



Ernest Hemingway's Iceberg Theory

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ABSTRACT: -

One of the most well-known and admired writers of the 20th century is Ernest Hemingway. Hemingway's more well-known books, including *The Sun, Also Rises*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*, helped to solidify his place as one of the greatest authors of his time. Hemingway's writing style is one of the elements that distinguishes his works. When compared to his peers, whose writing at the time was exceedingly flowery and intricate, he was straightforward and unadorned. He has modest goals, but most people would not find them impressive because it is typical of Americans. Hemingway is well known for writing stories that frequently follow a basic linear arrangement. Flashbacks were occasionally used in a few stories, but the fundamental purpose of chronology was crucial to this man's work, etc.

Keywords: - Flashbacks, the iceberg hypothesis, chronological order, and narrative style.

Introduction: -

On July 21, 1899, in sleepy Oak Park, Illinois, Ernest Hemingway began his illustrious career as a war correspondent, game hunter, angler, author, and recipient of the Nobel Prize in literature. Hemingway is remembered for numerous things, including his way of life, his signature literary works, and how he composed them. His stories and books have no mercy. He had a somewhat revolutionary style.

Hemingway stripped a sentence or paragraph of all the unnecessary details and left only the essential elements. Characters and plots in Hemingway's works are intricate and varied. Hemingway refers to this idea as the "ideology of the iceberg," and his short stories exhibit traits that are typical of him: a concise, spare style, a naturalistic presentation of actions and clarification, a heavy reliance on dramatic dialogue, and a pattern of connection that extends backward and forwards between the different stories. Given the foregoing, it is helpful to comprehend his thesis in some detail.

Additionally, he avoided using pointless adverbs and always opted for the easier term. The use of short, one- or two-syllable words is one of Hemingway's style's distinguishing characteristics. Readers can discover several instances of these devices throughout his novels, such as *The Old Man and the Sea*, where these tactics are used in passages. The words are simple to understand, yet when combined, they can conjure clever imagery and topics of conversation. Hemingway also favored concise language. The brevity of a statement may catch readers off guard, but they will immediately understand that it has more meaning.

According to the writing strategy known as the "Iceberg Theory," authors should concentrate on using a straightforward, minimalistic style. In other words, they don't explicitly describe how someone is feeling or what the effects of a choice are. The most important aspects of the narrative—those that Hemingway did not magically draw to light—are hidden beneath the surface. This is compared to how an iceberg's volume is also hidden from view. Hemingway's writing style is quite similar to that of a journalist and for good reason. His prior circumstances included a stint at the newspaper *Kansas City Star*, journalistic training, and a writing style that heavily depends on delivering the truth crisply and vividly while allowing talks to flow from side to side. In other words, Hemingway did not exaggerate his writing for a more ornate prose style; rather, he wrote about how people genuinely spoke or experienced things. The short story's predetermined structure and not just the plot make it straightforward. Short, straightforward sentences make the work easier to read quickly. Hemingway enjoys utilizing the conjunction "and" to link ideas together in longer phrases. The volume and style of Hemingway's writing immediately convey the ease with which he intends to deliver this tale.

Simple facts are presented without any fancy language or emotional undertones. In other words, he chooses words that are very plain and explicit, which adds to his overall direct and unaffected writing style. One of Hemingway's most notable accomplishments was his writing style. Fundamentally, the writing style of Hemingway's novels and short stories is straightforward, unadorned prose. Perhaps his early experience as a journalist contributed to the success of the style. The truth, however, is that American writers had already influenced British habits before Hemingway began writing his short stories and sketches.

Adverbs tripped over one another as adjectives piled one on top of the other. Even short paragraphs became clogged by colons, and too many semicolons frequently led to readers throwing their hands up in frustration. Hemingway has frequently been portrayed as a master of dialogue; readers and critics have noted, "This is the way these characters would talk," in story after story and book after book. But a careful reading of his conversation reveals that this is rarely how people speak in real life. Instead, deliberate stress and repetition help us recall what has been spoken to achieve the desired result.

The plot of this novel is emphasized through the use of metaphor and symbolism. The reader's understanding of the significance of these symbols and metaphors is not impeded by the story's telling. For instance, the reader might discern that the butterfly represents humanity or frailty. Hemingway's writing style makes clear his intentions, which are to pique the reader's interest and encourage participation in the work. The narrator uses language to elicit dramatic tension, for example, by juxtaposing the old man's silence with the voices of the movements.

For instance, the narrator uses imagery to describe the elderly guy he meets on the bridge so that the reader may fully understand both the character and the circumstance. His short works read like a series of interchanged discussions with occasional explanations. American author Ernest Hemingway developed a writing technique known as the "Iceberg Theory." Hemingway had to focus his daily news as a young reporter on pressing occurrences with very little context or explanation. As a writer of short stories, he continued to write in a minimalistic style, emphasizing the foundations while keeping hidden undercurrents out of view.

If a writer has sufficient knowledge of the subject matter, he or she may choose to omit some details, in which case the reader would nonetheless feel those details as strongly as if the writer had explicitly confirmed them. Because just one-eighth of an iceberg is above water, it moves with grace. A novelist who omits details because he is ignorant of them merely creates voids in his work.

According to a professor, Hemingway's novels are rarely taught in universities since there isn't much to say about them. This means that Hemingway's terse writing style, efforts to portray reality as lived rather than as consumable through fictitious allusions, and emphasis on behavior and respect under duress as opposed to cerebral delicacy provide little room for academics to develop theses. Even now, Papa Hemingway's life and character are still more well-known than his work. Everyone can tell that Hemingway was a huge fan of fishing, hunting, and bullfighting.

Hemingway was concerned about violence and death while writing about the Spanish Civil War, assisting the Italian army in World War I, and pursuing Nazi ships in the Caribbean during World War II. That he was a member of the famed artistic community in Paris in the 1920s, with émigré writers like Morley Callaghan, who famously knocked him out in a boxing match, and F. Scott Fitzgerald, James Joyce, Gertrude Stein, and Ezra Pound. It's common knowledge that Hemingway's writing is unexpectedly evocative, with disconnected, snappish language and characters that are heartwarmingly brutal men.

Every word is written as if it were imprinted in granite; his writing is referred to as simple and intentional. However, his writing is surrounded by some of the most receptive and admirably modest prose, frequently with the power to completely transfer the reader to the setting and circumstances of his characters. The art is what conceals the art. Many people have copied his supposedly simple method, but they have discovered how difficult it is to create the illusion of comfort during their breakdown.

A phenomenologist, Hemingway. He observes the world and then describes it in a way that allows the reader to experience it too, including the flavour, the just-right perspective, the sensation on the back of the neck, the urgency, the peace, and the fidgety head. All of it is swallowed up like water, yet eventually one realises that they have been inspired by powerful juice. Around this period, Hemingway also completed *The Sun Also Rises* (1926), the highly acclaimed debut novel in which a Paris-based foreign journalist, like himself, takes a break to travel to Spain with other members of the so-called "lost generation" to attend bullfights. It was his labor that elevated him to prominence. *To Have and Have Not* (1937) is a narrative fiction that was crudely stitched together from two stories and a short story, while *Winner Take Nothing* (1933) is another story collection. The story, which usually revolves around a haggard fishing boat captain involved in smuggling goods between Cuba and the Florida Keys, is also an investigational work for Hemingway. He performs it using a variety of narrative tenets, uneven points of view, and even some stream-of-consciousness, though not always successfully. Despite the book's lackluster reception, at least four films with distinctive forenames have been made based on it.

Men without Women, a Tale Collection, and *A Farewell to Arms* (1929), a predestined time of war love story that earned his reputation as the most accomplished writer of his age group, followed by *The Sun Also Rises*. The first of several versions of *Farewell* was quickly turned into a Gary Cooper and Helen Hayes movie. For *Whom the Bell Tolls*, a work of fiction set during the same Spanish Civil War, maybe his best work. It features incredibly realistic moments of conflict between outstanding individuals in an unforgettable setting.

His most unfavorably reviewed book, *Across the River and Into the Trees* (1950), which dealt with an embarrassed Second World War general's reflection, was distressed by the absence of an intriguing plot or perceptive characters. His acknowledgment, annoying something different once more, a more introspective work of contemplative middle age, and in recent years the renown of the work of fiction has increased. A tale that is simple but frequently gratifying is *Islands in the Stream* (1970), which is based in part on his Caribbean adventures. A lengthy, winding magazine from 1959 called *The Dangerous Summer* (1985) was drastically edited to produce this posthumous book.

The Garden of Eden (1986) is Hemingway's sexiest book, and the master author did not have to write before he could judge it to be suitable for a periodical appealing primarily for the presentation of sexual ambiguities in the author commonly seen as a macho caricature. One could consider *True at First Light* (1999) to be a sequel to *Green Hills of Africa* (1999), a fictionalized account of a thorough hunting trip in Africa.

Conclusion:

Most notably, the tale associations he creates and uses to engage with readers, compelling them to generate ideas about what he had to say and what he wanted to say but couldn't convey in words, continue to have an impact on both new and long-time Hemingway readers. The author came up with the technique of outlining a timeline of events using brief, straightforward phrases that are devoid of all commentary or emotive language to be as purposeful and genuine as possible. Although the deliberate style is real and impersonal, it frequently succeeds in conveying enormous irony through understatement. His writing's ultimate intent, which was to replicate the precise bodily feelings he had lived his whole life practicing, actually concealed a severely brittle aesthetic sense.

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