



A Study of Nick's Characteristics into Writing the E. Hemingway's Story.

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Abstract: *Ernest Hemingway is particularly known for his over-the-top style, which appears much simpler than it actually is, and its celebration of a specific type of hero who is tested, usually by war, and who emerges with a new outlook on life and the world. These heroes are usually thought to reflect elements of Hemingway's own life and personality, and this can be seen in the many figures representing different aspects of Hemingway's life.*

And in the stories about him there is a contrast between the world of Michigan, the small-town world from which Hemingway came, and the world of war to which he was sent. Nick finds that the idyllic nature of Michigan is not as idyllic as it seemed, as in 'Big Two-Hearted River' where his beloved fishing turns into something that recalls the horrors of war and shows violence and pettiness in the young. The city that mourns him. Nick had a good relationship with his father as the two hunted together and as the father got tired of teaching the boy how to deal with the realities and pressures of this life. Nick finds a contrast between his life, Michigan, and life in Europe and so begins to question the nature of American life in many ways.

Nick's stories often present a clash of innocence and experience as Nick encounters people more world-weary than himself. In 'The Battler,' Hemingway offers a story that serves as a cautionary tale for those who will try to fight the world, because the world will always win

Keywords: *Hemingway, Nick, Characteristics, Writing, Cautionary.*

1. INTRODUCTION

Hemingway's novels revolve around two main themes: love and death. A Farewell to Arms, For Whom the Bell Tolls, and several of his tales are war stories. The sun rises also strangely mixes eroticism and love for bullfighting [1]; death makes the passion of love vibrate intensely. The Undeclared War and The Capital of the World (two short stories) refer to the story of two fatalities, the first in the square, and the second in the dining room of a tavern, when two excited youngsters played with death [2], without noticing that the game could cost them



their lives. The Snows of Kilimanjaro -Hemingway's [3] most perfect narration- is simply the story of agony. A hunter, injured by accident, lies dying in the African countryside, not far from Kilimanjaro, the great snow-covered mountain. Reality and hallucination merge in the brain of the dying person and create an ambiguous atmosphere, intensely revealing the total failure of an existence. The memories, the failed hopes come to the memory test that precedes death, and this reaches the hero halfway between despair and indifference.

Analysis and description of Nicks writing

Hemingway's use of words has a significant impact. Hemingway earned the nickname "Papa Hemingway" in the last years of his life [4]. It mostly relates to his role in the emergence of the colloquial writing style in America. This straightforwardness, this appeal to our baser interests, is what accounts for Hemingway's success. At least in English, the intellectuals have been a big part of his popularity. They commended his straightforwardness and simplicity. The Noble Prize Committee's commendation of Hemingway's [5] "powerful style forming mastery of the art" of writing modern fiction "neatly expressed his influence as a stylist." In addition to the linguistic style that made *The Old Man and the Sea* renowned, the writing style used in this book is also something to pay particular attention to. The appropriate use of facts is one that is crucial [6]. The story's primary action appears to be based on a true episode, which Hemingway describes in a 1936 April *Esquire* piece on fishing in the Gulf Stream. The strategy of the novel resides in how these facts are used [7]. For example, the novel is full of information about fish habits. The facts are a tactic to have the made-up word accepted. The book isn't only a how-to guide on how to catch fish or how to stay alive on a boat [8]. By appealing to our love of practical knowledge, the author attempts to link what is happening to people's imaginations. The fact that "the facts are fundamentally a device [9], a technique of reassuring our sense of everyday values" is demonstrated by this. They could encourage us to accept the author's inventions and dramatizations of them more readily than we might otherwise. Take color as an example once more: "The clouds above the country suddenly rose like mountains, and the shoreline was merely a long green line with the gray-blue hills behind it [10]."

2. DISCUSSION

The early years of Ernest Hemingway (1899–1961) were spent in Oak Park, Illinois, where he was born. Additionally, he spent his summers in northern Michigan with his family, where he subsequently used as the backdrop for a lot of his fiction. After graduating from high school, Hemingway sought knowledge and adventure. He briefly worked as a reporter for the *Kansas City Star*, and in 1918, during World War I [11], he joined the American Red Cross. A few months after enrolling, he was wounded in Italy, and he returned to Oak Park much impacted by the event. Hemingway went to Europe in 1921, where he worked as a traveling reporter for the *Toronto Star* and started honing his writing skills with the publication of two collections of short stories by Parisian publishers [12]. In *Our Time* (1925), a collection of tales and vignettes based on his adventures in northern Michigan, his reporting, and his travels, was his first publication in America. The early years of Ernest Hemingway (1899–1961) were spent in Oak Park, Illinois, where he was born. Additionally, he spent his



summers in northern Michigan with his family, where he subsequently used as the backdrop for a lot of his fiction. After graduating from high school [13], Hemingway sought knowledge and adventure. He briefly worked as a reporter for the Kansas City Star, and in 1918, during World War I, he joined the American Red Cross. A few months after enrolling, he was wounded in Italy, and he returned to Oak Park much impacted by the event. Hemingway went to Europe in 1921, where he worked as a traveling reporter for the Toronto Star and started honing his writing skills with the publication of two collections of short stories by Parisian publishers. In *Our Time* (1925), a collection of tales and vignettes based on his adventures in northern Michigan, his reporting, and his travels, was his first publication in America. If there was ever a Hemingway novel that may be regarded as a beach read (although granted it's still full with seriousness), this is it. It has been adapted into movies several times [14]. Along with your towel and sunscreen, pack it. *A Moveable Feast*, a posthumous publication of an incomplete novel, enables readers to speculate on what it could have been with the master's finishing touches. It's nonetheless ideal in its own right as a biography of Hemingway's formative years in Paris.

3. CONCLUSION

These principles show up in the domains of conflict, family life, romantic connections, and homosocial interactions and illuminate Nick Adams as a person and as a mirror of Hemingway. Throughout his appearance as a young kid in "Indian Camp" through his portrayal as an adult in works like "Now I Lay Me" and "Big Two-Hearted River," Nick's connection to the real world is always there, even though it changes over his lifetime. Nick's emotional growth frequently places nature at the forefront, reflecting and influencing both his personality and his interactions with others. Nick is a strikingly autobiographical figure in this regard since Hemingway himself "turned to nature to escape" the violence and devastation he saw in everyday life.

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