Ernest Hemingway is first and foremost a storyteller and a story-writer. His own disclosure to A.E. Hotchner that "...it's always a short story that moves into being a novel" shows the importance of Hemingway, the short story-writer. The *Old Man and the Sea* and *For Whom the Bell Tolls* may very well be regarded as extended short stories. At first, *Green Hills of Africa* took in Hemingway's mind the shape of a long story. Similarly the Morgan episodes which form the real groundwork of *To Have and Not to Have* were first conceived and first written as three short stories. Pauline Hemingway also agreed with Lawrence D. Stewart that Ernest was better in the short story than the novel. Hemingway, the short story writer is distinctly present all through his creative works.

His stories enchant the reader by their vitality because he was always after new material based on his first-hand perception. The important thing about the stories is what they give to the reader directly without any need of interpreter or any ratiocinative explanation from the author. He does not believe in spoon-feeding. He enables the reader to imagine a scene so effortlessly that he feels the full impact of the actual experience. The writer, the reader and the main character form a trio interlinked with one another to come to the total effect of striving for the good of mankind. However,
he is not a propagandist or an advocate of a particular ideology. His stories make what is called an "open literature." He leaves a window for the reader to have a look at the world outside what is presented through the stories. The iceberg principle does not mean total elimination. It is effective when the reader is made to fill up what is intentionally left by the writer. If the reader is left in wilderness, the thing omitted shall result in hollow patches which, in turn, render the meaning obscure. Hemingway's verbal photography combined with ruthless economy of words, makes the reader a co-sharer in the 'lived experience' of the author. The stories show rather than tell. The reader feels that he is seeing the events and not merely hearing about them.

It is difficult to find a writer who has dealt with death and violence so consistently as Hemingway. However, he does not delight in war and violence for their own sake. The Hemingway-hero makes the determined effort to overcome the world of horrors. Hemingway has seen the war and violence and, instead of, becoming broken-hearted, he decided to do his best to mitigate the sufferings of mankind. The author with such a noble aim cannot be a cynical and narrow in outlook. Moreover, it was almost a passion for Hemingway to write well. Writing was not merely a means of livelihood for him. It was a part of his life. Ernest says in Green Hills of Africa that he
does not enjoy life if he does not write. At the same time, he was absolutely dedicated to the view that the talent in fine art was not enough. It must be used to make the world better in which to live, and that included fighting for human freedom whenever it was threatened. He never had recourse to political short cuts. He could not be made to give up his integrity as a writer in any way. Moreover, there was no stagnation in his talent because the standards set by him were quite severe and he budged not an inch from his self-imposed ideals. To write straight honest prose on human beings is the hardest thing in the world. The writer has first to know the subject, then he has to know how to write; and according to Hemingway, both take a life-time to learn. No where in the stories we find any sign of decay in the art of Hemingway.

Hemingway expostulates the primary laws of human nature without letting his personal likes or dislikes affect his understanding of human beings. Through his short stories, he does not want to judge the man but tries to understand him. Of course, he has imperfect sympathy for the negroes and jews. But in _Nobody Ever Dies_, the Negro who spies the activities of Enrique and Maria, feels an inner attraction for Maria, who, on being surrounded by her captors, has the serenity and peace like that of Joan of Arc. Hemingway has not liking for those women who want to become Joan of Arc without
fighting. In *God Rest You Merry, Gentleman*, the jew-doctor is painted in a better way than the good-for-nothing christian doctor. Hemingway has repulsion for those who have acquired knowledge through books only not sanctified by personal experience.

In conclusion, it can be said that Hemingway is always an artist. His short stories have set taste for the coming generations and his fame has steadily increased with the passage of time.
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