

“ICEBERG TECHNIQUE”

* Sarita Kadam and Priyanka Pandey

*Govt. T.R. S. College, Rewa (M.P.)

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ABSTRACT:-

Gwendolyn Tallow believes that Hemingway's early fiction such as Indian Camp shows his lack of concern for character development by simply placing the character in his or her surroundings. However, in Indian Camp the use of descriptive detail such as a screaming woman, men smoking tobacco, and an infected wound build a sense of veracity. In other words, a story can communicate by subtext; for instance, Hemingway's Hills like White Elephants does not mention the word abortion, although in the story the male character seems to be attempting to convince his girlfriend to have an abortion. Big Two Hearted River Hemingway explains is about a boy coming home from the war so the war, all mention of the war, anything about the war, is omitted. Hemingway intentionally left out something in Indian Camp and Big Two-Hearted River two stories he considered to be good.

Baker explains that Hemingway's stories about sports are often about the athletes themselves and that the sport is incidental to the story. Moreover, the story; A Clean Well Lighted Place which on the surface is about nothing more than men drinking in a cafe late at night, is in fact about that which brings the men to the cafe to drink, and the reasons they seek light in the night none of which is available in the surface of the plot, but lurks in the iceberg below. Hemingway's story Big Two-Hearted River is ostensibly about nothing, as is A Clean Well Lighted Place, but within nothing lies the crux of the story.

Keywords:- Indian Camp, Character development, Hills Like White Elephants, A Clean Well Lighted Place.

ICEBERG TECHNIQUE

The **Iceberg Theory** sometimes known as the theory of omission; a style of writing; turned colloquialism coined by American writer Ernest Hemingway. As a young journalist, Hemingway had to focus his newspaper reports on immediate events, with very little context or interpretation. When he became a writer of short stories, he retained this minimalistic

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style, focusing on surface elements without explicitly discussing underlying themes. Hemingway believed the deeper meaning of a story should not be evident on the surface, but should shine through implicitly. Critics such as Jackson Benson claim that the iceberg theory, along with Hemingway's distinctive clarity of style, functioned to distance him from the characters he created. Hemingway's iceberg theory highlights the symbolic implications of art. He makes use of physical action to provide an interpretation of the nature of man's existence. It can be convincingly proved that, while representing human life through fictional forms, he has consistently set man against the background of his world and universe to examine the human situation from various points of view.

FEATURES:-

In 1923, **Hemingway** conceived of the idea of a new theory of writing after finishing his short story *Out of Season*. In *A Moveable Feast*, his posthumously published memoirs about his years as a young writer in Paris, he explains: I omitted the real end of; *Out of Season* which was that the old man hanged himself. This was omitted on my new theory that you could omit anything and the omitted part would strengthen the story. In chapter sixteen of *Death in the Afternoon* he compares his theory about writing to an iceberg. Hemingway's biographer Carlos Baker believed that as a writer of short stories Hemingway learned how to get the most from the least, how to prune language and avoid waste motion, how to multiply intensities, and how to tell nothing but the truth in a way that allowed for telling more than the truth. Baker also notes that in the writing style of the iceberg theory suggests that a stories narrative and nuanced complexities, complete with symbolism, operate under the surface of the story itself.

For example, Hemingway believed a writer could describe an action, such as Nick Adams fishing in *Big Two-Hearted River*, while conveying a different message about the action itself Nick Adams concentrating on fishing to the extent that he does not have to think about the unpleasantness of his war experience.

NOVELS BASED ON ICEBERG TECHNIQUE:-

Benson believes that the omission Hemingway applies functions as a sort of buffer between himself as the creator of a character and the character. He explains that as an author creates a distance between himself and the character he becomes more practiced, it would seem. Benson says in Hemingway's fiction the distance is necessary, and successful in early fiction

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such as in *The Sun Also Rises*, but if he as the author does not deliberately create such distance the fiction fails, as in the later works such as *Across the River and into the Trees*.

Baker calls Hemingway's *Across the River and into the Trees* a lyric-poetical novel in which each scene has an underlying truth presented via symbolism. According to Meyers an example of omission is that Renate, like other heroines in Hemingway's fiction, suffers a major shock the murder of her father and the subsequent loss of her home to which Hemingway alludes only briefly. Hemingway's pared down narrative forces the reader to solve connections As Stoltzfus remarks: Hemingway walks the reader to the bridge that he must cross alone without the narrator's help. Hemingway believed that if context or background had been written about by another, and written about well, then it could be left out of his writing. Of *The Old Man and the Sea* he explains: In writing you are limited to by what has already been done satisfactorily. So I have tried to do something else. First I have tried to eliminate everything unnecessary to conveying experience to the reader so that after he has read something it will become part of his experience and seem actually to have happened. Paul Smith, author of *Hemingway's Early Manuscript: The Theory and Practice of Omission*, believes Hemingway applied the theory of omission in effort to strengthen iceberg.

CONCLUSION:-

Hemingway conceived of the idea of a new theory of writing after finishing his short story *Out of Season*. In *A Moveable Feast*, his posthumously published memoirs about his years as a young writer in Paris, he explains; I omitted the real end of *Out of Season* which was that the old man hanged himself. This was omitted on my new theory that you could omit anything and the omitted part would strengthen the story. In chapter sixteen of *Death in the Afternoon* he compares his theory about writing to an iceberg.

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