

Trace of Literary Movements in Hemingway's Early Works

Shahla Sorkhabi Darzikola

Department of English, Payame Noor University, Iran

Abstract—Nature would be the criterion of Ernest Hemingway's life and work. The way that he weaves the themes of his early works together creates a portrait of Americans before, during and after the war with which people seemed to identify. Hemingway in his primary works portrayed the lives of two types of people. One type consisted of men and women depressed by World War I. The other types were men of simple personality and simple emotions, such as bullfighters and prizefighters. Hemingway wrote of their brave and usually futile battles against environments. The present study aimed to identify the trace of Realism and Modernism has been drawn between Hemingway's early works with studying of *In Our Time*, *Three Story and Ten poem* and *The Sun Also Rises*.

Index Terms—Ernest Hemingway, realism, modernism, *In Our Time*, *Three Stories and Ten Poem*, *The Sun Also Rises*

I. INTRODUCTION

Ernest Hemingway's literary heritages "As Patrick Hemingway, Ernest Hemingway's son, observed: Ernest Hemingway was inspired by Literature as well as personal experience" (Hemingway Ernest, 2014). Ernest at his family's lakeside cottage in Horton Bay, in Charlevoix County, Michigan, he fished, hiked, swam, hunted, read, grew vegetables, daydreamed, and made friends with the Ojibway Indians. He experienced a rural leisure more typical of the nineteenth century than of the twentieth.

Over the years, as more families built summer homes, as logging decimated the forests, and as the Indian population was increasingly impoverished and marginalized, Horton Bay found it more difficult to maintain its distance from the racism and commercialism that white middle-class Oak Park practiced even as it decried it. But Hemingway never forgot those Edenic summers and, in a passage cut from *Death in the Afternoon*, he mourns the loss: "It was a country of forests, lakes and streams and small farms with hills and pastures, always with a background of woods. There was no place in upper Michigan where you could look across open land and not see the forest and you were never far away from running water. People destroyed the jungles and water of the beautiful rivers became less" (Mandel Miriam, 2004).

It can be mentioned that nature would be the criterion of Hemingway's life and work, and though he often found himself living in main cities like Chicago, Toronto and Paris early in his job, once he became successful he took somewhat isolated places to live similar to Key West, San Francisco de Paula, Cuba, Idaho and Ketchum. All were convenient locales for fishing and hunting.

Afterward the First World War, some of American people and writers were left disenchanting and the group of writers and thinkers chose to live abroad. This time, America desired a kind of literature that would clarify the war events and its effects on their society. American authors apply to what is at present recognized as Modernism. "Realism and Modernism portrayed American society after World War I and tried to find the solutions brought upon by the suffering formed by the war (Elliott Emory, 1988)".

The realistic effort of the late 19th century saw writers exactly shows life and its difficulties. "Realists made an effort to give a complete image of modern life by giving the perfect portrait. They did not effort to give one view of life but instead made an effort to demonstration the different classes, behaviors, and stratification of life in America. Realists shaped this portrait of America by uniting a wide variety of details derived from observation and certification to approach the norm of experience (Elliott Emory, 1988)". Accompanied by the method, realists matched the "objective or absolute existence in America to that of the universal truths, or observed facts of life (Bradley Sculley, 1967)".

II. LITERATURE REVIEW

About Ernest Hemingway's life and writing style has been written many essay and books. Some of them are:

American Literary Realism, Critical Theory, and Intellectual Prestige, 1880-1995 was written by Phillip Barrish, 2001. It contains five chapters with the subjects of history, criticism and theory of American fiction in 19th and 20th century. Besides it explains intellectual life of 19th and 20th century in the United States.

The other interesting work is related to the paper topic is *American Modernism (1910-1945), American literature in its historical, cultural and social contexts* by Roger Lathbury, 2006. "It includes the five volumes of Backgrounds to

American Literature explore 500 years of American literature by looking at the times during which the literature developed” (Lathbury Roger, 2006).

The next important literary source is the book by Borges Leila, *British Literature & American Literature, published in Centro Universitario Da Cidade, 2007*. In her book the author discussed the following issues: “Analyzing Fiction, Literary terms and the meaning of literature by language or place of origin, or by prevailing cultural standards of merit” (Borges Leila, 2007).

III. RESEARCH METHODOLOGY

The researcher studied literary sources that related to this paper topic as Modernism, Realism and Hemingway’s writing style. Next; the researcher read biographical work on Ernest Hemingway life to get a clear picture of his background, his development as author and his response to the area that he lived in. The researcher, after that, did an exhaustive reading of Hemingway major works.

IV. RESULTS AND DISCUSSION

As before mentioned subsequently World War I, American people was alienated. The war reduced the individual identity and the society all together. “The human personality was dwarfed as much by the dehumanizing magnitude of modern events as by natural laws that controlled man to their own destiny. Authors after World War I created a new literature of enduring merit that shattered conventional taboos in their expression of physical and psychological actuality (Spiller Robert, 1966)”. It can be mentioned it became the start of Modernism.

Similar to realists, modernists concentrated upon heroes’ feelings and applied symbolism to portrait their creative writing. Modernist authors were astonished at the critical power of war on the common people. Hemingway directed the modernistic renaissance by using realistic and naturalistic methods.

It was nearly at that time that the period Lost Generation came into practice. It referred to a shared group of artists and writers who established in Europe in the wake of the First World War. Memberships of the Lost Generation lived in Europe in the 1920s and early 1930s, and they had a deep impact on the society and the arts. This group is referred to as lost not because it has discolored from memory, but because the persons in the Lost Generation often expressed a sense of emotional misperception, feeling lost in their society.

Ernest Hemingway was the Lost Generation’s frontrunner in the version of the naturalistic method in the novel. This group included the modernist movement in art and writing, along with the Surrealist movement

Hemingway was one of American writers who wrote about war in in his several unforgettable fictions. “Scholars, including Sean Hemingway, the author’s grandson and editor of the recent anthology, Hemingway on War, continue to use documents and photographs in the Hemingway Collection to educate others about Hemingway and his writings on war. The topic of war has also been central to Hemingway forums and conferences organized by the Kennedy Library, including a recent session entitled Writers on War. And at the Hemingway centennial, held at the library in 1999, many speakers referenced Hemingway’s experience in war and his observations on its aftermath as an abiding element of his literary legacy (Putnam Thomas, 2006)”.

Hemingway’s hurtful along the Piave River in Italy and his following recovery at a hospital in Milan stimulated his *A Farewell to Arms* and the short story of *Soldier’s Home* (1925). The latter was presented as a first collection in *In Our Time*. The chief character of this story is Harold Krebs, who is anguished from his involvements in the war. He comes to the comprehension that he does not have its place in his childhood home any longer. Harold’s mother attempts to get her son out of his post-war disturbance by finding a job and a girlfriend. The short story was inscribed years later, suggestions visions into his return and his sympathetic of the problems of the returned war veteran.

Krebs got disordered and isolated as he tried hard to find a habitation in his family and town. “Life was no longer simple for Krebs, things that had been simple prior to his leaving had suddenly become complicated, and he did not want them themselves really. They were too complicated in reference to his women issues (Meyer Michael, 2003)”.

Krebs regretful condition directed some readers to frame their reactions depended upon his life and the problems he currently suffers. “Krebs paints a picture for us that show how difficult it is to fit back into society after being away fighting a war. Normal feelings that a boy of his age would have seemed to have disappeared or been stripped from him because of his experiences at war and in the military. He talks about seeing girls, but not wanting to make effort or even introduce himself. In fact an overwhelming number of responses were concerned with Krebs’ ability not to talk to women. To sum up, the fiction is inscribed by a person that was scarred when he was younger in virtually the same manner as the lead character Krebs. The involvements in the fiction do suggestion a hint into the writer’s personal life, and problems.

It can be noted one of the major developments in modernist literature is Hemingway’s *In Our Time* writing style that is simple, declarative sentences with slight or no portrayal of feeling .The subjects that Hemingway emphasized as a final point took the essence of the Great War. In the fiction, he inscribes about masculinity because of battling and sport, people relationships, bonding between members of the same sex, love, growth and adaptation, maturity, and responsibility.

Big Two-Hearted River is Hemingway's other collection that is one of the best pictures of his declarative sentences technique of inscription. The collection shows Hemingway's emotional experiences and Hemingway introduces Nick Adams that is closely based on him. Nick grows up in the Chicago region, holidays in Michigan and shares with his father a love for fishing and hunting, contributes in the First World War, where he is strictly injured, and finally comes to be an author. Nick Adams acquires knowledge about birth and death in Indian camp. He *In The Battler* is on the road for the first time and earns many data from an old fighter and his friend.

Hemingway in his primary works portrayed the lives of two types of people. One type consisted of people depressed by the First World War I, of faith in the moral principles in which they had believed, and who lived with cynical disrespect for anything but their own emotional needs. The other types were men of simple personality and simple emotions, such as bullfighters and prizefighters. Hemingway wrote of their brave and usually futile battles against environments. As telling the truth is author's duty. He explained this subject in his *A Moveable Feast*: "I would stand and look out over the roofs of Paris and think, Do not worry. You have always written before and you will write now. All you have to do is write one true sentence. Write the truest sentence that you know. So finally I would write one true sentence, and then go on from there. It was easy then because there was always one true sentence that I knew or had seen or had heard someone say (Hemingway Ernest, 1964)".

Hemingway's individual inquests for reality were straight connected. About it Earl Rovit point out: "More often than not, Hemingway's fictions seem rooted in his journeys into himself much more clearly and obsessively than is usually the case with major fiction writers.... His writing was his way of approaching his identity—of discovering himself in the projected metaphors of his experience. He believed that if he could see himself clear and whole, his vision might be useful to others who also lived in this world (Ibid)".

In *A Moveable Feast*, one of Hemingway's features that was his self-discipline was shown as he Stated "If I started to write elaborately, or like someone introducing or presenting something, I found that I could cut that scrollwork or ornament out and throw it away and start with the first true simple declarative sentence I had written.... I decided that I would write one story about each thing that I knew about. I was trying to do this all the time I was writing, and it was good and severe discipline" (Bloom Harold, 2002) and in *Death in the Afternoon* he pointed out "...in writing for a newspaper you told what happened and with one trick and another, you communicated the emotion to any account of something that has happened on that day, he admitted that the hardest part of fiction writing, the real thing, was contriving the sequence of motion and fact which made the emotion and which would be valid in a year or ten years or, with luck and if you stated it purely enough, always (Bloom Harold, 2002)".

We can see that love of outdoor adventure would be reflected later in several of Hemingway's works, mainly those highlighting protagonist Nick Adams.

Hemingway's *Three Stories and Ten Poems*, assisted to establish Hemingway as one of the leading talents of the Modernist movement. The first story of *Three Stories and Ten Poems* is *Up in Michigan*. The story shows the beginnings of Hemingway's own typical prose style. The fiction is fixed in Hortons Bay, Michigan, near to place that Hemingway spent his adolescent summers.

As a theme in this short story Hemingway expresses his fiction without verbose fillers and his writing method lets the reader to recreate the background of the fiction that recalls his Iceberg Principle.

Hemingway's *The Sun Also Rises* (1926), is another story that can be discussed as a modernist novel, and as Jeffrey Meyers inscribes that the novel is "recognized as Hemingway's greatest work" (Meyers Jeffrey, 1985).

Hemingway's *The Sun Also Rises* describes the source of a separation from society that had been enforced upon by the conditions of the time. If we consider this situation, it depicts a young boy separated from society as a result of his participation in WWI, the loss of confidence and hope, and collapse of previous values that takes place. His earlier writing can occasionally be labeled as covering characteristic impacts of Naturalism. This can be mirrored in his presentation of the severe relationships between destiny and environment. Hemingway in his profession, again took the estrangement from society way. "This time, in the soul of realist Henry James, he segregate himself from American society to better critic it. By his story *The Rolling Hills of Africa*, Hemingway matches American beliefs to that of another. Sometimes Hemingway ...began to seem like a little more than a modern realist (Spiller Robert, 1966)."

As a main theme of novel *The Sun Also Rises* can be referred to the Lost Generation's aimlessness and male insecurity, so the motif is the failure of communication, and incorrect friendships. Hemingway's combination of the two epigraphs produces an indecisive tone. On the one hand, there is hopefulness, because there will be a new generation after the purposeless generation that inhabits *The Sun Also Rises*. On the other hand, there is unpleasant irony, since each generation is lost, in the sense that every generation will finally die.

Aldridge inscribes that "*The Sun Also Rises* has kept its appeal because the novel is about being young. The characters live in the most beautiful city in the world, spend their days traveling, fishing, drinking, making love, and generally reveling in their youth. He believes the expatriate writers of the 1920s appeal for this reason, but that Hemingway was the most successful in capturing the time and the place in *The Sun Also Rises* (Martin Linda Wagner, 1998)."

Bloom states "...that some of the characters have not stood the test of time, writing that modern readers are uncomfortable with the anti-Semitic treatment of Cohn's character and the Romanticization of a bullfighter. Moreover, Brett and Mike belong uniquely to the Jazz Age and do not translate to the modern era. Bloom believes the novel is in

the canon of American literature for its formal qualities: its prose and style (Bloom Harold, 2007).”Nagel inscribes that “*The Sun Also Rises* was a dramatic literary event and its effects have not diminished over the years (Donaldson Scott, 1996).”

it can be said ,one of the best and most important of Hemingway’s works was his first novel and it came to be seen as an iconic modernist novel, even though Reynolds highlights that “Hemingway was not philosophically a modernist (Martin Linda Wagner, 1998)”. In the book, “his characters epitomized the post-war expatriate generation for future generations (Mellow James, 1992)”.

V. CONCLUSION

The present study aimed to identify the trace of Realism and Modernism has been drawn between Hemingway’s early works with studying of *In Our Time*, *Three Story and Ten poem* and *The Sun Also Rises*.

Hemingway became the most well-known American realist and modernist author in the world in the first half of the 20th century.

In studying Hemingway’s fiction we come to the conclusion that he uses his personal experiences and we may see in this flash how his early novels were written, how he shared his own secret with his novels.

To show the Synthesis of Realism and Modernism in Hemingway’s Early Works it can be said *Three Stories and Ten Poems* assisted to establish Hemingway as one of the leading talents of the Modernist movement.

Another collection of Hemingway’s short stories is *In Our Time* that introduces readers to Hemingway’s distinctive method. The collection shows Hemingway’s emotional experiences and Hemingway introduces Nick Adams that is closely based on him. *In Our Time* used declarative sentences with little or no description of emotion which became so common for his unique style of writing. *The Sun Also Rises* is about the Lost Generation and male insecurity, so the motif is the failure of communication, extreme drinking and false friendships.

Hemingway’s economical writing style frequently seems simple, but his method is calculated and used to multifarious effect. In his writing Hemingway provided isolated descriptions of action, using simple nouns and verbs to capture scenes in particular that allowed him avoid describing his characters’ emotions and thoughts openly.

As it has been proved in this paper, Hemingway is also considered a master of dialogue. The conversations between his characters reveal not only communication but also its limits In addition; Hemingway is truly alive in his words because his words are accurately his. His style is exceptionally his. This is what makes him a writer in the truest sense.

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Shahla Sorkhabi Darzikola is PHD in English Literature, graduated from National Academy of Science, Armenia. Now, she works in department of English, Payame Noor University and Islamic Azad University, Firouzkooh, Iran.