Hemingway emerged as one of the greatest writers of the twentieth century. He remains to be a legendary figure among the American writers. Over the past few decades both his short stories and novels have evoked an enormous amount of critical commentary.

Hemingway began his career as an apprentice writer in Paris and later as a war correspondent to cover the Spanish civil war. His short stories are based on his personal experiences. He first left home in 1918 when he volunteered to serve in the Italian army. He was appointed as an ambulance driver in the World War I and was severely wounded in the war. In an interview Hemingway mentions that he was shot in the right leg and the doctors removed nearly 227 pieces of metal fragments from his legs. His traumatic reaction to that wound led not only to nightmares but to a compulsion to relive the terrible experience. Scarred physically and emotionally from the war and stifled by his home environment, Hemingway began a quest for psychological and artistic freedom that was to lead him first to the secluded woods of the northern Michigan, where he had spent his most pleasant childhood years, and then to Europe, where his literary talents began to take shape. Returning to America after the war, he wrote short stories. Most of his stories describe the physical environment and the presence of the protagonist in nature, allowing room for ecological study.

Hemingway’s commitment to his craft differed from that of his contemporaries. He vigorously pruned the language and evolved the ‘iceberg theory’ of writing. What one sees of an iceberg is only a portion of the full iceberg. Even so, a writer describes or presents a part of what needs to be conveyed to the reader. And, the reader, in his turn should reconstruct the rest of the narrative, fill the gaps, and respond to the scene or event presented. Or so it should be, says Hemingway. In his stories in particular he
has used understatements and has successfully conveyed many layers of meanings, largely through ironic and symbolic implications.

Hemingway’s short stories are among the great short stories of modern literature. Their range of symbolic effects is even greater than the variety of subjects and themes employed. Few writers of the past few decades, and no American writer of the same period except Henry James and William Faulkner, have grappled so manfully with extremely difficult problems in communication. Hemingway was happy to abandon journalism and politics for literature. After his years as a reporter, he had a healthy contempt for politicians.

Hemingway's stories are microcosms in which his craft achieves considerable effectiveness within a brief space. The first major characteristic which one notices about Hemingway's stories is their heavy reliance upon the dramatic method. Unlike the work of the others, Hemingway always avoids direct exposition of the theme, didactic description or discussion of character, and authorial commentary upon action and motive. Thus Hemingway's stories show rather than tell.

The stories reveal that Hemingway was always involved with the sacred world of hunting, fishing, camping, eating, travelling, bullfighting and war. In the stories he shows the violence of the modern world, but not the cause of that violence. The major themes are love, broken relationships and feelings of loneliness, shocks of war experience, violence of war, violence at the heart of men and things and violence in everyday life. The theme of death and the theme of the loss of things are to be found in nearly every story.
Hemingway's writing style omits emotional exaggeration. He attempts at once to stimulate and regulate emotion. His emphasis, therefore, falls upon the right selection of external details - facts, images, events and actions-which automatically evoke the inward emotion in the reader. This method of evoking intended emotion comes close to T. S Eliot's "Objective Correlative," defined as "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion: such that when the external facts which must terminate in sensory experience, are given, the emotion is immediately evoked" (Abrams 1978: 115). Hemingway's objective rendering of emotion is truly challenging. It requires rigorous concentration on the part of the author as also right absorption and assimilation of experience and calls for its controlled and objective expression. It is a high ideal of prose-writing that Hemingway has set for himself.

Hemingway shaped his own public image, largely in his nonfiction of the 1930’s, which included Death in the Afternoon, Green Hills of Africa, and a series of articles for Esquire on sports, politics, and art, and correspondence from Spain during the Spanish Civil War. The Sun Also Rises is the first novel of Hemingway published in 1926. The fiesta in Spain provided the background for the novel. Hemingway and his wife Hadley went to Pamplona for the fiesta. Hemingway remained in Spain after the festival, writing the first draft of fiesta. The novel is concerned with a group of Americans living in Europe during the 1920’s. American expatriates were leading a depraved life in Paris after the war. Following the war, they were completely lost and bewildered because the values which served adequately before the war had become redundant. They were lost souls leading lives of quiet desperation.
A Farewell to Arms (1929) was written for the generation who experienced the World War I. The novel revolves around the love between a wounded ambulance driver and Catherine. An overarching theme is the hopelessness of war and the futility of searching for meaning in a wartime setting. Although the novel is commonly referred to as a Great War novel, over half the novel takes place in hospitals where numerous nurses and doctors treat several diseases. The novel is strongly saturated in images of nature, many of which serve as recurring motifs throughout the work. The novel portrays the cynicism of soldiers and the displacement of populations.

Hemingway’s classic work on the art of bullfighting appeared as Death in the Afternoon in 1932. Hemingway injects Spanish values in his works. The profound discovery of a land, a people, and a spectacle that moved Hemingway is projected here. The work is a nonfiction book about the ceremony and traditions of Spanish bullfighting. The novel records Hemingway’s ten years love affair with bullfight.

Green Hills of Africa is a second book of non-fiction concerning a blood sport published in 1935. The theme of the book parallels between creation and hunting. The book is an account of Hemingway’s expedition to the East Africa with his wife Pauline. The novel describes his hunting experience in four parts. The book is exclusively about the big-game hunting.

For Whom the Bell Tolls (1940) is Hemingway’s most popular novel. Across the River and into the Trees (1950) is not only a story of love but about war and about confronting death. The novel tells the story of the last days of Colonel Richard Cantwell, who survived two world wars only to die of natural causes.

Thus it is obvious that Hemingway’s novels do comprise bullfighting, hunting, love affairs and the effects of the war.
Hemingway was able to see the disorders of the new century. His use of symbolism contributes to the richness of his characters. His stories appeared in three collections published under the title *The First Forty Nine stories* (1939). The title of the collections is *In Our Time, Men Without Women, Winner Take Nothing*. Later nearly fourteen stories were published in books or magazines. As Hemingway took part in the war and had leg injury, he brings out the trauma explicitly in the form of Nick Adams character. Similarly his incompatibility with man woman relations is reflected in the second section. Hemingway’s approach to women in his works is particularly masculine. He does not go into their inner world except when this world is related to the men with whom they are involved. The reader comes to view them as love objects or as anti-love figures. Part of the reason Hemingway had this opinion of women was his attitude towards his mother. He believed his mother to be a manipulator and blamed her in part for the suicide of his father. Moreover, Hemingway was not attached to his mother. None of the works exhibit a good relation with women, except for a brief period. Most of his works highlight autobiographical element. Hemingway succeeded in writing fiction such as *Across the River and into the Trees, A Farewell to Arms, For Whom the Bell Tolls, The Garden of Eden, Islands in the Stream, The Sun Also Rises, To Have and Have Not, The Torrents of Spring, and Under Kilimanjaro.*

**Nature as a Symbol in Hemingway’s stories:**

The use of symbols in these stories is significant as most of them are drawn from nature. His characters always live in the valleys or at the base of his symbolic mountains taking refuge. Some of the dominant symbols recurring in the early works are the physical and psychological wounds. The seasonal changes, particularly rain, snow, autumn and winter occur as parallels to the ups and down of human fortunes.
while the symbols of light and dark connote life and death or the healthy traits and the unhealthy. Examples of universally understood symbols would include climbing a mountain as spiritual purification, crossing a body of water as some sort of spiritual transition, sunset as death and sunrise as rebirth, and so on. Most of the symbols exist in the form of images from life, religious tradition, or nature.

Symbolism in Hemingway is often a visible sign of something invisible, the small tip of the iceberg on the surface of water suggestive of its seven times larger mass under the surface. It is also a concrete and distinctly notable manifestation of the less concrete and less distinctly notable facet of human experience. Ecological insights into the short stories of Hemingway lie on the surface level and form a part of the iceberg.

Hemingway utilizes one of his most significant symbolic devices, the journey artifice to project his themes. From the spiritual point of view, journey is an expression of the urgent desire for discovery and change that underlies the actual moment and experience of traveling. The symbolic journey represents a quest that starts in the darkness of the profane world and gropes towards the light. In one sense, all of Hemingway's works employ some aspect of this motif. At least two broad areas of interpretation and movement in all works of art may be recognized: the surface level, or outward movement, with the literal development of plot; and the psychological level, or inner movement, incorporating imagery and symbol as the primary means of expression. In his works the employment of the journey artifice provides an outstanding example of these two movements. According to ecocritics, dwelling of man in nature is an important concept. Here the journey undertaken by the protagonist is with a purpose which we can analyse elaborately from an ecocritical point of view.
Malcom Cowley was the first to suggest that Hemingway deals with images that are symbols of an inner world. Hemingway makes the best use of both realism and symbolism to communicate his meanings. The inner thoughts of his characters are eternalized by the means of symbolic reflection.

The spiritual voyage undertaken by the hero can be described as his communion with the nature including all living and nonliving forms. The result of this spiritual voyage is Hemingway's discovery of the meaning of life and death, the truth about the world. Although there is a lot of autobiographical material in everything Hemingway wrote, each of the works belongs to a definite stage of his spiritual voyage.

Although Hemingway has employed a variety of subjects and themes in his short stories, greater are the range of symbolic effects. Carlos Baker writes: “Once the reader becomes aware of what Hemingway is doing in the parts of his work which lie below the surface, he is likely to find symbols operating everywhere, and in a series of beautiful crystallization, compact and buoyant enough to carry considerable weight” (1969: 117).

As central symbols, Hemingway's animals are the manifestation of the psychological states and emotional desire of the main characters in the stories. Hemingway's use of symbolism is a contribution to the richness of his characters. It provides the reader with a vehicle through which they can associate with the character. Without them the stories would lose much of their color and clarity.

In most of the stories natural environment is used to develop the theme. His works center on the interaction between nature and human society. Nick Adams, the fictional character for a group of fourteen stories is the antithesis of the modern man in
the twentieth century, preferring to isolate himself from society and commune with nature instead. Through Nick Adams, Hemingway tries to convey his readers the importance of getting back to the true essence of humanity by communing with nature.

**Hemingway’s Iceberg Theory**

Hemingway first articulated his famous iceberg theory of prose in his nonfiction book *Death in the Afternoon* (1932), a non-fictional book on bull fighting:

> If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing (chapter VI).

Later he explained his "iceberg" theory of fiction in a 1958 Paris Review Interview, in his unpublished 1959 essay "The Art of the Short Story," and in his posthumously published memoir *A Moveable Feast* (1964). Sigmund Freud was a practicing physician. Freud had a wide variety of theories and he had become the father of psychoanalysis. Freud's Iceberg metaphor for the mind's layout indicates that only 10% of an iceberg is visible whereas the other 90% is beneath the water, while the conscious level is allotted approximately 10%-15%, the unconscious is allotted an overwhelming 75-80%.
Freud's theory applies more to the author than to the characters in his works. He believed that artists, are using their creativity as a sort of therapy. He believed that an individual relived his or her own neurotic tension through his creative work. The iceberg theory now generally adopted by writers around the world was first created by Hemingway. The theory makes his works unique and helps him convey his ideas effectively in his works. The iceberg carries the weight of his argument.

Hemingway's short stories seem to be superficial and it is almost impossible to get a deeper meaning after the first or even the second reading. This means that he uses a symbolic way of writing, which requires symbolic reading. Usually one can only see the tip of an iceberg while seven-eighths of it is under water. Transferring this into literature it becomes clear that Hemingway used this symbol for his theory because the intention of his works is also hidden. This means that he must have been sure about his intention before starting to write, because nearly every detail is supposed to refer to it which makes his works clearly structured. Hemingway in his short stories presents nature as the tip of the iceberg.

The four fundamental elements of iceberg theory are succinct words, distinct images, plentiful emotions and profound thought. The words and images are the so-called "1/8" while the emotion and thought constitute the so-called "7/8". The former are specific and visual while the latter are implied in the former. The words portray the images; the emotion is embodied in the images and the thought is embodied in the emotion. So the emotions and feelings of the characters are shown through the description of nature.
Hemingway’s choice of place

Hemingway initially located his stories in the suburbs of Chicago and in Michigan where he lived during his early impressionable years. But later his characters were located in various places like Italy, Spain, France, Switzerland, Cuba, and of course the U.S.A. He mostly chose those places which were familiar to him through his sojourn there. During his childhood he spent part of every year at the family cottage on Walloon Lake, Michigan. Alone or with his father he explored rivers, lakes and the wilderness and later with Indian friends and lovers. As a boy Ernest responded to his father’s passion: natural history, fishing and hunting. Whatever Ernest experienced was fixed in his memory.

As Hemingway spent part of every year at the family cottage on Walloon Lake, he spent much of his time fishing and hunting in and around Michigan. The first summer young Hemingway spent away from the summer cottage was during the World War I, and when he returned everything had changed. He brings out all his emotions and feelings through the character Nick Adams in a group of stories. Due to the trauma experienced by him personally in war time, society and social structure are absolutely absent in the short stories. The individual man, in brief contact with a handful of others, is at the center of his plot. In any of his writings the struggle that constitutes the theme of the story or novel takes place inside the mind of one man, usually the protagonist.

In the stories Hemingway carefully details what the world is like in the early twentieth century but he says little or nothing about why it is as it is. We are shown the violence of the modern world, but not the causes of that violence. Paul Rosenfeld comments:
If Hemingway sees man trapped in a void, he is also convinced that man is not without resources in the trap."
Light was all it needed," he writes," and a certain cleanness and order." For Hemingway, the central problem of man is how to live in this world; and he believes devoutly that man has the capacity and the will to recognize the existential and creatural truths of his condition and yet to find or to create within it meaning, order, and beauty (1981: 211).

While describing scenery, Hemingway refines and prunes the material in such a way that anything is omitted. The writer provides the readers with pictures that are objective and real. Hemingway always emphasizes a great deal of outdoor scenes and does not introduce the protagonist directly. Such depiction of the scenery is poetic and picturesque and the writer's remarkable imagination, special writing style and marvelous artistic talent shine through the lines of his works. Unlike other writers, Hemingway expresses his "emotions" through the scene. The scene and emotions are not isolated, they are united.

Hemingway was a nature lover. Nature as a source of refreshment for the senses and spirit, as indeed a kind of Garden of Eden to which men returned for healing, took profound hold of Ernest. Fishing, hunting, and camping were Hemingway's familiar points of entry into countryside. Nature plays a vital role in his works. It is amidst nature that Hemingway places his character to let them learn and grow.

If the physical, geographical landscape seems barren and naked so far in the text, it reflects the protagonist's inner landscape and thus it is analogous to the relationship between the two. The pattern of the story is usually a trip or journey, the
actual spatial movement or approach to a place, the arrival there, and the subsequent departure. The literal physical movements of the story are divided into three scenes, out-of-doors, indoors, out-of-doors again.

**Ecological perspectives in Hemingway’s stories**

Hemingway's short stories merit an ecocritical analysis, for the insights they offer into issues related to nature.

With the emergence of eco-criticism, Hemingway's writings have come to be taken as environmentally conscious texts. Many essays have revealed his experience in literary relationship with the natural world. In the Introduction to *Hemingway and the Natural World*, Fleming (2000) announces that Hemingway is one of the writers who have been most closely identified with the natural world. He argues that Hemingway's nature complex has resulted from his physical observation and reading of nature writing.

Hemingway displays his understanding of ecology in his stories. The study of ecology suggests that human beings are not isolated from or superior to nature. Rather, humans are only members of the intricate web of life. Hemingway's writing reveals a reverence for nature and sensitivity that concerns not only with the living creatures that are prey for the hunter but also with the land itself. Hemingway's presentation of interdependence and the equal relationship between man and nature suggests the new vision of man's place in the biosphere.

For Ernest Hemingway, the writer and the man, connection between sports and life has always been central. The blood sports, such as hunting, fishing, boxing and bull-fighting are to be preferred. When one attempts to derive a total from the
photographs and letters and writing of a lifetime, the real-life Hemingway kill record is astonishing: not only big-game animals (lions, leopards, and buffalo) in Africa but also shoals of Marlin, tuna, dolphin, kingfish and sea turtles and even a sixty foot whale that he claimed to have harpooned and lost. To this can be added, the shooting of sharks for sport with a gun and the killing of such non-game species as a flying eagle, cranes, porcupines and snakes.

Hemingway’s love for the natural world stands in stark contrast to his primitive passion for hunting, fishing and bull fighting. As Glen A. Love points out:

The young Ernest Hemingway, whose iceberg principle closely resembled Cather’s minimalist stylistic experiments, presents us with a far different encounter with nature. At its center is a unique tragic consciousness, which engages in a paradoxical and deadly ecological conflict with the author’s avowed primitivism and with his love for animals and the natural world (Practical Ecocriticism 2003:11).

On the one hand he says that Hemingway killed large body of animals and fish, and liked to do so, and on the other hand he says that there is a “counter tendency” to this “self-aggrandisement”. Thus Hemingway exacts a considerable price from the natural world. The paradox of Hemingway's primitivism, then, arises from its countertendency to war against the earth, to exploit the natural world for self aggrandizement. His unique brand of primitivism characteristically rejects those perceptions of the interconnectedness of all life, the harmonious sense of oneness with the world. He understood firsthand how places like the old growth forests of Michigan were destroyed, as he reveals in the story “The Last Good Country." But Hemingway also clearly considered himself a defender or a spokesman for the natural world.
Can a tragedy be fashioned with the earth abiding forever as the hero? This becomes a crucial question in Hemingway, perhaps even more so for his readers today and in the future. It is evident that much of Hemingway’s work reflects this aggressive assertion of human will over the abiding earth.

The characteristic Hemingway ethic places heroic selfhood above the wider sense of obligation to the earth to which the author’s avowed primitivism might be expected to bind him. Hemingway believed that “moral is what you feel good after.” Nature exists in Hemingway’s work and life primarily as a backdrop for aggressive and destructive individualism, the same individualism which, written large, has authored ecological devastation and poisoned the organic origins of the contemporary society that Hemingway turned to nature to escape from.

This research project aims to analyse the short stories of Hemingway from an ecocritical point of view. The collections of stories are in three volumes *In Our Time*, *Men Without Women*, *Winner Take Nothing*. *In Our Time* is a collection of stories that focus on pre-war and war experiences. *Men Without Women* is a reflection of his detached relationship towards his mother and his disturbed married life. Usually, these stories deal with similar themes, of the isolation of an individual on account of marital difficulties. *Winner Take Nothing* is a collection of stories on the effects of the aftermath of war on people. However, the base of the stories is hunting, war, women, bullfighting, and nature. His preoccupation with nature demands a consideration of his stories from an ecocritical perspective. However, it should not be viewed that all the short stories of Hemingway offer ecocritical insights. Some of the stories do not lend themselves to an ecocritical reading and all such stories have been left out from the present study.
The present research project endeavours to analyse twenty two short stories and see how the ecocritical concepts like deep ecology, ecofeminism, ecosphere, oikiopoetics and ecocide can illuminate the stories. However, four stories are analysed not just under one head but under different heads. The various concepts will be discussed in each chapter one after another.
REFERENCES


