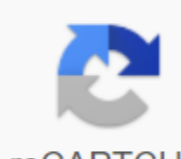


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## Hemingway iceberg theory ppt

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Leia nossa polisica de privacide e nosso contrato do Usuario para obter mais detalhes. 1 Introduction to Hemingway StyleHint Fiction and draw conclusions 2 Hemingway Iceberg TheoryOn surface, Hemingway in writing, usually:: brief - he says a lot of just a few words Rhythmic Authentic - it is true for real life Immediate Clear Clear - it is written here at the moment The Purpose - he sticks to the facts; this allows the reader to interpret Hemingway's Writing requires the reader to explore the choice for: Symbols of Allegory Tone/Mood Installation of Literary Devices Word Choice / Diction Proposal Structure 3 Hint Fiction What is a hint of fiction? A story of 25 words or less, which suggests a bigger, more complex story. This is not an attempt to write a complete story. It's not just what will be the first line or two of a longer story. It's not a poem. It doesn't have to be completely simple. 4 Hint Fiction Best Examples... There are several possible meanings that can be discovered when you think and talk about the story more. Use every word skillfully - nothing is wasted. Many times use the title to add to the story, perhaps giving clues to meaning or perhaps adding to the possible ambiguity. 5 Fiction Tip - Relationship with HemingwayWhy are we studying it? Hemingway (the author we study further), is a man of a few words. He is known for his brevity in writing and the need to look beneath the surface to truly understand his stories. Legend has it that Hemingway was in the bar and challenged by other writers to come up with the shortest It's possible. Here's what he came up with: For sale: children's shoes, never worn. You should infer, read the story, and consider alternative alternatives in a hint of fiction history. 6 Hint Fiction As we read the following parts of Tip Fiction, respond to everyone in your notebook. Draw conclusions and explain your interpretation based on the clues given to you in history. (2-3 sentences each) 7 Pregnancy Test Jennifer HaddockHint Fiction Pregnancy Test Jennifer Haddock Drop Urine. Unanswered prayer. The second pink line draws one childhood to the end as the other begins. 8 The Day After Brian CrawfordHit Fiction The Day After Brian Crawford He started putting the lid back in the pool but stopped. What was the point? He needed it yesterday. 9 Blind Date Max BarryHint Fiction Blind Date Max Barry She enters and heads to turn. I'm stunned. Is this my setup? She looks sixteen. Of course, it's hard to say through the area. 10 House Hunting Gary A. BraunbeckHint Fiction House Hunting Gary A. Brownback Fence High. Ok. Mother is typical white trash, too loud. But the children... they seem scared and quiet. Ok. It's easier that way. 11 Hour visiting Katrina RobinsonHint Fiction Hour visiting Katrina Robinson She put her hand on it and pressed the pen on the paper. The signature looked shaky, but that should be enough. 12 Hint Fiction - on your own... Your own story: see how easy it is?! For homework tonight, you should write your own Fiction History Tip. It will be read by others. It should be on a separate piece of paper than today's answers to history. Have fun and be creative! Iceberg TheorySo, what is an iceberg? Don't copy it!! If a prose writer knows enough about what he writes about he can omit what he knows, and the reader, if a writer writes really enough, will have a sense of these things as strongly as if the writer had stated them. The advantage of the movement of the iceberg is explained by only one-eighth of it on being above the water. Anything you know you can eliminate and it only strengthens your iceberg. It's a part that doesn't show. If a writer omits something because he doesn't know, then there is a hole in the story. What's below the water level of Hemingway's iceberg? First, there is the belief that man's awareness of death is one of the guiding forces in life Beneath every superficial activity, then, is the awareness of death It is with the attitude of man to life in the presence of death that Hemingway is most concerned about the surface of the iceberg Surface of his history, the tips of the icebergs, most often show people whether at war, in bulling, in a great hunting game, or in some other life-threatening situation - a matter of either gracefully or cowardly death. Iceberg and Hills What is above the surface in the hills, white elephants? What's below the surface? IcebergN's theory, what is biographer Carlos Baker believed that as the author of the stories Hemingway learned how to get from the least, how to prune the tongue and avoid waste movement, how to multiply the intensity, and how to tell nothing but truth in a way that allowed to speak more than the truth. In addition, Baker explains that in the style of writing the theory of the iceberg solid facts float over the water, while the supporting structure, complete with symbolism, works out of sight. The Iceberg theory is also called the theory of inaction. Hemingway believes the writer can describe actions such as Nick Adams fishing in the Great Two-Heart River, while conveying a different message about the action itself- Nick Adams focus on fishing to the point that he doesn't have to think about the troubles of his military experience. In his essay The Art of Short History, Hemingway makes clear his method: A few things I have found to be true. If you leave important things or events that you know, history strengthens. If you leave or miss something because you don't know it, the story will be useless. Test any story as a very good thing that you, not your editors, omit. Reading Rudyard Kipling, he absorbed the practice of reducing prose as much as it could take. Hemingway wrote of the concept of omission in The Art of Short History: You could have omitted everything if you had known that you had omitted and omitted part would strengthen history and make people feel something more than they understood. Having made the structure of history invisible, he believed that the author had strengthened fiction and that the quality of the work can be judged by the quality of the material, which the author excluded. His style added to the aesthetics: using declarative sentences and direct representations of the visible world in simple and simple language, Hemingway became the most influential prose stylist in the twentieth century, according to Meyers' biographer. In his work The Eye of Hemingway's Camera, zoe Trodd explains that Hemingway uses repetition in prose to create a collage of pictures to create an entire picture. From his theory of the iceberg, she claims that it is also a glacial waterfall imbued with the movement of its multi-kilometer aesthetics. In addition, she believes that Hemingway's iceberg theory required the reader to feel the whole story and that the reader was called upon to fill the gaps left by his omissions with his feelings. Hemingway scholar Jackson Benson believes Hemingway used autobiographical details to work as a design device to write about life in general, not just about his life. For example, Benson postulates that Hemingway used his experience and drew them further with what if the scripts: What if I was injured in a way that I couldn't sleep at night? What if were injured and gone mad, what would happen if I was sent back to the front? Separating himself from the characters he created, Hemingway strengthens the drama. The means of achieving a strong drama is to minimize, or omit, the feelings that produced the fiction he wrote. Hemingway's iceberg theory highlights the symbolic implications of art. It uses physical action to give an interpretation of the nature of human existence. One can convincingly prove that by presenting human life through fictional forms, he has consistently set man against the background of his world and universe to study the human situation from different points of view. The hills across the Ebro Valley were long and white. There was no shade or trees on this side, and the station was between two lines of rail in the sun. Close to the side of the station was the warm shadow of the building and the curtain, made of strings of bamboo beads, hung through an open door to the bar to hold under the sky of flies. An American and a girl with him sat at a table in the shade, near the building. It was very hot and the express from Barcelona would come in forty minutes. He stopped at this crossroads for two minutes and went to Madrid. What should we drink? The girl asked. She took off her hat and put it on the table. It's pretty hot, the man said. Let's drink beer.' Dos cervezas, said the man in the curtain. Big? A woman in the doorway asked. Yes. Two big.' the woman brought two glasses of beer and two felt pads. She put felt and a beer glass on the table and looked at the man and the girl. The girl looked at the line of hills. They were white in the sun, and the country was brown and dry. They look like white elephants,' she said. I've never seen a man drink beer. No, you wouldn't. I could,' the man said. Just because you're saying I wouldn't prove anything. The girl looked at the bubbly curtain. They drew something on it,' she said. What does it say? Anis del Toro. It's a drink. This woman came out of the bar. Four reals. Is it good with water? The woman asked. Yes, with water. It tastes like liquorice, said the girl and put the glass down. It's way with everything. Yes, the girl said. All the tastes of liquorice. Especially all the things you've been waiting for like absinthe. Oh, cut it out. You started it, the girl said. I was surprised. I had a great time. Well, let's try and It's a great time. Ok. I tried. I said the mountains look like white elephants. Isn't that bright? It was bright. I wanted to try this new drink. That's all we do, isn't it - look at things and try new drinks? I think so. The girl looked at the hills. They are lovely hills, she said. They don't really look like white elephants. I was just referring to the coloring of their skin through the trees. Should we have another one? Ok. The warm wind blew a beaded curtain against the table. The beer is beautiful and cool, the man said. It's beautiful,' the girl said. It's really a very simple operation. Jig, the man said. It's not exactly an operation at all. The girl looked at the ground on which the table legs rested. I know you don't mind, Jig. It doesn't really mean anything. It's just to air in.' I'll go with you, and I'll stay with you all the time. They just let in the air and then it's all completely natural. Then what are we going to do next? We'll be fine after that. Just like we were before. What makes you think that? That's the only thing that bothers us. It's the only thing that made us miserable. The girl looked at the bubbly curtain, took out her hand and picked up two strings of beads. And you think then we'll be all right and be happy. I know we will. You don't have to be afraid. I know a lot of people who have done this. So am I, the girl said. And then they were all so happy. Well, said the man, 'if you don't want you you shouldn't. I wouldn't want you to do it if I didn't want to. But I know it's quite simple. And do you really want to? I think it's the best thing to do. But I don't want you to do it if you really don't want to. And if I do that, you'll be happy and everything will be like they were, and you'll love me? I love you now. You know, I love you. I know. But if I do that, then it will be good again if I say things like white elephants and you like it? I'll love him. I love it now, but I just can't think about it. You know how I get when I'm worried. If I do that, will you never worry? I won't worry about it because it's completely simple. Then I'll do it. Because I don't care about me. What do you mean? I don't care about me. Well, I care about you. Oh yes. But I don't care about myself. And I'll do it, and then everything will be fine. I don't want you to do that if you feel that way. The girl got up and came to the end of the station. On the other side, there were fields of grain and trees along the banks of Ebro. Far beyond the river, there were mountains. The shadow of the cloud moved across the grain field, and she saw the river through the trees. And we could have it all,' she said. And we could do anything, and every day we make it more impossible. What did you say? I said we There's everything. We can have everything. No we can't. 'We can have the whole world.' We can go anywhere. No we can't. It's not ours. 'It's ours.' And once they pick it up, you'll never get it back. But they didn't take him. 'We'll wait and see.' You don't have to feel that way. I don't feel any way,' the girl said. I just know things. I don't want you to do anything you don't want to do- Nor, which isn't good for me, she said. I know. Can we have another beer? Ok. But you have to understand -- I understand, the girl said. Could we maybe stop talking? They sat down at the table, and the girl looked at the hills on the dry side of the valley, and the man looked at her and at the table. You have to understand, he said, 'that I don't want you to do it if you don't want to. I'm quite willing to go through this if it means anything to you. Doesn't that mean anything to you? We could get along. Of course he does. But I don't want anyone but you. I don't want anyone else. And I know it's quite simple. Yes, you know it's quite simple. It's all right for you to say that, but I know it. Could you do something for me now? I'll do anything for you. Could you please please please please please stop talking? He said nothing, but looked at the bags against the station wall. There were labels on them from all the hotels where they spent the nights. But I don't want you,' he said. I don't care, nothing about it. I'm going to scream, the girl said. This woman came out through the curtains with two glasses of beer and put them on wet felt pads. The train arrives in five minutes, she said. What did she say? The girl asked. That the train is coming in five minutes. The girl smiled brightly at the woman to thank her. I'd better take the bags to the other side of the station,' the man said. She smiled at him. Ok. Then come back and we'll finish the beer. He took two heavy bags and carried them through the station on the other tracks. He looked up the rails, but could not see the train. Returning, he walked through the bar room where people waiting for the train were drinking. He drank Anis at the bar and looked at the people. All of them reasonably waited for the train. He came out through a bubbly curtain. She sat at the table and smiled at him. Do you feel better? He asked. I feel good,' she said. There's nothing wrong with me. I feel good.

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