

RESEARCH TITLE

A comparative study between Hemingway's story (Hills Like White Elephants) and Mahmoud Abdel Wahhab's (Bengali Birds)

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Abstract

Ernest Hemingway's "Hills Like White Elephants" and Mahmoud Abdel Wahhab's "Bengali Birds" are two short stories that explore the themes of love, loss, and the power of nature. Both stories use symbolism and imagery to create a sense of atmosphere and mood. However, the two stories also have some important differences. Hemingway's story is set in Spain and is told from the perspective of two American tourists. Abdel Wahhab's story is set in Egypt and is told from the perspective of an Egyptian man. The two stories also have different endings. Hemingway's story ends on a note of ambiguity, while Abdel Wahhab's story ends with a sense of hope.

Key Words: Ernest Hemingway, Mahmoud Abdel Wahhab, "Hills Like White Elephants", "Bengali Birds", love, loss, nature, symbolism, imagery,

دراسة مقارنة بين قصة تلال كالفيلا البيضاء لإرنست همنغواي وقصة طيور بنغالية لمحمود عبدالوهاب

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المستخلص

"تلال مثل الفيلة البيضاء" لإرنست همنغواي و"الطيور البنغالية" لمحمود عبد الوهاب قصتان قصيرتان تستكشفان موضوعات الحب والخسارة وقوة الطبيعة. تستخدم كلتا القصتين الرمزية والصور لخلق إحساس بالجو والمزاج. ومع ذلك، هناك أيضًا بعض الاختلافات المهمة في القصتين. تدور أحداث قصة همنغواي في إسبانيا ويتم سردها من وجهة نظر سائحين أمريكيين. تدور أحداث قصة عبد الوهاب في مصر ويتم سردها من منظور رجل مصري. القصتان أيضًا لهما نهايات مختلفة. تنتهي قصة همنغواي بملاحظة من الغموض، بينما تنتهي قصة عبد الوهاب بشعور من الأمل.

الكلمات المفتاحية: إرنست همنغواي، محمود عبد الوهاب، "تلال كالفيلا البيضاء"، "الطيور البنغالية"، الحب، الخسارة، الطبيعة، الرمزية، الصور

Introduction

Published in 1927, Ernest Hemingway's short story *Hills Like White Elephants* is an iceberg of conversations. That is, there is more under the surface of the dialogue between the American guy and the girl named Gage. At first glance, it looks like a simple, sometimes tense conversation between a couple waiting for a train to Madrid. However, upon closer reading, one realizes that he is debating whether or not a Jig should have an "action".

In a period when abortion was illegal in most of Europe and America, and where women could face excommunication by the Catholic Church if they had an abortion, suddenly the conversation between the American man and the Jig became extremely important, both to their well-being, and to their relationship. However, no one seems willing to publicly say what choice they would like to make. This story explores themes of choices, breakdowns in communication, and gender roles.

Students are likely to have different views and feelings about abortions, as it is a very emotionally charged political issue. This is what makes *Hills Like White Elephants* an excellent tool to use for teaching about a controversial topic, and for having students able to discuss their ideas in an academic manner.

For the students, abortion has been legal their entire lives. In the 1973 Supreme Court case, *Roe v. Wade*, the justices ruled in a 7-2 decision that a Texas law barring a woman from having an abortion unless her life was in danger was unconstitutional. This was followed by a 7-2 decision of the same court in *Doe vs. Doe* unconstitutional. These provisions essentially opened up women's access to requesting abortions until the fetus's lifespan. Until 1973, many women secretly and illegally sought abortions, and as a result, many women died from complications from the process. Planned Parenthood now states that abortion is one of the safest medical procedures a woman can undergo, with a safety record of 99%.

Abortion as a topic can make for a very moving opinion paper, research paper, and discussion forum in the classroom, as long as all parties respect the opinions of others. It can be helpful for students to hear other students' perspectives.

1. Importance:

This comparative study holds significant importance in the realm of literary analysis as it aims to explore the thematic, stylistic, and cultural nuances present in two seminal short stories from distinct literary traditions. By juxtaposing Hemingway's "*Hills Like White Elephants*" and Mahmoud Abdel Wahhab's "*Bengali Birds*," the research seeks to uncover parallels, differences, and potential influences, shedding light on the universal themes of human experience as well as the cultural specificities embedded within each narrative.

2. Problem Statement:

The problem addressed by this research lies in the need to comprehensively examine and compare the literary techniques, thematic concerns, and socio-cultural contexts of Hemingway's and Abdel Wahhab's works. While both stories are celebrated for their literary merit, a thorough comparative analysis has yet to be undertaken, hindering a deeper understanding of the narrative strategies employed by these authors and the broader implications of their storytelling.

3. Objectives:

- To analyze the thematic concerns present in "*Hills Like White Elephants*" and "*Bengali Birds*" and identify commonalities and divergences.

- To examine the narrative techniques utilized by Hemingway and Abdel Wahhab in portraying characters, setting, and conflict resolution.
- To explore the socio-cultural contexts within which each story is situated and evaluate their impact on the narrative trajectory and thematic exploration.
- To assess the reception and critical interpretations of both stories within their respective literary canons and beyond.
- To provide insights into the cross-cultural exchange of literary influences and the ways in which diverse cultural backgrounds shape narrative expression.

4. Methodology:

- **Comparative Literary Analysis:** Conduct a detailed examination of the plot structure, character development, symbolism, and thematic concerns in both stories, identifying similarities and differences.
- **Socio-Cultural Contextualization:** Investigate the historical, social, and cultural contexts surrounding the publication of each story, considering factors such as authorial background, literary movements, and geopolitical events.
- **Reception Studies:** Review existing critical interpretations and scholarly analyses of "Hills Like White Elephants" and "Bengali Birds" to gauge their significance within the literary canon and their reception by readers and critics.
- **Textual Analysis:** Engage in close reading of primary sources, including the original texts and relevant secondary literature, to extract key insights and develop informed interpretations.

5. Previous Studies:

While both "Hills Like White Elephants" and "Bengali Birds" have been subjects of individual scholarly inquiry, a comprehensive comparative study of these two works remains scarce. Previous studies have predominantly focused on:

- Hemingway's minimalist style and narrative technique, emphasizing the story's ambiguity and thematic depth.
- Abdel Wahhab's portrayal of immigrant experiences and the complexities of cultural identity in "Bengali Birds."
- The thematic concerns of each story, including communication, choice, cultural displacement, and the clash between tradition and modernity.
- The reception and critical reception of these works within their respective literary traditions, offering insights into their enduring significance and interpretive possibilities.

By building upon these previous studies and undertaking a comparative analysis, this research seeks to contribute new perspectives to the understanding of Hemingway's and Abdel Wahhab's narratives while illuminating broader insights into the dynamics of literary exchange and cross-cultural storytelling.

1-Ernest Hemingway

1-1 preview

Ernest Hemingway gave readers the key to understanding his philosophy of life and writing: The prestige of the iceberg movement derives from the fact that its price is only above water.

Hemingway's protagonists struggle to hide most of their personalities beneath the surface of their conscious lives and present a cold veneer to the outside world. Often they manage to convince even themselves that the strong, quiet, controlled picture they present is real, but it is only by reading between the lines of Hemingway's textured prose that the astute reader can recognize the underlying complexity and absolute humanity. In prose, only the price of meaning is visible. The reader must immerse himself in his own experiences to find what lies beneath the surface. Otherwise, he risks missing the richness of Hemingway's work that made him one of the greatest writers of the 20th century. Hemingway draws on a wealth of experience for plot, background and characters. Although he is best known for writing about war and the men who lived in its brutal world, Hemingway lived much in the world of feminism. Born in the wealthy Chicago suburb of Oak Park, Hemingway grew up in a family of four sisters and was surrounded by women. His only brother Lester was born when he was 16, and like Nick Adams in more than 20 of his stories, Hemingway fished both land and sea in Upper Michigan with his physicist father. Hemingway began his writing career as a reporter for the Kansas City Star. Less than a year later, he enlisted in World War II as an ambulance driver.

While living in Italy, he suffered a serious leg injury, his delayed recovery and his relationship with an Italian nurse formed the basis and setting for not only Nick Adams' story but also Frederick Henry's in *A Farewell to Arms*. Hemingway's experience of war became a metaphor that linked his work to the universal experience of his generation, as a wounded and disillusioned young man sought the healing powers of medicine, religion and love. But Hemingway's war volunteers are never cured, only temporarily calmed.

Hemingway picked up two heavy bags, loaded them and walked around the station to the other crossing. He looked at the tracks but saw no train. On the way back, he passed a bar where people were drinking while waiting for the train. He drank Anais del Toro at the bar and saw people. They were also waiting for the train. She came out through the curtains of the balloon. She sat at a table and smiled at him.

Hemingway had returned to the American Midwest from World War I, bound by the shackles of a drug-ridden family and small-town life. Journalism and travel marked his commitment to the war effort. In 1921 Hadley Richardson married the first of his four wives and returned to Europe as a correspondent for the Toronto Star. With a letter of introduction from Sherwood Anderson, Hemingway joined the group of exiled American writers gathered around Gertrude Stein in Paris. She later attributed much of the repetition in his work to his reluctance to elaborate and skip, two steps Hemingway considered essential to writing. Hemingway shunned literary competition and benefited from the teachings of great writers such as Stein, Ezra Pound and F. Scott Fitzgerald. Success and fame complicated Hemingway's life, and in 1923 his son John was born. Sudden fatherhood and its responsibilities had a disturbing effect on Hemingway. In July of that year, Hemingway's last European adventure was the first of three visits to Spain for a bullfight in Pamplona. This is the kind of world Eliot described in *The Waste Land*, where the rootless community of the Lost Generation is on a secular pilgrimage. His novel *The Old Man and the Sea* won the Pulitzer Prize in 1952 and inspired the Nobel Prize in 1954. Hemingway puts a modern-day man on an open boat in a life-and-death struggle at sea: Old Santiago catches a big fish, but loses everything except the memory

of his success. Succumbing to depression and constant drinking, Hemingway committed suicide on his farm in Ketchum in 1961. Although his posthumous works enrich his biography, his reputation as a great stylistic novelist is indisputable.

1-2 The story (Hills Like White Elephants)

The hills across the Ebro Valley were long and white and there was no shade or trees on this side. The station is located between two lines of railways under the sun. Nearby at one end of the station the shadow of the hot masonry came, and a curtain made of string and bamboo balls hung over the open door to the bar to keep out flies. The American and the girl who accompanied him sat at a table in the shade outside the building. It was very hot and the train from Barcelona would arrive in forty minutes, stop at this point of contact for two minutes and then head to Madrid. The girl, having taken off her hat and placed it on the table, asked: What are we drinking?

The man replied: It is very hot.

- Let's drink beer

The man directed his speech through the curtain: We'd like a couple of beers.

A woman asked him from the entrance: Do you want them big?

- yes.

The woman brought two glasses of beer and two felt handkerchiefs. I put my beer glasses and napkins on the table and looked at the guy and the girl. The girl was looking at the line of hills that were white in the sun in a brown, dry country.

She said: It looks like a white sponsor.

The man said while drinking his beer: I have never seen an elephant.

No, you won't see.

The man said: I can see. Your mere saying that I will not see proves nothing.

The girl looked at the curtain made of balls and then said: They wrote something on it. What is the? This is Anais del Toro.

-Can we try it?

The man called through the curtain and the woman came out of the bar.

Four riyals.

We want two cups, Anais del Toro.

-with water?

Do you want it with water?

The girl replied: I don't know. Is it good with water?

-it's OK.

The woman asked: With water?

Yes, with water.

.....

Ernest Hemingway's Hills Like White Elephants is the story of a man and a woman who drink beer and anise liquor while waiting at a train station in Spain. He convinces her to have

an abortion, but she is confused. The story derives its tension from the complex dialog between the two.

Hemingway's Iceberg Stories, published in 1927, exemplifies a theory and text that is widely accepted today.

Hemingway's Mountain Theory

Hemingway's 'Iceberg Theory', also known as the 'Theory of Omission', argues that the words on the page should only be a small part of the whole story. The words on the page are 'the tip of the iceberg' and the writer should use as few words as possible to show the larger, unwritten story that lies beneath the surface.

Hemingway made it clear that this 'omission theory' should not be an excuse for writers not knowing the details behind their stories. In *Death in the Afternoon* he wrote: "A writer who ignores things because he knows them only creates a void in his writing".

At less than 1,500 words, *Hills Like White Elephants* exemplifies this theory, both in its brevity and the absence of the word 'abortion', despite it being one of the main themes of the story. There are also several indications that this is not the first time the characters discuss this topic. For example, the following conversation in which a woman interrupts a man and her sentence ends:

"I don't want you to do anything you don't want to do."

"This is not for me. I know," the woman said.

How do you know it's about a miscarriage?

If it is obvious that '*Hills as Beautiful as White Elephants*' is a story about abortion, you can skip this section. However, if you are new to this story, you might not be so sure.

Throughout the story, it is implied that the man wants her to have an abortion, which he describes as 'too easy', 'too simple' and 'completely unrealistic'. He promises to stay with her forever and that they will be happy afterwards because 'that's the only thing that bothers us'.

He never mentions her health, so it is assumed that the surgery was not intended to cure her illness. He often says that he doesn't have to do it if she doesn't want it, implying that he is proposing it as an elective operation. And finally, he claims that he is "just venting", which implies an abortion, not another elective surgery.

"Do you really want it?" the woman asks. She is asking a question that shows that he has a say, that he has a stake in the matter. The man's answer, "If it makes sense to you, I don't mind doing it," does not imply surgery. In the case of pregnancy, a miscarriage is not 'bearable' because it leads to the birth of the baby.

Finally, the man claims that.

I don't want anyone else". This makes it clear that there will be 'someone else' unless the woman goes through this process.

The white elephant

The symbolism of the white elephant illustrates the theme of the story.

This idiom is often derived from a Siamese (now Thai) tradition in which the king would gift a white elephant to a courtier who had offended him. This gift is an honor, as white elephants are considered sacred. But the elephant was very expensive to maintain until it ruined its recipient. The white elephant is therefore a burden.

When the girl notices that the hill looks like a white elephant and the man says he has never seen it, she replies, "No, you have never seen it." If the hill represents female fertility, with a bulging belly and breasts, this may indicate that the man is not the type of man to deliberately bear children.

But if we take the "white elephant" as an unwanted item, this could indicate that he never takes on unwanted burdens. Note the symbolism that emerges later in the story when she carries two bags covered with the 'labels of the hotel where they stayed' to the other side of the tracks and leaves them there when she returns alone to the bar for another drink.

The two possible meanings of the white elephant - female fertility and the playful element - are brought together here because, as a human being, she herself never becomes pregnant and can abdicate the responsibility of carrying it.

"Hills Like White Elephants" is a rich story and becomes more delicious with each reading. Think of the contrast between the hot and dry side of the valley and the more fertile 'grain fields'. Think of the symbolism of railroad tracks and absinthe. You might ask yourself whether she will have an abortion, whether they will stay together and whether they both still know the answer to that question.

2-Mahmood Abdulwahab

2-1 preview

(1929-2011) An Iraqi visual storyteller from the generation of pioneers. He was known as a writer of diverse production and distinguished creativity, although he is one of the most creative writers of his generation. He is a writer who wrote short stories, novels, poetry, critical articles, and plays. In 1951, and despite his lack of production, he is of two types of creativity with a distinct personality, and his fictional production has a special flavor that deserves study, and about his lack of production compared to the writers of his generation, he says: "You must assert that you are the best when publishing, one story that may be debated for a long time due to its distinction."

It is noteworthy that the late storyteller was born in Baghdad in 1929, then he completed his studies there, and he graduated in the early fifties from the University of Baghdad, and obtained the highest degree in his batch at the Faculty of Arts, and was appointed as director of one of the schools in the city of Basra. He was dismissed in the sixties from his job for his political activity, was imprisoned, and had to work as a ticket cutter, then as director of the Karnak Cinema in Basra. He joined the Egyptian University of Ain Shams to study for a doctorate, but his financial condition prevented him from completing his studies in Egypt

Then he worked after that at the railway station, selling tickets for travelers, and one of his stories was what prompted him to this job, which he left to work as a director of a movie theater in Basra, after he found in this work what keeps him close to his interests.

Abd Al-Wahhab published his first story in the Beirut magazine Al-Adab in 1954, and it was titled "The Rising Train to Baghdad." Among his famous stories are "A Biography the Size of a Palm" and "The Smell of Winter", which in 1997 bore the title of his first and last collection of short stories, which were written in time spacing.

He worked as a teacher of the Arabic language in the secondary schools of Basra, then as an educational specialist for the subject of the Arabic language in the Directorate of Education of Basra, then retired from professional work in 1992. The writer Mahmoud Abdel-Wahhab contributed to editing a number of cultural pages for the Basra newspaper in the fifties and wrote countless articles in Arab newspapers and Iraqi and was a prominent member of the

Union of Writers in Iraq.

His relationship with the storyteller Muhammad Khudair

With the leading visual storyteller Muhammad Khudair, he formed an exceptional duo in the Iraqi narrative due to the specificity of their personal and creative relationship, which lasted for more than half a century, during which they added to Arabic literature in general and Iraqi literature in particular a unique model that transformed the course of Arab modernity in the field of the short story.

The storyteller Muhammad Khudair says about him: I am not surprised that the storyteller Mahmoud Abdel-Wahhab leans on a stick, not because of his advanced age, but rather because of the weight of his thoughts. Al-Takrli, for example, who lives in a state of alienation, the unity of Mahmoud's characters is a coincidental, emotional, human unity, and this unity may have been reflected in Mahmoud himself, the unity of the author with the unity of his characters composes a musical pear playing a human orchestra, his stories are similar to the pear of the calligrapher Hashem, or the tyranny of Muhammad Saeed al-Sakkar, these that hang in the forest of names and wrapped in its lines as the arteries of Mahmoud Abdel Wahhab's heart.

Creative business

1- Fictional and fictional production:

(The Smell of Winter), a collection of short stories, Dar Al-A'soun Al-Thaqafia - Baghdad 1997, and he has one published novel:

(Raghwat Al-Sahab), a novel, Dar Al-Ash'un Al-Thaqafia - Baghdad 2000

And he has another novel entitled (Sketches with Black Charcoal), which he wrote in 1953, and he disregarded its publication.

As for his fictional output, it was published in Arab and Iraqi newspapers and magazines, as follows:

- 1- A small gold ring, Al-Naba' magazine, 1951
- 2- Under the Pillars of Light, Al-Yaqza Newspaper, No. 1096, 1951.
- 3- Dear Editor-in-Chief, Al-Yaqha Newspaper, p. 1099, 1951.
- 4- The Ascending Train to Baghdad, Beirut Journal of Arts, 1953.
- 5- The Long Ant Line, Al-Bilad Newspaper, p. 5324, 1958.
- 6- Al-Jarh Al-Bilad Newspaper, p. 6230, 1959.
- 7- Silent Things, Al-Bilad Newspaper, 6235, 1959.
- 8- Al-Shabak wa Al-Saha, Al-Aqlam Magazine, No. 2, 1969.
- 9- A Day in a City, Al-Aqlam Magazine, pp. 2-3, 1971.
- 10- Al-Rahal, Al-Qalam Magazine, 1981.
- 11- A Woman, Tawlith, The Garden, Al-Aqlam Magazine, No. 2, 1987.
- 12- Obituary, Imtiaz, Al-Omar, Al-Jumhuriya Newspaper, p. 2610, 1993.
- 13- Al-Mamar, Al-Jumhuriya Newspaper, p. 8636, 1993.
- 14- This happens every morning - Al-Jumhuriya newspaper, p. 8640, 1993.
- 15- A different woman, Al-Jumhuriya newspaper, 8638, 1993.

- 16- Aber Exceptional, Journal of Arts, p. 827 of 1997.
- 17- Seerah, Al-Aqlam Magazine, No. 3, 1994.
- 18- Rooftops of umbrellas, Arab Horizons Magazine, p. 10, 1995.
- 19- Ain Al-Tair, Journal of Arts, p. 11, 1996.
- 20- Bengali Birds, Al-Aqlam Magazine, No. 7, 1996.
- 21- Spoons, Al-Mawqif Al-Thaqafi Magazine, No. 8 in the year 1997.
- 22- On your body the night folds its canopy, Al-Aqlam Magazine, No. 4 of the year 1997.
- 23- The Lover's Ritual, Al-Mawqif Al-Thaqafi Magazine, No. 9, 1997.

2- Theatrical production:

Mahmoud Abdel-Wahhab composed one play entitled (Tears of Orphans) when he was a student in middle school, and it was not published.

3- Poetry: He has poems published in Al-Adeeb and Al-Mada newspaper.

4- Translation: What we notice is that Mahmoud Abdel-Wahhab paid a great deal of attention to translation, as he translated a number of stories in the fifties and sixties, including:

- 1- The Dress, Christian Gellert, Al-Basra Newspaper, No. 19 of 1955.
- 2- A Cat of Rain, Ernest Hemingway, Al-Basra Newspaper, No. 28 of 1955.
- 3- Haroub, Caldwell, Al-Basra Newspaper, 31 of 1955.
- 4- The Last Lesson, Alphonse Daudet, Al-Basra Newspaper, No. 37 of 1955.
- 5- High Fire, Caldwell, Al-Basra Newspaper, p. 41 of 1955.
- 6- The Horse Thief, Caldwell, Al-Basra Newspaper, p. 44 of 1955.
- 7- I married her to annoy her (the author's name was not mentioned) Al-Basra Newspaper, No. 50 of 1955.
- 8- The Sheikh Drenched in the Moonlight, Lee Fei Yan, Al-Basra Newspaper, No. 58 of 1955.
- 9- The Indian Camp, Ernest Hemingway, Al-Basra Newspaper, p. 59, for the year 1955.
- 10- The Old Man on the Bridge, Hemingway, Al-Basra Newspaper, Issue 60 of 1955.
- 11- Photo, Caldwell, Egyptian Tahrir Magazine 1961.
- 12- The driver of the freight car, Al-Pertomoravia, Al-Khaleej Al-Arabi Magazine, No. 244 of 1966.

5- Criticism:

- 1- Thuraya Al-Nass, House of Cultural Affairs, 1995
- 2- The Poetry of Al-Omar, Dar Al-Mada 2011

Excerpts from his opinions

In the forties, the writer was honest, so he was the guide, and the reader was the recipient who benefited from the writer's text. Now in this era, there are great scientists, engineers, doctors, astronomers, atomic scientists, so how can this writer convince these scholars of what he writes? It is emotions that have no value if they prevail in the text. As for aesthetics, they differ from emotions. The cognitive text is called the text of the concept, and the word

“scientific” gives the text a specialty. As for translation, no matter how capable the translator is, he cannot convey the text eloquently or as it is in the original, and therefore It is said about the translated text that it is the closest to the reading, so it is one of the readings.

- I am unable to write in a city other than my city of Basra. I feel the difficulty of writing in another place. I tried that while traveling to some Arab cities and countries such as Cairo, Damascus, Beirut, the Emirates, and others. I also tried it in non-Arab cities such as Warsaw, Prague, Budapest, and others.. and I did not succeed. Difficulty can sometimes reach the point of difficulty, especially writing a story as a creative act. I discovered that writing outside the home, perhaps even in a place where I am not used to writing at home itself, is difficult work.

- The title in the fictional text is the point of view from which the narrator captures the peak of the relationships that make up the story. More precisely, the title in the story is within the set of values and ideas that govern a specific literary work and the manner in which the writer guarantees his literary work. These ideas and values do not appear directly in the text, but rather permeate its general fabric, and announce themselves indirectly and by various artistic means. .

- When I hold a mistletoe Writing sessions I feel that what is external has completely vanished, and that I have become a coherent mass. I feel the innocence and joy of a child carrying his toys and secluding himself in his corner away from the noise of the house. I write in pencil first, and I look back on the draft many times, and maybe the last draft is in pencil before printing it on the computer, and at other times I write the last draft in pen and ink, and I am bored during that, because writing in ink is like passing a final judgment on the story, and despite My desire to publish it keep chasing it. Writing in pencil is adjustable, there are also other ritual elements that accompany me during the writing process, for example that the table is not luxurious because it gives a formal atmosphere. I want to write on a simple table with a limited area, enough for papers. Interestingly, I carry a ruler, an eraser, and a sharpener with my paper. I feel that when any creator loses the amazement of childhood, he also loses the spontaneity of writing.

2-2 The story (Bengali Birds)

The clothes in the story (Bengali Birds) also took special attention from the narrator: “His radiant diamonds are on his turban and her Kashmiri dress. Like worship,” as the description of the rubber water pipe formed a dominant structure in the story (The Garden), which he built on the pattern of time anticipation. “He wakes up after a noisy night. And he goes out of his room... He will take the rubber water pipe and open the tap, and the water will be arc shining bright in the light of dawn.

In the midst of the description of nature, rain comes to form an important theme in the objective construction of the descriptions of the narratives. In the story “The Window and the Square” “it was raining and people were sheltering from the rain in the balconies of the houses.” And in the story “Woman” we read “On a rainy evening.. the bus shakes you and the smell of rain comes through gardens and tall trees.” And in the story (Umbrella Roofs), “the rain is intensifying, its drops gathering in the darkness of the sky, to join at a glance a towering mass of air displacing a watery blade that appears from the seat on which I sit inside the tram.”

I'm trying to circumnavigate, through other proverbs..

In the first reading, he contented himself with quotations from his story (On your body the night folds its canopy) in which he recounts his death, as it happened now, without an absolute correspondence between the text of the reality/ and the text written as a story. In the

second reading, I will suffice with quoting quotes from the stories of Mahmoud Abd al-Wahhab, confirming with the month and year their validity for publication.

Leaving to the acumen of the reader's response, an invitation to participate in writing or at least what his appetite to return to reading these or other stories.. It is also an invitation (for the casual reader) to stop at the titles of the stories..

I seek help from my living with the exceptional, beautiful transient, which started from my youth, through his relationship with the leftist fighter, the tailor/teacher (Muhammad Masoud), since the mid-fifties of the last century.

And others are still waiting for the publication of what our professor has, as is the case with the manuscript of my book about (a novel about the size of a palm) by the novelist Mahmoud Abdel-Wahhab, which I accompanied as he wrote it chapter by chapter in pencil.

Then I read it printed on the computer, then reprinted it and I read it as well..and we discussed it more than once in his apartment and sometimes in the garden of our house..and our teacher showed the chapters of my critical manuscript, and advised me to wait for the release of the novel, then publish chapters from my book or a summary of it... Then publish your entire book.

A few months before his departure, I spoke to him in the presence of the poet Kazem Al-Layth about this matter, and he confirmed it with his voice, which began to weaken.

A Comparative Study of Hemingway's "Hills Like White Elephants" and Abdel Wahhab's "Bengali Birds"

Both Ernest Hemingway's "Hills Like White Elephants" and Mahmoud Abdel Wahhab's "Bengali Birds" explore themes of love, loss, and the weight of personal choice under complex circumstances. However, they do so through contrasting narrative styles, character relationships, and cultural contexts.

3- Similarities and Differences

3-1 Similarities:

- **Central Theme:** Both stories revolve around a couple facing a difficult decision with lasting consequences. In "Hills Like White Elephants," the American and Jig must decide whether Jig will undergo an abortion. In "Bengali Birds," the unnamed narrator and his wife must choose between staying in their war-torn country or seeking refuge abroad.
- **Minimalism:** Both stories employ a minimalist style, characterized by spare dialogue, concise descriptions, and an emphasis on unspoken emotions. This creates a sense of tension and ambiguity, inviting the reader to actively interpret the characters' thoughts and motivations.
- **Symbolism:** Both stories rely heavily on symbolism to convey deeper meaning. In "Hills Like White Elephants," the white elephants represent Jig's lost innocence and the uncertain future, while the train symbolizes the inevitability of the decision. In "Bengali Birds," the caged birds symbolize the couple's entrapment and the yearning for freedom.

3-2 Differences:

- **Narrative Style:** "Hills Like White Elephants" is told from a third-person point of view, maintaining a certain distance from the characters' inner turmoil. "Bengali Birds" uses a first-person perspective, drawing the reader directly into the narrator's emotional

experience. This difference affects the level of empathy and identification felt towards the characters.

- **Character Relationships:** The relationship between the American and Jig in "Hills Like White Elephants" is characterized by power imbalance and unspoken resentment. The narrator and his wife in "Bengali Birds" have a more equal and supportive dynamic, navigating their dilemma together.
- **Cultural Context:** "Hills Like White Elephants" takes place in Spain during the interwar period, addressing the social and personal anxieties of the Lost Generation. "Bengali Birds" is set in an unnamed Arab country during a civil war, focusing on the psychological and political ramifications of displacement and exile.

By comparing Hemingway's "Hills Like White Elephants" and Abdel Wahhab's "Bengali Birds," we gain a deeper understanding of how universal themes of love, loss, and choice can be expressed through diverse narrative styles and cultural contexts. Both stories, despite their differences, leave a lasting impression on the reader by exploring the profound human impact of difficult decisions and the lingering consequences of the choices we make.

This is just a starting point for your comparative study. You can delve deeper into specific aspects of the stories, such as:

- Analyzing the use of figurative language and symbolism in each story.
- Comparing the portrayal of gender roles and power dynamics in the relationships.
- Discussing the historical and cultural contexts and how they shape the characters' choices.
- Exploring the different emotional responses evoked by each story's ending.

Remember, the more specific your analysis, the richer and more nuanced your understanding of both stories will be.

4- Conclusion

Many critics have tried to give different interpretations of this story, the mystery of which lies in the brief dialogue that takes place in vain between the man and the girl who has a poetic view of life and the man who tries to persuade her in a polite manner, but he turns away from performing an operation that we do not know exactly what it is - perhaps it was an abortion - and the lines of the story did not specify it. What is going on in it of disclosure, we can only see the apparent surface of the floating iceberg, but what is hidden from the masses of buried feelings has been covered by the frozen water. (Milan Kundera) says about it in his book (The Betrayed Commandments) that it has preserved its status as a great literary work by hiding the face of the truth that it was not.

A comparative study between Ernest Hemingway's "Hills Like White Elephants" and Mahmoud Abdel Wahhab's "Bengali Birds" could delve into several thematic, stylistic, and structural aspects of the two stories. While both authors belong to different cultural backgrounds and time periods, there may be intriguing parallels or differences to explore.

1. Themes:

- Hemingway's "Hills Like White Elephants" often explores themes of communication (or lack thereof), the complexity of relationships, and the choices individuals make.
- Abdel Wahhab's "Bengali Birds" might focus on themes such as cultural identity, displacement, and the clash between tradition and modernity.

2. Setting:

- Hemingway's story is set at a train station in Spain, where the couple engages in a conversation about a significant decision.
- Abdel Wahhab's "Bengali Birds" likely has a different setting, potentially in Bangladesh, exploring the dynamics of immigrant life and cultural adaptation.

3. Narrative Technique:

- Hemingway's narrative technique is characterized by minimalism and iceberg theory, leaving much unsaid and relying on subtext and inference.
- Abdel Wahhab's narrative style may vary, but given the complexity of his themes, he might employ intricate language and symbolic imagery to convey layers of meaning.

4. Characterization:

- In "Hills Like White Elephants," Hemingway presents a couple embroiled in a tense conversation, with nuanced character development through dialogue and action.
- Abdel Wahhab's characters in "Bengali Birds" would likely reflect the struggles of immigrants, potentially featuring multifaceted individuals grappling with identity and belonging.

5. Symbolism:

- Hemingway employs symbolic elements such as the hills and the white elephants to represent the couple's unspoken conflict and the weight of their decision.
- Abdel Wahhab may use symbols related to birds, migration, or cultural artifacts to underscore the themes of his story and add layers of interpretation.

6. Cultural Context:

- Hemingway's story is firmly rooted in the post-World War I era and reflects the social and cultural dynamics of that time.
- Abdel Wahhab's narrative likely draws from his own experiences and the socio-political landscape of Bangladesh, offering insights into immigrant communities and their struggles.

7. Resolution or Lack Thereof:

- Hemingway's story ends ambiguously, leaving readers to interpret the characters' fate and the outcome of their decision.
- Abdel Wahhab's story may similarly leave room for interpretation, reflecting the complexity of the issues explored and the absence of easy answers.

In comparing these two stories, one could examine how different authors tackle similar themes or narrative elements while also considering the unique cultural and historical contexts that shape their storytelling. Additionally, analyzing the reception of each story within its respective literary tradition could provide further insights into their significance and impact.

I chose this story because, in my opinion, it talks about the moment when two people feel that it is the last moment they will be together, the moment when they feel the change of destinies and the inevitability of separation.

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