

Tribhuvan University

Symbols in Selected Stories by Fitzgerald, Faulkner and Hemingway

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by

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Declaration

I hereby declare that the thesis entitled
"Symbols in Selected Stories by Fitzgerald, Faulkner and Hemingway"
is my own original work carried out as a Master's student at the Department of
English at Ratna Rajyalaxmi Campus except to the extent that assistance from others
in the thesis paper's design and conception or in presentation style, and
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All sources used for the thesis have been fully and properly cited. It contains no
material which to a substantial extent has been accepted for the award of
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April 09, 2018

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Letter of Approval

This thesis entitled "Symbols in Selected Stories by Fitzgerald, Faulkner and Hemingway" submitted to the Department of English, Ratna Rajyalaxmi Campus, Pradrashani Marg, Kathmandu by Sharada Paudel has been approved by the under signed members of the Research Committee.

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Abstract

The present study undertakes the analysis of diverse symbols used in three American short stories written during 1920s and early 30s by distinct writers. The present research work deals with stories "Hills like White Elephants" by Ernest Hemingway, "Winter Dreams" by F. Scott Fitzgerald and "A rose for Emily" by William Faulkner. All of the three writers are from America and they are all contemporary writers of the time. The symbols used in these stories are distinctly American and represent the American Dream of the time. While using the symbols they have presented the then America. The symbols are rich in suggestive meanings and they do have multiple layers of meanings too. Symbolism helps to create meanings and emotions. In another way it can be said that symbols are used as a means to express specific ideologies, social structures and represent characteristics of specific cultures. Thus symbols carry different meaning depending upon one's cultural background. The meaning of a symbol is not inherent within the symbol itself rather it is culturally learned. All of these three writers have used ample symbols in their respective stories.

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Chapter 1: Introduction of the Selected Stories by Fitzgerald, Faulkner and Hemingway with their Symbolic Representation

The present research work deals with three short stories "Hills like White Elephants" by Ernest Hemingway, "Winter Dreams" by F. Scott Fitzgerald and "A Rose for Emily" by William Faulkner and symbolism as the basic tool to express their intended meanings. All of the three writers are from America and they are all contemporary writers of 1920s and 30s. Though these writers are known as renowned novelists, their short stories are also no less important in the field of American literary scenario. All of them use symbols in order to deliver the significance of the meaning. In this matter of using symbols they are identical with each other despite their different socio-economic backgrounds. Another common feature among those three writers is that they have written above mentioned stories within the eight years' of time. As the title of this research project claims that all of these American short story writers have used American contexts through the ample use of symbols in their respective works. So, the main aim of this research is to analyze those symbols used in these aforementioned stories and their significances.

Francis Scott Key Fitzgerald was born in 1896 September 24 and died on 21st December 1940. Though he achieved limited success in his lifetime, he is now considered as one of the greatest American writers of the 20th century. He is considered as a member of "Lost Generation of 1920". Lost in this respect means disoriented, wandering, directionless – a recognition that there was great confusion and aimlessness among the war's survivors in the early post-war years to epitomize the post-war expatriate generation. As a member of that generation, Fitzgerald has contributed a lot for the recognition of the group. He has published five novels and four short story collections so far. His writings have the glimpse of jazz age of

the 1920s through various symbols. The selected story "Winter Dreams" was included in *All the Sad Young Men* and is considered as the strongest of 'Gatsby Cluster' stories.

Like Fitzgerald, his contemporary writer Earnest Miller Hemingway (1899-1961) also paved a new way of literary writing in American literature. He won the Nobel Prize for literature in 1954. He had served as an ambulance driver during the World War I in Italian Army. Like Fitzgerald, Hemingway also became a key part of the 'Lost Generation' as his contribution is no less important for the identification of the group with the theme of the death of the American Dream that is very common for many authors of that generation. That is exhibited throughout many writers' literary writings of the age. Along with short story writing, Hemingway was famous as a novelist and journalist, too. During his literary career, he published seven novels, six short story collections and three non-fictional writings. The present selected short story "Hills like White Elephants" was published in 1927 in the periodical *Transition* and anthologized in *Men Without Women*. This story is about an American couple waiting for a train in Spain. It is largely devoid of plot and notable for its use of irony, symbolism and refrains. In this story, Hemingway has woven many autobiographical elements particularly his lifelong difficulty building meaningful relationships.

In the same way, another key American writer of the same age was William Faulkner, who was born on 25th September 1897 and died in 1962 July 6. The Nobel Prize winner Faulkner is primarily known for novels, short stories, plays, poetry, essays and screen plays. He is basically known for his novels and short stories set in the fictional Yoknapatawpha country symbolically based on Lafayette country of Mississippi, where he spent most of his life. He is specifically known for southern

literature. The present story "A Rose for Emily" was first published in 1930 in *The Forum* and it is also full of symbols.

F. Scott Fitzgerald's story "Winter Dream" begins in the winter season. The central character of the story Dexter Green Ski is across the snow in a golf course, where he would cuddle in the warmer months to earn his pocket money. In the beginning of spring season, the golfers show bravery in the golf course. Dexter likes autumn and winter more than the spring season because the autumn and winter empower Dexter and stimulate his imagination rather than dismal spring. Seasons are symbolically taken in this story. Casting the light on the same issue Skinner states, "that seasons are often symbolic for the life cycle . . . spring is our youth, summer is our young adulthood, autumn is for matured years, and winter is a time of old age"(134). We can see how Judy herself is associated with each of these seasons and the time period in Dexter's life.

Dexter imagines beating the golf club's most esteemed members but he cannot. At work, Dexter crosses paths with Judy Jones, who tells him to carry her clubs as she was attended by her nurse. Dexter can't leave his post. That makes Judy Jones angry and she throws a tantrum and tries to hit her nurse with her golf clubs. When the caddy master returns there, Dexter is free to be Judy's caddy but he quits. Hastily ending his employment as caddie is the first in a lifelong series of impetuous acts that would be dictated to Dexter by his so called winter dreams, which drive him to desire material success.

Dexter foregoes to a state school for a more esteemed eastern university where his financial resources are stretched and strengthened. He still longs for luxury but his desires are often denied in various ways. After college, Dexter borrows money with the strength of his degree and buys a partnership in a laundry. When he is twenty

seven he owns the largest chain of laundries in the upper mid-west. He sells the business and moves to New York. We learn a more about a period of time during Dexter's rise to success. At the age of 23, Dexter was given a weekend pass to the Sherry Island Golf Club by Mr. Hart for whom Dexter used to be Caddy. Dexter feels superior to the other competitors but also that he does not belong to this world. At the fifteenth green, while the group he searches for a lost ball, Mr. Hedrick is struck in the stomach by Miss Jones, who wishes to play through and does not realize that she has struck another player. She hits her ball and continues on, as the men alternately praise or criticize her beauty and forward behaviour. Later that evening, Dexter swims out to the raft in the club's lake, stretching out on the springboard and listening to a distant Piano. The sound of the tune fills him with delight at his present situation.

Juddy denies everything between herself and the man with whom she leaves the night before because she was accused of being eloped. She claims nothing has happened between her and the other man, whom Dexter does not believe as she was matured and going out with a young man. Judy toys with the various men, who seek her affections. The summer ends and Dexter takes up residence at a club in town, showing up at the dances when Judy is present. He still desires her and dreams of taking her to New York to live. He eventually forces himself to accept the fact that he will never pose her in the way he wants. He throws himself into the work and become engaged to Irene.

One night just before the engagement is to be announced, Irene's headache forces her to cancel her plans with Dexter. He returns to the university club, where Judy, back from the travels, approaches him. They go for drive. Judy flirts with him, telling him that he should marry her, and they discuss their former passion. She asks to be taken home and begins to cry quietly. She repeats her desire to marry him. She

asks him in and he recants. Dexter knows how to deal with Juddy. “Although Dexter recognizes the real threat of harm beneath Judy’s charm and beauty and tries to convince himself that he is no longer in love with her, he cannot fully divorce himself from the romantic, uncontrollable attachment he has to her” (Kennedy 47). Dexter does not love her in true sense but romantically. Later also he does not regret for that. Judy's order cools after a month. Though Irene and her family were deeply hurt by Dexter’s betrayal his reputation in the city has been compromised. He loves Judy above all despite for his own benefit. Leaving for the East with the intention of selling his laundries and settling in New York, the outbreak of World War I calls him back west, where he transfers management of his business to a partner. This symbolically represents the business age of the time as well as the functioning of American dream. It further shows the psychological fear of Dexter about the outbreak of World War I though America was not involved in it.

Likewise, the story of William Faulkner "A Rose for Emily" is also full of symbolic representations. This story opens with a brief first-person account of the funeral of Emily Garrison, an elderly Southern woman whose funeral is the obligation of their small town. It then proceeds in a non-linear fashion to the narrator's recollections of Emily's archaic and increasingly strange behaviour throughout the years.

Emily is a member of a family of the antebellum southern aristocracy. After the civil war, the family falls into hard times. Emily and her father Mr. Garrison, the last two of the clan, continue to live as it in the past; her father refuses her to marry with somebody else. Her father dies when Emily is about the age of 30, which takes her by surprise. She refuses to give up his corpse, and the town people write it off as

her grieving process. The town people show pity for Emily not only after her father's death but also during his life when he would not let Emily to marry.

After the death of Emily's father, the only people seen moving about in Emily's home is a Negro man, Homer Barron, serving as Emily's Butler, going in and out with a market basket. This very basket is another symbol of livelihood. Although Emily did not have strong relationship with her community she did give art lessons to young children of her town. The town people even referred to her as Miss Emily as a sign of respect that they had for her. With the acceptance of her father's death, Emily somewhat receives, even chaining the style of her hair and becomes friendly with Homer Barron. He is a Northern laborer, who comes to town shortly after Mr. Garrison's death. The connection surprises some of the community members while others are glad that she is taking an interest in him. However, Homer claims that he is not a marrying man but a bachelor. Emily shortly buys arsenic from a druggist in town, telling him that it will be used to kill rats. This is another symbol in the story, which symbolizes the death of her desire to him.

However, the towns people are convinced that she will use it to poison herself. Emily's distant cousins are called into town by the minister's wife to supervise Miss Emily and Homer Barron. Homer leaves town for sometimes, reputedly to give Emily a chance to get rid of her cousins and returns three days later after the cousins have left. Homer is never seen again. Despite these turnabouts in her social status, Emily continues to behave haughtily as she had been before the death of her father. Her reputation is such that the city council finds itself unable to confront her about a strong smell that has begun to emanate from the house. Instead, they decide to send men to her house under the cover of darkness to sprinkle lime around the house after which the odor dissipates. The major of the town, Coleriel Sartorius, made a

gentleman's agreement to overlook her taxes as an act of charity, though it was done under a pretense of repayment towards her father to assuage Emily's pride after her father had died. Years later, when the next generation has come to power, Emily insists on this informal arrangement, feately refusing that she owes any taxes, the council declines to press the issue.

After those events Emily has become a recluse. She is never seen out of the house and only rarely accepts people into her house. The community comes to view her as a 'hereditary obligation' on the town, which must be humored and tolerated. The funeral is a large affair; Emily had become an institution, so her death sparks a great deal of curiosity about her reclusive nature and what remains of her house. After she is buried, a group of townsfolk kick in the door to see what has been hidden for so long. Inside, among the possessions that Emily had bought for Homer, lays the decomposed corpse of Homer Baron on the bed; on the pillow beside him are the indentation of a head and a single stand of gray hair, indicating that Emily had slept with Homer's corpse for a long time.

Like the story of William Faulkner "A Rose for Emily" and F. Scott Fitzgerald's story "Winter Dreams", another contemporary American writer Ernest Hemingway's short story "Hills like White Elephants" is also no less significant in symbolic representations. This story also opens with a long description of the story's setting in a train station surrounded by hills, fields and trees in a valley in Spain. A man known simply as the American and his girlfriend sit at a table outside the station, waiting for a train to Madrid. It is hot, and the man orders two beers. The girl remarks that the nearby hills look like white elephants, to which American responds that he's never seen one. They order more drinks and begin to argue about the taste of the alcohol. The American chastises her and says that they should try to enjoy

themselves. Their relationship resembles with the features of lost generation. According to Kate O'Conner, "Lost Generation refers to a group of writers and poets who were men and women of post-war period. All were American, but several members immigrated to Europe. The most famous members were Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald and T. S. Eliot" (2). The generation was 'lost' in the sense that its inherited values were no longer relevant in the post-war world like for the girl and American and because of its spiritual alienation. Its members were hopelessly provincial, materialistic, and emotionally barren the same is done by the couple in the story. The girl replies that she's merely having fun and then retracts her earlier comment by saying the hills do not actually look like white elephants to her anymore.

They order more drinks and the American mentions that he wants the girl, whom he calls 'Jig' to have an operation. He although never actually specifies what kind of operation it is, he seems to be agitated and tries to downplay the operation's seriousness. The American argues that the operation would be simple, for example, but then says the procedure really is not even an operation at all. The girl says nothing for a while but then she asks what will happen after she's had the operation. The man answers that things will be fine afterward, just like they were before and that it will fix their problems. He says he has known a lot of people who have had the operation and found happiness afterward. The girl dispassionately agrees with him.

The American then claims that he won't force her to have the operation but thinks it's the best course of action to take. She tells him that she will have operation as long as he'll still love her and they'll be able to live happily together afterward. The man then emphasizes how much he cares for the girl, but she claims not to care about what happens to herself. The American weakly says that she should not have the

operation if that's really the way she tells. The girl then walks over to the end of the station, looks at the scenery, and wonders aloud whether they really could be happy if she has the operation. They argue for a while until the girl gets tired and makes the American promise to stop talking.

The Spanish bartender brings two more beers and tells them that the train is coming in five minutes. The girl smiles at the bartender but has to ask the American what she said because the girl does not speak Spanish. After finishing their drinks, the American carries their bags to the platform and then walks back to the bar, noticing all the other people who are also waiting for the train. He asks the girl whether she feels better. She says she feels fine and that there is nothing wrong with her.

All of these three stories have symbolic representations in a great deal. Symbols used in those stories are significant because almost all the used symbols do have American references as all the stories are related to American scenario though Hemingway's story is set in Spain. The symbols are rich in suggestive meanings and they do have multiple layers of meanings. Symbols are of two kinds; conventional and personal. The conventional symbols are called public symbols too. They are widely known for their suggestions where as 'personal' symbols are used by the writers with their own referential meanings. In these selected stories both public and private symbols are extensively used in order to make the stories more suggestive and referential. So, we can say that a symbol like everything else shows double aspects.

Symbols are very rich in their suggestive meanings. So, the three stories of Ernest Hemingway "Hills like White Elephants" ,F. Scott Fitzgerald "Winter Dreams" and William Faulkner "A Rose for Emily" are also no less suggestive in their referential meanings. Like them, all of the writers use symbols to strengthen their writing, making it more interesting and adding a layer of deeper meanings. Symbols

are used in literature when one thing is meant to represent something else. Symbolism helps to create meaning and emotions. In another way we can say that symbols are used as a means to express specific ideologies, social structures and represent characteristics of specific cultures. Thus, symbols carry different meaning depending upon one's cultural background. The meaning of a symbol is not inherent within the symbol itself rather it is culturally learned.

Symbolism is everywhere. It exists whenever something is meant to represent something else. Symbolism is a figure of speech that is used to create a certain mood or emotion in a work of literature. It is the use of an object, person saturation or words to represent something else like an idea in literature. Defining symbols Abraham and Harpham write:

A symbol is anything which signifies something else; in this sense all words are symbols. In discussing literature, however, the term 'symbol' is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself. Some symbols are 'conventional' or 'public' (393-94)

According to the definition of Abraham and Harpham anything can be a symbol whether it is conventional or public. The symbol takes the readers beyond their known or seen knowledge as it has double or multi layers of meaning. A symbol is an energy evoking agent, which has tremendous effects upon the readers. We readers must distinguish between the 'sense' and the 'meaning' of the symbol. The symbolical system can function on three levels; the corporeal of waking consciousness, the spiritual of dream and the ineffable of the absolutely unknowable. The term 'meaning' can refer only to the first two but these are at present in the charge of science-which is the province not of the symbols but of signs. The ineffable is the province of art

which is not an 'expression' merely or even primarily but a quest for and formulation of experience evoking, energy-waking images. Casting the light on the same issue, Heinrich Zimmer furthers defines symbols in this way:

Concepts and words are symbols, just as visions, rituals and images are; so too are the manners and customs of daily life. Through all of these a transcendent reality is mirrored. There are so many metaphors reflecting and implying something which though thus variously expressed, is ineffable though thus rendered multiform, remains inscrutable. Symbols hold the mind to truth but are not themselves the truth; hence it is delusory to bury them. Each civilization, every age, must bring forth its own. (1)

Human civilization uses symbols to express specific ideologies and social structures of the age. Symbols are the basis of all human understanding and serve as vehicles of conception for all human knowledge. Symbols facilitate understanding of the world in which we live, thus serving as the grounds upon which we make judgments. In this way people use symbols not only to make sense of the world around them but also to identify and cooperate in society through constitutive rhetoric. The context of a symbol may change its meaning.

In the selected story for this research project "Hills Like White Elephants" by Ernest Hemingway, the white elephant symbolically refers to the baby inside the womb of Jig. In the same way, in Fitzgerald's "Winter Dreams" the desires of the protagonists are symbolically portrayed. Likewise in "A Rose for Emily" by William Faulkner, 'A Rose' is a symbol of love of her community for Emily Garrison. The public and private symbols employed inside those three stories with their symbolic references are analyzed in the following chapter of this thesis.

Chapter 2: Symbols in Selected Stories by Fitzgerald, Faulkner and Hemingway

There are ample examples of the use of symbols in three short stories "Hills like White Elephants", "Winter Dreams" and "A Rose for Emily". The writers of these above mentioned stories Ernest Hemingway, F. Scott Fitzgerald and William Faulkner respectively have used symbols as the basic means to convey the messages of their stories. All of these writers are American and they have used American issues directly and indirectly. Moreover the writers have used symbols to show the deeper levels of understanding of the issues. So, these three stories are rich in their suggestive meanings rather than directly stated. Whatever the issues they have raised are full of associations and symbolically significant. All of these three American writers represent the same age and they had seen the American scenario of 1920s and 30s, which are the basic framework of the stories selected here.

In the story "Hills like White Elephants" Ernest Hemingway displays a remarkable wit and depth. Not only does this story incorporate a sophisticated plot, it also conveys a powerful message through different winds of symbolic representations. Jig, the central female character is presented as a prototype of modern mother, who is struggling with her own mind; whether to abort or not to abort. Jig uses her mind both consciously and unconsciously to help her process of her decision on the abortion. Throughout the story Jig is constantly debating whether or not she is going to have her baby. When in reality she knows in her mind that she is going to have the abortion, but she does not allow her feelings to show externally. She keeps this thought hidden well by vocally expressing opposition to the abortion to her American boyfriend. An example of this is when Jig tells the American that the land surrounding them is so "pretty and fertile" (229). By saying that she symbolically states that she is fertile and pregnant, and she likes it that way. Then, ironically

enough, she contradicts herself and says that 'the hills', which symbolize her baby, "look like white elephant" (229). This is a critical statement in understanding that Jig does not want the baby as white elephants are generally something people want to avoid, thus implying that she wants to avoid a baby. This is very important because she is travelling to the infertile ground, which symbolizes her abortion. If she plans on going to the infertile ground why does she even bother to persuade her American friend that she does not want an abortion?

Another way to look at Jig's mind is how she is feeling as a mother. Could it be possible for her motherly instinct to try to persuade her already-abortion-set mind to continue with the pregnancy? An example of this is evident in the story when the American asks Jig, "does not mean anything to you?" (230). Jig then replies "of course it does" (230). It is only natural for a woman to want to protect her young. Despite this reason to keep the baby, Jig only lets its effects show through her physical reactions.

Another important symbol that needs to be reviewed in the same context as Jig's mind is the alcohol. One would think that being pregnant would cause Jig to think twice about drinking. The reputation of alcohol as a narcotic began around 1790. Its severe effect for a pregnant woman was realized at that time. In fact drink "Anish Del Toro is illegal in most of the world excluding Spain" (Doris 283). Despite so Jig drinks Anish Del Toro without considering its effect upon her and the child in her womb. Not only does Jig have alcohol but she also drinks three glasses. Again sub-consciously she knows she is having the abortion and therefore drinks the alcohol. Alcoholic drinks also give her another reason to have the abortion. She tells herself that the child is already doomed from the start. Jig surely "knows that she will never bear the child that she is carrying" (Abdoo 239), meaning that the baby will not

be healthy. This unfortunate truth helps to persuade Jig that the abortion is the right plan of action. Furthermore she will not have to feel guilty. She thinks she is doing the baby a favor. She is trying to make the American a bad guy, in other words, make him responsible for her abortion. The American is very persistent in his efforts to persuade Jig that the abortion is right. He says several times, "It's really an awfully simple operation, Jig" (230), Jig then replies "and you think then we'll be happy?" (230). These two statements are perfect examples of Jig passively disagreeing with the American. Thus leaving her innocent and her conscience at ease, this quote is relevant because Jig's heart and values tell her that the abortion is wrong, while her conscience is ignoring her heart Jig's mind is a mysterious, yet simple aspect of the story. It provides us with an array of possibilities for what the story is about. This means that Jig's use of her mind, is for the most part, pointless as she is only.

It provides us with an array of possibilities for what the story is about. This means that Jig's use of her mind, is for the most part, pointless as she is only using it to change wrong to a right. Jig and the American understand that unborn child has become a white elephant. Also, using an obscure style of communication, she forces her boyfriend to make her decision. Jig tries to express various reasons as to why the abortion is right.

Jig's conscience tends to ignore the reasons of her heart. Thus, Jig's attempt to ease her conscience is a success at the end of the story she states "I feel fine. There is nothing wrong with me. I feel fine" (278). Jig feels that she is no longer responsible for the abortion. She will have the abortion and be free from the values and motherly instinct that annoyed her conscience. Jig succeeds in deceiving the American that he has forced her to have the abortion. Hemmingway wants his message to come across differently to everyone who reads it. This idea is especially evident in "Hills Like

White Elephants". Hemingway' attempts to show a woman debating to have an abortion, though, he keenly displays the women's hidden desire to have the abortion. Obviously this is because the man is to be forced into deciding whatever or not the abortion is right. This in turn forces Jig into struggle with her mind and values to maintain her innocence.

Hemingway's story "Hills like White Elephants" is full of symbols. The very title itself is symbolic. A white elephant symbolizes something no one wants-in this story, the girl's unborn child. White elephant is a creature that the Indian society would consider sacred and if a person were given a white elephant, they would be expected to take care of it and never let it die. However, elephants eat tons of food and would be extremely expensive to take care of it. A white elephant is an unwanted gift, which is now the modern day meaning of a white elephant. Therefore, the meaning of the title is an unwanted pregnancy or unexpected pregnancy. It is still a gift of Jig as she does not know what she is going to do with the gift and her boyfriend does not want her to have the baby. The woman could also look at pregnancy as a beautiful aspect of life.

The pregnant girl Jig and her American boyfriend are divided on the issue of abortion, their future and the nature of happiness, in other words something is hanging between two of them. Because Jig wants the baby and the American does not like the pregnancy it acts as a "curtain" between them, through which only simple things, like what they want to drink, can be communicated clearly.

In fact, by the end of the story the 'curtain' between the man and Jig seems to have turned into a variable wall. But let's backtrack a little and look at where the first curtain appears. It's first mentioned in the opening paragraph of the story. "Close against the side of the station there was the warm shadow of the building and a

curtain, made of string of bamboo beads, hung across, the open door into the bar, to keep out flies" (1). Here the bamboo beads function as a symbol of partitions and separations. In fact it mirrors the partition/ separation between the two characters, Jig and American boy. At this moment we anticipate going 'through' the curtain to inside of the bar, but the narrator pulls us back to the table outside the bar. Right away we have this feeling of being kept out, stuck outside with the flies.

And not only are we being kept outside the bar curtain, but we're also being kept outside of figurative curtain that blocks communication between Jig and the American. We are not privy to the interior thoughts of these two characters; instead the narrator keeps us solidly on the outside. We are privy to only what is being said between the two of them, and not what they are feeling or how they are reacting of course, we are not the only ones having trouble deciphering the communication of the not-so-loving couples, "The girl looked at the bead curtain" They have painted something on it," she said. "What does it say?" (13). Much as she cannot read the writing on the physical bead curtain-both because the curtain is in motion and because the sign is written in a foreign language- the couple cannot communicate. Their words, although spoken in a shared language, are lost in translation. So, the 'curtain' symbol presents the shaky relationship between the American and the girl and their conflict regarding their current lifestyle and the ominous 'operation' they mention. Through this symbol Ernest Hemingway creates the world around the couple waiting for the train and further develops the seemingly petty squabble between them into a fight against the human condition.

Symbols play vital role to present the theme of the story in effective way. Especially a short story everything cannot be communicated in details. That's what the short story writers use ample symbols in their story to present their intended meanings

in a figurative way. Symbols in their story are used to present their intended meanings in a figurative way. Symbols do shift their meanings depending on the context they are used in. Defining the symbolism and its function the Oxford Dictionary further opines:

Symbolism gives a writer freedom to add levels of meanings to his work: a literal one that is self-evident, and the symbolic one whose meaning is far more profound than the literal. Symbolism therefore, gives universality to the characters and the themes of a piece of literature. Symbolism in literature evokes interest in readers as they find an opportunity to get an insight into the writer's mind on how he views the world, and how he thinks of common objects and actions having broader implications. (710)

As this statement claims, any symbol has double meanings; literal and literary. The suggestive meaning is more striking and profound than the surface meaning. In order to show the depth of meaning, the story writers use the symbols. Ernest Hemingway is also not an exception in this matter. From the beginning of the story, the readers are thrown into the theme through the setting, speaking of the dislocate landscape, "On this side there was no shade or trees" and settles quickly with another symbol, "between two lines of trails in the sun" (539). The lack of shade and two separate tracks represent the couple's dilemma and the choices or routes they can take two track means two choices, and they must choose between the dry heat and the "Other side . . . fields of grain and trees along the banks of the Ebro" (541). The American and the girl are fighting over what is never made entirely clear, but through the symbols one will gather a deeper understanding of their dilemma

Alcohol plays a significant role in this story, representing their idleness and lubricates relationship with one another. It also represents the longing for an alternative lifestyle, the woman has, and as portrayed in her exasperations; "everything tastes like licorice. Especially all the things you've waited so on for, like absinthe" (540). The way they live, the constant traveling, has become tiresome, at least to the woman, and alcohol has become the perfect symbol, of this tedium: "That's all we do isn't it look at things and try new drinks" (540). Their relationship and way of living has become something of a paradoxical, sacred nothingness.

Through all the symbolism Ernest Hemingway presents in this story, the setting and environment is the most significant symbol, as can be witnessed early into the work: "The girl was looking off at the lines of hills. They were white in the sun and the country was brown and dry" (539). She then spoke in her purest form the most significant symbol of the whole story, "They look like white elephants" (539). This is a symbol of their lives, of their relationship and of the choices that must be made. The white elephant is something that is both are and sacred as it is also essentially useless. It is a symbol of their lives spent travelling; something so cherished but ultimately has only surface value. They are those like white elephants.

The hills symbolize one of many things. One could be obstacles that as we people must climb in order to achieve things. Being that they are hills and not giant mountains, we are able to get over them. This represents that Jig's baby is a major obstacles in their life that they both can overcome and go on with normal lives. The hills could very well be viewpoints to see from, but they block the views for people that live in the valley of the hills. This represents that in the story Jig views the hills and finds opportunity while the man sees nothing because he is worried that the child will cause him to not have a happy and successful future. The hills also could present

a form of imagery being that the hills represent the shape of a pregnant woman. Jig could view the hills as a woman bearing a child is lying on her back with her stomach and breasts swollen from the pregnancy. During a part of Jig mentions while viewing the scenery that they could have all this. Saying this, this was meaning that the hills represented a challenge to face, new life to partake in and possibility for the both of them.

The main symbolizing item in the story is the train station. It also means one of many things. One side of the station is a dry, dead, landscape, which represents dissipation and death of the baby, while the other side is green and beautiful, representing life and a new beginning. Besides the landscape, the tracks also have a meaning. "Railroad tracks run parallel, which means they never touch or run into one another. This could symbolize the relationship of Jig and the American man" (Schaeters 4). The train station symbolizes the relationship between Jig and the American man which has been like the two sides of a same coin.

This story "Hills like the White Elephants" was published in August 1927. The story is based somewhere between Barcelona and Madrid, Spain. "Historically, Spanish law followed the Catholic Church's ideology on abortion. Prior to 1983, abortion, the sale of contraceptives and access to birth control information were considered crimes" (Ashton 20). This proves that the abortion in question would have been illegal at the time. This would make this anything but "Perfectly simple" (540). If they were to do this operation, it would be considered a black-alley abortion, where the odds for infection and death are very high. The American might not know his fact but he seems to know how "perfectly natural" (540). The abortions are. The American feels that everything will be fine afterwards. That everything will go back to the way it was. He claims "That's the only thing that bothers us. It's the only thing that has

made us unhappy" (540). Immediately after the man says this, she takes two strands of beads from the curtain. After the comment the man-made, this could mean that she is imagining a life with her and her child, instead of the life she has been living with this man, "Looking at things and trying new drinks" (541). Later in the story, Jig stands up and looks at the other side of the train station. "Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees" (543). As she stood up, away from the man, she sees the very fertile and plentiful side of the station. Perhaps, the two sides of the station correspond with the life of these two people. In the beginning, they saw the infertile side, and how after much of the conversation has passed, she sees the fertile side.

As the story ends, the man takes the bags "around the station to the other tracks" (543) "Two lines of rails in the sun" (538). Was mentioned in the beginning of the story. By putting the bags on the other side could mean that he was ready for the commitment of the pregnancy. "He drank against at the bar and looked at the people. They were all waiting reasonable for the train" (541). The story ends with Jig smiling at the man, and declaring, "I feel fine" (841).

Like in "Hills Like White Elephants," the symbols are highly used in the story "Winter Dreams" by F. Scott Fitzgerald, too. The title itself is symbolic as it refers to the dark side of the American dream. It is dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature

of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.

The American dream, which has lured tens of millions of all nations to our shores in the past century, has not been a dream of merely material plenty, though that has doubtlessly counted heavily. It has been much more than that. It has been a dream of being able to grow to fullest development as man and woman, unhampered by the barriers which had slowly been erected in the older civilizations, unrepressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class. That might be the cause the story "Winter Dreams" refers to the American dream that Dexter comes to embody, but success brings a high cost social mobility restricts Dexter's capacity for happiness. Dexter is from humble origin.

Dexter has an ambiguous relation with the bluebloods and idle rich who populate his social world. On the one hand, he is proud of his self-made status and has no respect for the men for whom luxury and wealth were given. Still the men are emblems of a world to which Dexter wants to belong. In pursuing Judy he is attempting to validate his claim as a confided member of the upper class. Dexter feels that he is a newer, stronger, and more praiseworthy version of the Mortimer Jesses of the world, but he still mimics the rich in gesture and appearance. He pays meticulous attention to his appearance concerned with small details that only an outsider who was trying to disguise himself as a man of wealth would really notice. Dexter's position in this world is precarious and there is no room for error in appearance or etiquette. Through Dexter and the world of earned distinctions that he comes to represent, Fitzgerald exposes the hollowness that comes from the aggressive pursuit of the

American dream. Wealth and social status substitute for strong connection to people, eclipsing the possibility of happiness or emotional fulfillment.

Further the title "Winter Dreams" symbolically refers to the powerful desire for status and attendance and with its suggestion of snowy business, sets the tone for the story unfolds. Dexter forms his greatest aspirations for his life during a season of death and dormancy, an irony suggests that those aspirations will not be as affirming as Dexter imagines. Seasons in general highlight the unstoppable passage of time in the story. As Dexter gets older but no wiser, each year finds him further from the happiness he looks for. He is in many ways a misfit, his surroundings and ambitions out of synchrony with his humble origins. Fitzgerald highlights Dexter's unresolved, outsider status early in the story, when Dexter skis across the frozen, snowed-in-golf course, using the space for something other than what it was intended.

These solitary, wintry outings symbolize the loneliness that he will never vanquish. The fact that his dreams are born in a lifeless, stagnant season foreshadows the unhappiness and toward desires that with him in adulthood.

In the story "Winter Dreams" there are other symbols also. Apart from the title, the boat might be another power symbol used in the story. In the elite world of Sherry Island Gold Club, the boat emerges not only as a symbol of luxury but also as a powerful reminder of the emptiness a life of indulgence can lead to. The boat makes a memorable entrance, with Judy at the helm, as Dexter enjoys a solitary moment on the raft anchored in the middle of the lake next to the country club. Lost in reverie, Dexter is filled with the bliss of arrival, having finally reached the success he had long anticipated. Entertaining only the most auspicious of prospect when he looks to the future, Dexter feels at that moment a satisfaction that he may never again experience as intensely. Abruptly interrupting Dexter's musings, the whirr of the motor

overpowers Dexter's thoughts about the rosy life ahead Judy speeds across the lake in the boat, foreshadowing the profound ways that Dexter's ensuing passion for Judy will impact his future happiness.

Judy Jones wants to run away in a flying boat. Here boat has been an escape from day to day reality as she says "Do you know how to drive a motor-boat? Because if you do I wish you'd drive this one so I can ride on the surf-board behind" (Fietzgerald 4). For Judy, flying behind the boat on a surfboard, the boat is an escape from reality. Her admirers learn quickly that she is too fast to catch and lives solely for her own pleasure. Dexter obeys when she tells him to drive the boat for her, the first of an ensuing string of commands he will obey. As an object of affluence, it shows how truly divorced from the reality Judy is. She tells Dexter that she is running from a man. She has been dating who has begun to idealize her. The boat is her way of escaping the ways in which men try to make her fit their own dreams and reflect their idealized visions of the perfect woman. Judy hides in the boat again later, where she grows tired of the man from New York who is rumored to be her fiancé. The boat becomes Judy's heaven from the oppressive affections of men who are captivated by her, an expensive toy that whisks her away from commitment or the need to accept responsibility for her actions.

The peaceful scene is disturbed by the roar of Judy's motorboat, which is symbolic representation of aristocracy. She has abandoned a date who believes that she is his ideal, and she asks Dexter to drive the boat so that she can water-ski. Waiting for Judy to arrive for their date the next evening, Dexter imagines the entire means of success from esteemed backgrounds who had once loved her. He has acquired polish and sophistication despite his humble origins. Judy arrives in modest clothes, tells the maid that dinner can be served and informs Dexter that her parents

will not be in attendance, which is a relief for Dexter. After dinner, on the sun porch, Judy asks Dexter whether it is right if she cries. A man she was dating has confessed he is poor. When she asks Dexter what his financial standing is, he tells her that he is most likely the richest young man in the entire region. Then they kiss and Dexter's passion for Judy increases too much. After that Dexter follows her to pursuit but during a picnic she leaves with another man.

Another striking symbol in the story "Winter Dreams" is golf balls. The golf balls are symbols of aristocracy. Golf balls, parts of the pristine world of the country club, suggest the harm that an idle life can lead to as well stringent requirements one must meet to belong to the upper class.

Dexter, with his self-made wealth, tries desperately to blend in with this affluent world. The imagery of the golf balls emerges twice, both times reflecting the upper-class ease that the game itself embodies. First, before the spring thaw in the north country, golfers use black and red balls, which stand out better in the patches of snow that linger on the course. This reference comes early in the story, when Dexter is a young caddy, excluded from Judy Jones and her set because he is a middle-class boy of limited means. When Dexter finally gets a toehold in her world, he sacrifices his individuality for the identical white balls he uses at the club where he once caddied.

During Dexter's once anticipated but ultimately disappointing golf outing with T. A. Hedrick, golf balls, in the hands of Judy Jones, become an emblem of aggression. Judy's ball hits Mr. Hedrick in the stomach, and her obliviousness, whether feigned or genuine, serves only to further characterize her as a self-centered brat. Although there is little threat of real physical violence in this genteel, upper-class world, the incident suggests that aggression lurks just beneath the surface. Although

Judy embodies the light, almost hedonist spirit that would eventually characterize the age, Fitzgerald reminds us in this episode that beneath the fun and leisure, real harm can be done. Judy's errant ball foreshadows the more potent emotional damage she imparts in trifling with Dexter's and her other admirers' affections.

The four seasons in F. Scott Fitzgerald's "Winter Dreams" are symbolic of the moods of Dexter Green and his fantasies and values. Winter is symbolic of dreams that are illusions; spring is symbolic of restlessness and change; summer is symbolic of passion; fall is symbolic of a decline in heated feelings. Fitzgerald writes that Dexter Green experiences "profound melancholy" (Vartany 190) in winter: When he crossed the hills the wind blew cold as misery, and if the sun were out he tramped with his eyes squinted up against the hard dimensionless glare.

It is in the winter that Dexter creates his short-sighted and illusory dreams that affect his declining to take a business course at the State University because his "musings on the rich" (190) occupy his mind. Much like someone searching through the snow for some lost object, Dexter reaches out "for the best without knowing why he wanted it" (190). He only knows that he wants Judy Jones. In the summer when he plays golf at the Sherry Island Golf Club, Dexter encounters Judy and in the heat of his emotions, Dexter falls madly in love with her. With the approach of fall, the summer love affair with its passion is over, and Dexter begins to realize that he cannot have Judy. "He had to beat this into his mind but he convinced himself at last" (190). He goes East in February intending to sell out his laundries and to settle in New York. In the next spring he finds himself enlisting in the army because of the war and beginning a new life. At the end of Fitzgerald's story, Dexter learns of Judy Jones and that she has lost her beauty. He cries because he has lost the "country of illusion" of his youth where "his winter dreams had flourished" (190).

It is clear from the title of this great short story and the way that seasons are referred to in the first section that the seasons are very important to the story and its theme. Note how the seasons are described and their impact on Dexter Fletcher:

Fall made him clench his hands and tremble and repeat idiotic sentences to himself, and make brisk abrupt gestures of command to imaginary audiences and armies. October filled him with hope which November raised to a sort of ecstatic triumph, and in this mood the fleeting brilliant impressions of the summer at Sherry Island were ready grist to his mill. (551)

We can note that how this shows that Dexter is sentimental, sensitive and romantic. The way that winter makes him "melancholy" and spring makes him "dismal" also hints that his "winter dreams" are doomed for failure in the coming of spring. Thus it is important to analyze the impact of the seasons on Dexter Fletcher and his "winter dreams," identifying the way that the coming of fall makes his dream seem more possible and spring strips away his hope. Seasons are often symbolic for the life cycle---spring is our youth, summer is our young adulthood, autumn is our mature years, and winter is a time of old age.

In New York seven years later, when Dexter is thirty-two, he is more successful than ever. Devlin, a business associate, informs Dexter that Judy married a friend of him, a man who cheats on her and drinks heavily while Judy stays at home with the children. She has also, according to Devlin, lost her looks. Dexter feels the loss of her beauty and sparks personally because his illusions of Judy are finally and irreparably shattered. He cries mourning the past and his lost youth, which he will never be able to reclaim. His longing for the past symbolically represents the loss of

family, unity and faith after World War I. So it can be said that Fitzgerald's story 'Winter Dreams' is full of symbols.

Likewise through the mysterious figure of Emily Greisens, William Faulkner, another American writer also conveys the struggle that comes from trying to maintain tradition in the face of widespread radical change. Jefferson is at a crossroad, embracing a modern, more commercial future while still perched on the edge of the past, from the faded glory of Greisens home to the town cemetery where anonymous civil war soldiers have been laid to rest. Emily herself is a tradition, steadfastly staying the same over the years despite many changes in her community. She is in many ways a mixed blessing. As a living monument to the past, she represents the traditions that people wish to respect and honor; however, she is also a burden and entirely cut off from the outside world, nursing eccentricities that others cannot understand.

Emily lives in a timeless vacuum and world of her own making. Refusing to have metallic numbers affixed to the side of her house when the town receives modern mail service, she is out of touch with the reality that constantly threatens to break through her carefully sealed perimeters. Garages and cotton gins have replaced the grand antebellum homes. The aldermen try to break with the unofficial agreement about taxes once forged between Colonel Sartoris and Emily. This new and younger generation of leaders brings in Homer's company to pave the sidewalks. Although Jefferson still highly regards traditional notions of honor and reputation, the narrator is critical of the old men in their confederate uniforms who gather for Emily's funeral. For them as for her, time is relative. The past is not a faint glimmer but an ever-present, idealized realm. Emily's macabre bridal chamber is an extreme attempt to stop time and prevent change, although doing so comes at the expense of human life.

Death hangs over “A Rose for Emily,” from the narrator’s mention of Emily’s death at the beginning of the story through the description of Emily’s death-haunted life to the foundering of tradition in the face of modern changes. In every case, death prevails over every attempt to master it. Emily, a fixture in the community, gives in to death slowly. The narrator compares her to a drowned woman, a bloated and pale figure left too long in the water. In the same description, he refers to her small, spare skeleton—she is practically dead on her feet. Emily stands as an emblem of the Old South, a grand lady whose respectability and charm rapidly decline through the years, much like the outdated sensibilities the Garrisons represent. The death of the old social order will prevail, despite many townspeople’s attempts to stay true to the old ways.

Emily attempts to exert power over death by denying the fact of death itself. Her bizarre relationship to the dead bodies of the men she has loved is revealed first when her father dies. Unable to admit that he has died, Emily clings to the controlling paternal figure whose denial and control became the only—yet extreme—form of love she knew. She gives up his body only reluctantly. When Homer dies, Emily refuses to acknowledge it once again—although this time, she herself was responsible for bringing about the death. In killing Homer, she was able to keep him near her. However, Homer’s lifelessness rendered him permanently distant. Emily and Homer’s grotesque marriage reveals Emily’s disturbing attempt to fuse life and death. However, death ultimately triumphs.

Another striking symbol Emily’s house is a monument, the only remaining emblem of a dying world of Southern aristocracy. The outside of the large, square frame house is lavishly decorated. The cupolas, spires, and scrolled balconies are the hallmarks of a decadent style of architecture that became popular in the 1870s. By the

time the story takes place, much has changed. The street and neighborhood, at one time affluent, pristine, and privileged, have lost their standing as the realm of the elite. The house is in some ways an extension of Emily: it bars its stubborn and coquettish decay to the town's residents. It is a testament to the endurance and preservation of tradition but now seems out of place among the cotton wagons, gasoline pumps, and other industrial trappings that surround it—just as the South's old values are out of place in a changing society.

Emily's house also represents alienation, mental illness, and death. It is a shrine to the living past, and the sealed upstairs bedroom is her macabre trophy room where she preserves the man she would not allow to leave her. As when the group of men sprinkled lime along the foundation to counteract the stench of rotting flesh, the townspeople skulk along the edges of Emily's life and property. The house, like its owner, is an object of fascination for them. They project their own lurid fantasies and interpretations onto the crumbling edifice and mysterious figure inside. Emily's death is a chance for them to gain access to this forbidden realm and confirm their wildest notions and most sensationalistic suppositions about what had occurred on the inside.

The strand of hair is a reminder of love lost and the often perverse things people do in their pursuit of happiness. The strand of hair also reveals the inner life of a woman who, despite her eccentricities, was committed to living life on her own terms and not submitting her behavior, no matter how shocking, to the approval of others. Emily subscribes to her own moral code and occupies a world of her own invention, where even murder is permissible. The narrator foreshadows the discovery of the long strand of hair on the pillow when he describes the physical transformation that Emily undergoes as she ages. Her hair grows more and more grizzled until it becomes a "vigorous iron-gray"(536) . The strand of hair ultimately stands as the last

vestige of a life left to languish and decay, much like the body of Emily's former lover.

The home that Emily shares with her father and eventually inherits is symbolic of Emily's inner state. As the story opens, the house is vibrant and fresh, with clean, white walls. Emily also is vibrant and fresh in her youth, and she is as pure as the walls are white. Her father protects her purity by turning away any men he doesn't believe measure up to her standards -- which are all of them. As the story progresses, the house becomes dirty, smelly and foul. At the same time, Emily grows older and her spirit more deranged. She descends into madness, not only killing her fiancé but also sleeping with his corpse.

The story never manifests an actual rose for Emily. However, the title itself is symbolic. The rose represents the idea of love since young lovers often give each other roses to express their affections. With so many suitors in her youth, it seems inevitable that Emily will accept a rose from one of them, but she never does. When she meets Homer, it seems like she may finally have true love. That idea is preserved forever when she kills Homer, just as a rose is preserved between the pages of a memory book and just as Homer's corpse and her wedding day clothes are preserved in the room that she has sealed off in her home.

Emily's hair is symbolic of her sexuality throughout the story. After her father dies, Emily cuts her hair short, appearing like a young girl though she is in her 30s. Her girlish appearance is symbolic of her sexual immaturity, which now seems destined to be frozen in time since her father has robbed her of many chances to marry. A few years after Homer "disappears" and her last chance to wed has gone, her hair turns gray, signifying the death of her sexuality. To reinforce this symbolism, the

townspeople find a strand of Emily's gray hair next to Homer's corpse in their would-be marriage bed.

Emily is a symbol of the Old South. She resists change. She writes a letter at 40-year-old, which stationery man refuses to have metallic letters put on her mailbox for new mail delivery service and continues to insist on a handshake agreement she had with Colonel Sartoris excusing her from paying her taxes. The world is changing all around her, but she clings to her traditions and makes a living monument out of her home. She symbolizes tradition and a stubborn clinging to the past, no matter what progress or changes occur.

William Faulkner used a great deal of symbolism in this story. His use of symbolism captivated the reader until the shocking end of the story. Some of the symbolism was blatant while some was vague and disguised. While Faulkner's use of the color white in this story wasn't obvious at first it soon becomes clear that the color white represents innocence and youth. The Grierson house was white and when Miss Emily was a young girl she wore white dresses as opposed to the black attire she wore in her latter years. This represents the innocence of Miss Emily before she becomes a victim of herself and her refusal to change.

The whip he held was a sign of strictness, power, and protectiveness he had towards Emily. When Miss Emily's father dies, her refusal to admit that he died shows her unwillingness to accept change. The watch Miss Emily wore tucked out of sight in her belt is also symbolic of this. Another symbol of her unwillingness to change was her refusal to allow the new guard to put the numbers of her house for free mail delivery and her use of old paper and old ink in her answer to the demand for tax payment. Her refusal to pay taxes and her dilapidated house also reflected her unwillingness to change. The Grierson house represents the Old South and is

symbolic of an age gone by. The poor upkeep of the house relates to Miss Emily and her poor upkeep. The fact that cotton wagons and gasoline pumps flanked the house represents the conflict between the Old South (Miss Emily) and the New South (the changing town). Faulkner also used the stench that permeated the air around Miss Emily's house as symbolism. It symbolized the sour faultiness in southern thinking or logic; that the town would rather cover up the smell (townsmen with the lime) than uncover the cause. The bedroom where Homer was found dead symbolized a few things. First, it symbolized Emily. It was upstairs representing the high and mighty Greisens and it was secluded from everyone like Miss Emily was for the majority of her life.

In "A Rose for Emily" by William Faulkner symbolism is used throughout the entire story. A symbol "in literature [is], a person, place, or thing that suggests more than its literal meaning" (Kennedy 223). William Faulkner used symbolism constantly in many of his stories, so he was very familiar with creating symbols and giving them meanings that he wanted the readers to understand. There is a main symbol and then there are some symbols that are still important to the story, even though they are not the main symbols.

Without these smaller symbols this story would not have the same meaning. Two important symbols that frequently stuck out to the readers are the "rose" and "the long strand of iron-gray hair" (35). In real life a rose represents love (or sometimes, even "I am sorry"), but in this story the rose represents Miss Emily's love for Homer Barron and that she would do anything to be with him for the rest of her life. While reading "A Rose for Emily," I encountered many symbols. The two symbols that stuck out to me the most are the rose and Miss Emily's hair. The first symbol is encountered when reading the title, "A Rose for Emily". The rose symbolizes love,

the love Miss Emily has for Homer Barron. Another symbol that really made an impression on me was Miss Emily's "long strand of iron-gray hair," (35) which represents time. The narrator states: "Already we knew that there was one room in the region above stairs which no one had seen in forty years, and which would have to be forced" (35). If this room had not been seen in forty years and had to be forced open, how is it possible for a gray strand of hair to be on a pillow next to Homer Barron's body, when Miss Emily's hair was not gray forty years before that?

When the narrator stated, "And that was the last we saw of Homer Barron" (34), it became very clear what the symbol of the rose meant. Without this statement or without any statement about when Homer Barron was last seen, the meaning of the rose would not have been clear at all. In order to understand the exact meaning of the rose you have to know that she did something to Homer Barron." The discussion Miss Emily and the druggist had, showed that she was up to something that was wrong, something bigger than just killing an ordinary rat" (33).

Miss Emily was very careful in the discussion to not say anything about what she was actually planning on using the arsenic for. Everyone thought "she was going to kill herself, when in reality, she was going to murder Homer Barron" (33). The murder, or what the reader assumes to be the murder, indicates the larger importance of the symbol, that Miss Emily would do anything to spend the rest of her life with her "rose," which is Homer Barron (34). She loved him and was willing to do anything to be able to spend every day of the rest of her life with him.

The only time it seemed her front door was opened, was when the "Negro man went to and from the market" (34). It seemed that Homer Barron did not want to be around Miss Emily's cousins. After all," he did leave when Miss Emily's cousin were there he left and after they left, he was back a week later" (34). I believed Miss

Emily realized that Homer did not want to be around her family, so in order to make sure that he never left her, she murdered him. The rose just seems to constantly stick out throughout the story as Homer Barron.

Back to the question of how Miss Emily's gray hair could possibly be on the pillow next to Homer Barron's body, if that room had not been open in forty years. It is quite difficult to answer, because that would be almost impossible, unless the narrator is leaving one key part out. What if, by no one the narrator meant every except for Miss Emily? What if, Miss Emily had been up there once since her hair turned gray? Maybe the narrator does not know everything. The only way that Miss Emily's gray hair could be on that pillow was if she was laying there around the time her hair turned completely gray.

William Faulkner loves to use symbolism in all of his stories, in "A Rose for Emily," he begins using it from the title and right up until the last few words of the story. Symbolism is an excellent way to help the reader understand certain parts of a story. William Faulkner understands this. If this story was title "Miss Emily's Love" or something like that the symbolism and the strength of her love would not be as noticeable. Once a person starts to read this story, the rose becomes apparent in its meaning. The rose is the biggest symbol in this story. For many people a rose symbolizes "I love you". Well, in this case it still symbolizes that, just to the extreme. Miss Emily is willing to do anything, and by anything, I really do mean anything, to keep Homer Barron around for the rest of her life.

So, all these three writers in their short stories "Hills like White Elephants" by Ernest Hemingway, "Winter Dreams" by F. Scott Fitzgerald and "A Rose for Emily" by William Faulkner have used symbolism as the basic tool to express their intended meanings. All of the three writers are from America and they are talking about 1920s

American scenario through different symbols. Ernest Hemingway and F. Scott Fitzgerald were the key members of 'Lost Generations'. Lost in this respect means disoriented, wandering, and directionless—recognition that there was great confusion and aimlessness among the war's survivors in the early post-war years, whereas Faulkner had distinct identity in 1920s America. All of them have picturized post-war America and its spiritual dryness and vacuity.

Chapter 3: Symbols of American Life in Selected Stories

The three American short stories "Hills like White Elephants" by Ernest Hemingway, "Winter Dreams" by F. Scott Fitzgerald and "A Rose for Emily" by William Faulkner have used symbols as the basic means to communicate the messages of their stories. Moreover, these writers have used symbols to show the deeper levels of understanding of the issues, which were prevailed in 1920s. So, these three stories are rich in their suggestive meanings rather than directly stated. Whatever the issues they have raised are symbolically significant. All of these three American writers represent the same age and they had seen the American scenario of 1920s and early 30s, which are the basic scaffold of the stories selected here for this dissertation.

Hemingway's story "Hills like White Elephants" is full of symbolic references. Hemingway's heroes are characterized by their unflinching integrity. They do not compromise. They are vulnerable but are not defined by their vulnerability. Hemingway's men and women are often defiant of what society expects of them: They eat with gusto, devour adventure, and have sex — simply and directly. The very title of the short story itself is symbolic as white elephant symbolizes something no one wants in this story, the girl's unborn child. A white elephant is an unwanted gift, which is now the modern day meaning of a white elephant. Therefore, the meaning of the title is an unwanted pregnancy or unexpected pregnancy of the girl. It is still a gift of Jig as she does not know what she is going to do with the gift and her boyfriend does not want her to have the baby. The woman could also look at pregnancy as a beautiful aspect of life. The pregnant girl Jig and her American boyfriend are divided on the issue of abortion, their future and the nature of happiness in other words something is hanging between two of them. Because Jig wants the baby and the

American does not like the pregnancy it acts as a curtain between them, through which only simple things, like what they want to drink, can be communicated clearly. In fact, by the end of the story the 'curtain' between the man and Jig seems to have turned into a variable wall.

Likewise Faulkner's popular story, "A Rose for Emily" evokes the terms Southern gothic and grotesque, two types of literature in which the general tone is one of gloom, terror, and understated violence. The story is Faulkner's best example of these forms because it contains unimaginably dark images: a decaying mansion, a corpse, a murder, a mysterious servant who disappears, and, most horrible of all, necrophilia — an erotic or sexual attraction to corpses. Most discussions of the short story center on Miss Emily, an aristocratic woman deeply admired by a community that places her on a pedestal and sees her as a tradition, a duty as the unnamed narrator describes her a fallen monument. In contrast to the community's view, we realize eventually that Miss Emily is a woman who not only poisons and kills her lover, Homer Barron, but she keeps his rotting corpse in her bedroom and sleeps next to it for many years. The ending of the story emphasizes the length of time Miss Emily must have slept with her dead lover: long enough for the townspeople to find a long strand of iron-gray hair lying on the pillow next to what was left of him, rotted beneath what was left of the nightshirt and displaying a profound and fleshless grin. The contrast between the aristocratic woman and her unspeakable secrets forms the basis of the story. Miss Emily becomes so terribly desperate for human love that she murders Homer and clings to his dead body. Using her aristocratic position to cover up the murder and the necrophilia, ironically she sentences herself to total isolation from the community, embracing the dead for solace. Although our first reaction to the short story might be one of horror or disgust, Faulkner uses two literary techniques to

create a seamless whole that makes the tale too intriguing to stop reading: the suspenseful, jumbled chronology of events, and the narrator's shifting point of view, which emphasizes Miss Emily's strength of purpose, her aloofness, and her pride, and lessens the horror and the repulsion of her actions with different symbolic representations.

F. Scott Fitzgerald in the story "Winter Dreams" uses symbols to express his intended message. Along the title, the boat has been another power symbol used in the story. In the elite world of Sherry Island Gold Club, the boat emerges not only as a symbol of luxury but also as a powerful reminder of the emptiness a life of indulgence in America can lead to. Dexter and Judy are connected with different symbols. The boat makes a memorable entrance, with Judy at the helm, as Dexter enjoys a solitary moment on the raft anchored in the middle of the lake next to the country club. Lost in reverie, Dexter is filled with the bliss of arrival, having finally reached the success he had long anticipated. Entertaining only the most auspicious of prospect when he looks to the future, Dexter feels at that moment a satisfaction that he may never again experience as intensely. Abruptly interrupting Dexter's musings, the whirr of the motor overpowers Dexter's thoughts about the rosy life a head Judy speeds across the lake in the boat; foreshadowing the profound ways that Dexter's ensuing passion for Judy will impact his future happiness. Judy Jones wants to run away in a flying boat. Here boat has been an escape from day to day reality. Like title and boat there are many other symbols used in the story.

So, all these three writers in their short stories "Hills like White Elephants" by Ernest Hemingway, "Winter Dreams" by F. Scott Fitzgerald and "A Rose for Emily" by William Faulkner have used different symbols as the basic tools to express their anticipated meanings. All of the three writers are from America and they are talking

about 1920s and early 30s American scenario of material prosperity and its effects upon the human beings through different symbols. Ernest Hemingway and F. Scott Fitzgerald were the key members of 'Lost Generations' whereas William Faulkner represents southern America. All of them have reflected post-war situation and its spiritual dryness and vacuity in America. They have shown the loss of human values after the World War I, loss of humanity and spiritual vacuity in 1920s and 1930s as the major themes of the then writings.

The symbolism they create does not come sparingly in their stories. These excesses of multilayered images help to create the world and situation that the Americans find themselves in. What was not directly said was brought to life through these symbols, elevating the texts beyond superficial and surface meaning, bringing an ultimate meaning commingling with the human condition. The uses of symbols have been the surest means to describe post-war America for all of these writers. The genius of Hemingway, Fitzgerald and Faulkner as an American original was evident long before they produced other writings that are today considered masterpieces of American literature. Both critics and readers have hailed their short stories as proof that a pure, true American literature was finally possible. American literature was no longer merely watered down British reading fare but American literature had at last come into its own. Hemingway Fitzgerald and Faulkner set the standard for true American literature through the uses of vivid symbols. Finally, it can be said that the three American short stories "Hills like White Elephants" by Ernest Hemingway, "Winter Dreams" by F. Scott Fitzgerald and "A Rose for Emily" by William Faulkner are the best examples of use of symbols as the basic means to communicate the profound messages of their stories.

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