was described. The so-called lost were young people of Europe and America, who survived the World War I and were changed by this war. These people lost not only their health, but also their trust in this world, in life and future. In this book the lost are opposed to common people. Both these classes saw the war, but if the illustrative of the lost cannot discovery strength to guide a regular life subsequently, the one from the level of common people can, he tries to familiarize to the surrounding reality. One more time it should be stated that the life of common people was not easy before war, and thus the adaptation after war period for common people was a little bit easier than for the lost, whose living conditions were higher before the war, in this way resulting to difficulties.

Hemingway in several of his fictions declares firmly; Life continues with all its problems for common people. The central character also the teller of *The Sun Also Rises* is an American journalist, Jake Barnes, who owns Hemingway's characteristic. He has a function to tell extremely from Hemingway's name, he has that industrious character and other behaviors that the writer has. Jake Barnes stands the entire sense of love to natural life, the whole thing earthy and the sensation of optimism that Hemingway endures. These structures distinguish Barnes extremely from other delegate of the Lost Generation and make him be nearer to common people. The group of young people joins together around the character of Jake in small cafés and bars. It can be said all these place customers would break without Jake Barnes. They touch themselves misplaced having aimless life, with no notice and taste to this life, deprived of attention to any activity. Jake, is on the conflicting, tender of his effort, he is a hard-working person. There are normal in work people and farm workers with whom he connects and gets optimistic charge, there is landscape which acts a saving function in his life when he run away from airless bars and feels himself permitted everyplace on the bang of the river. As it was already declared, the personality of Jake Barnes has enormously in shared with Hemingway. His self -confidence, capability to care Brett in problematic conditions, his will, his opinions – show Hemingway of twenties. The character is portrayed by way of the writer with a revealed understanding. The tragedy of Barnes, his bodily incapability to possess a family of his own also results from the earlier life.

A lot of other characters of the novel are also participants of the war; nonetheless Hemingway does not provide portraits of the war, like violent fights or slew people. He does not speak in details about their past lives. He

depicts the life which goes on after the war, the life in 20s. It is significant for him to talk about the life of his friends now, at the moment which follows the World War I. The real war, with all its details will be described by him in another novel written later *A Farewell to Arms*. Probably writing his *The Sun also Rises* the author was already thinking over the drafts for his next novel.

The Farewell to Arms is a novel that depicts Hemingway's personal war experience. The love of Lieutenant Henry and Kathryn is infiltrated with the sense of tragedy. Closer the end of the novel one can call the character of faintly modified Tenente the individualist who does not have any political apprehensions and who is not concerned by anybody's destiny. However he is able to chat with his subordinates in an honest and open manner. And he very well understood the soldier who had deserted. Henry still talks about the war, but he is listening to the words of these common people. He begins to understand that there is a massacre taking place, the cruel and senseless massacre rundown of any logic.

There is a primeval protest increasing inside of him. He is still not the principal opponent of the war but at the same time he realizes that it is not worth risking and contributing the life in the war like this one. And when Kathryn passes away, it turns out that he does not know why and what for he must live. Frederic Henry in the *The Farewell to Arms* annoying the war and made the separate peace with it, but his individualism and yearning to preserve his life and love was changed in another character of Philippe, who donates his personal life for the sake of struggle for freedom. While Philippe has some ties with the previous life he had, with good food, with nice places, he, chose different way for himself. Hemingway devoted his fiction to people who work for the knowledge devoid of an opportunity aimed at personal life. Philippe is tired of the responsibilities and duties, but he made an agreement and there will be plenty of wars within the following 50 years as he states. Despite the fact that saying this he is cheerful and witty, he is trying to tell us that war is a hell.

The chambermaid, who supports ethically Dorothy, the hotel manager who supports Philippe and Anita are the pictures of common people who seem in the play. These people are the people who live in Madrid, who are against fascism, and though they are not working in police and are not soldiers, they sympathize with republicans and their supporters, for instance they attempt to warn Philippe, want him to be careful. They do what they can in this situation, acting in accordance with their abilities.

As it is mentioned above this novel tells about Hemingway's individual war experience. In the environment of pain and blood there is love which creates amongst Lieutenant Henry, Tenente who is in American healthy service, and an English girl Kathryn. Their love is penetrated with the sense of tragedy. During their conversations we see that Henry is tired of war. He suggests Kathryn drop the war. Her answer is that there is no place to drop it. Kathryn tells Henry that all worst things can happen to them. The sense of tragedy captures other characters of the novel as well.

Renaldi, Henry's war friend Italian surgeon, the person who looks after himself from rough frightening world by pessimism, talks about the war as sadness and bareness and not anything else is out there, not anything. At the beginning of the novel Renaldi is full of wit and humor. It is ordinary for group as being on the front to comic story trying to cheer them up in that manner. They frequently select the priest as the character of their witticisms: "*Priest today with girls, the captain said looking at the priest and at me. The priest smiled and blushed and shook his head. This captain baited him often. Not true? Asked the captain. Today I see priest with girls. No said the priest. The other officers were amused at the baiting. Priest not with girls, went on the captain. Priest not with girls, he explained to me. He took my glass and filled it, looking at my eyes all the time, but not losing sight of priest.*" (Ernest Hemingway, 1995, p. 7). Hemingway depicts the figure of priest with congeniality. It can be said priest is one of those common people imagined in Hemingway's fictions.

The story *The Old man and the Sea* is the picture of a truthful man with great motivation, a rational person common people Hemingway could not understand for an extended period of time, also only some of the potentials and features were industrialized in his preferred characters. As a final point in the figure of Santiago, old fisherman from Cuba, Hemingway, at the expenditure of honesty, sets several his valued opinions and concealed optimisms. The preceding figures of Hemingway, even developing and being advanced from the world of common people, feel pain from internal disagreement, lack of harmony with themselves, unfeasibility to touch the agreement in life and from being alone, to which the person is destined in this disastrously uncertain world.

Against Santiago is the one who lives in consent with natural world and that helps him to have this agreement in. He considers himself a part of the nature. The fiction is cleared with in height people knowledge of the author. The perfect of humanism is set up, the model that Hemingway has been looking for all his fictional method. The hint of the fiction is that a person can be smashed but he cannot be beaten: "*The Old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from*

its reflection on the tropic sea were on his cheeks, everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated". (Ernest Hemingway. 1963. p. 23). This is how Hemingway portrays the character.

The Old Man and the Sea is a heroic story of person's power and inner authority ruttet in opposition to forces he cannot manage. By way of the usage of three important themes such as companionship, courage, and Christianity; *The Old Man and the Sea* struggles to explain significant life instructions to the reader while also typifying Santiago, the old fisherman, in place of a Hemingway code protagonist. As a result it can be seen that Hemingway after becoming a mature writer realized many things. He understood that one common person, having no power, cannot change the world. Thus, common people should unify and fight for their rights. Another thing the author appreciated and grasped was that life was a precious gift; we should value it and get joy from the simple things.

3. Conclusion

Hemingway has continuously been debatable with respects with his inscription for the period of his career. He was candidly criticized by his critics because of the unenthusiastic depiction of women in his works People however did not notice that some of the scholarships he gave for literary studies were granted to women. However he was prejudiced by the alternative considerate of women possibly developed throughout his early days, some observers' state that the consequence of this knowledge outside on the struggles of women in his books. But as we have educated, understanding his works concludes their meaning according to our awareness as a person who reads. To give details Hemingway's method in a few paragraphs in such an approach as to suit those who have read his writing is not approximately possible. It is an uncomplicated method, directly and self-effacing. Hemingway's writing style is plain in consequence of his nonparticipation from using adjectives as much as possible. He joins a fiction in the shape of directly journalism, but for the reason that he is a master of transmitting feeling devoid of embellishing it; the creation is especially pleasant.

References

- Bloom, Harold. (2002). *Ernest Hemingway*. New York, Chelsea House.
- Fenton, Charles A. (1961). *The Apprenticeship of Ernest Hemingway*. New York, Farrar, Straus & Young.
- Goodman, W. R. (1968). *A Manual of American Literature*. New Delhi, Doaba House.
- Hemingway, Ernest. (1963). *The old Man and the Sea*. Moscow, Foreign Languages Publishing House.
- Hemingway, Ernest. (1977). *The Nick Adams Stories*. New York, Bantam Books.
- Hemingway, Ernest. (1987). *The Complete Short Stories of Ernest Hemingway: The Finca Vigia*. New York, Scribner.
- Hemingway, Ernest. (1995). *A farewell to Arms*. New York, Scribner.
- Hemingway, Ernest. (2004). *The Essential Hemingway*. London, Arrow Books.
- Koster, Katie de. (1997). *Readings on Ernest Hemingway*. San Diedo, Greenhaven Press.
- Levin, Harry. (1957). *Context of Criticism*. Cambridge, Harvard University Press.
- O'Connor, William Van. (1966). *Seven Modern American Novelists: An Introduction William Van O'Connor*. Minneapolis, The University of Minnesota Press.
- Putnam, Samuel. (1947). *Paris Was Our Mistress: Memoirs of a Lost & Found Generation*. New York, The Viking Press.
- Shaw, Samuel. (1973). *Ernest Hemingway: Modern Literature Monographs Series*. New York, Frederick Ungar Publishing Co.
- Walcutt, Charles Child. (1974). *American Literary Naturalism: A Divided Stream*. Minneapolis, University of Minnesota Press.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/3.0/>).