



**A CRITICAL STUDY OF HEMINGWAY'S SHORT
STORIES IN RELATION TO HIS NOVELS**

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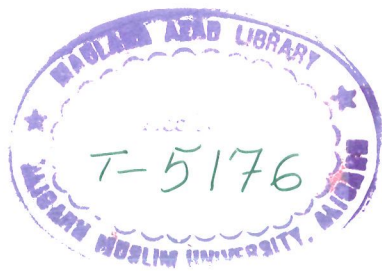
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DEDICATED
TO THE MEMORY
OF MY
LOVING FATHER

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PREFACE

Ernest Hemingway began his literary career as a short story writer and his stories won considerable critical acclaim while he was still in his twenties. While still writing short stories Hemingway moved into the realm of longer fiction. The 1914 - 18 war had a decisive impact in his development as a short story writer and continued to serve as a major subject in his early novels. His principal thematic concerns put in their early appearance in the short stories. These were further explored and developed in the novels, hence the short stories and the novels form a continuity. Hemingway's famous prose style too acquired its distinct identity in the early Nick Adams stories. Nick Adams is the first Hemingway protagonist who keeps appearing under other names in the novels. It is this recurrent figure of the Hemingway-hero which provides a unity and a continuity to the author's work. Since there is a frequent recycling of the older materials in Hemingway's fiction, it is better to study the work as a developing whole and get the right perspective of the author's craft.

The present study which follows my M Phil thesis on Hemingway's short stories aims at making a critical study of Hemingway's short stories in relation to his novels and explore the deeper courses of his creativity with a view to determining as to what extent Hemingway's short stories are similar to and different from his novels. The novels have in many ways overshadowed the recognition of the value of the short stories over the years. I have tried to point out the intrinsic link of the two. The stories contain some of the author's seminal work and my study has led me to confirm the hypothesis that the quintessential Hemingway is found in his early stories. Some of these stories are just fragments without a rounded form, yet their purity and force remain unmatched in the context of the writer's total output. A critical evaluation of the novels without proper attention to the stories will be partial and in some cases even misleading.

It is in view of the critics' tendency to read the novels in isolation that a humble effort has been made in the present thesis to trace and emphasize the interrelatedness of the short stories and the novels.

CHAPTER — 1

INTRODUCTION: HEMINGWAY AND THE CRITICS

Both short stories and novels are inseparable constituents of the total literary output of Ernest Hemingway and their interrelatedness should be recognized for a comprehensive study of the writer's fictional creations. Since the short story is considered an independent form, it is often studied separately or neglected in favour of the novel. But it was the genre in which Hemingway greatly excelled — the genre that was the spawning ground of his novels.

Hemingway's stories appeared in three major volumes: *In Our Time* (1925), *Men Without Women* (1927), and *Winner Take Nothing* (1933). Later these stories appeared in a single collection entitled, *The First Forty-nine Stories* (1938). *The Complete Short Stories*, the Finca Vigia edition was posthumously published in 1987. He wrote *In Our Time* with the experience of World War I in the background and the experience of peace time disorder of the entire World in the foreground. *Men Without Women* presents men in various situations of defeat in a post-war world that can no longer produce a deep relationship between men and women. *Winner Take Nothing* was written with the knowledge that his father had committed suicide. The defeat of man became even more violent in these stories. These incidents might apparently account for the gradual darkening of the shadows in the world of his short stories.

Hemingway's stories mark a significant advance in a new direction underlining the care, restraint and control with which they are handled. The early stories are sketchy, episodic and have meagre action or plot. Sometimes they depend for effect on their placing along the brief vignettes which show in a contrasting or clarifying form what the story tells by way of a more detailed but less obvious narrative. Explication, not implication in the weapon customarily used. Hemingway almost always avoids direct exposition of theme, didactic description or

discussion of character and any authorial commentary upon motive and action.

Most of the stories in *In Our Time* deal with the life of Nick Adams, a mystified version of the author himself and contain material based on autobiographical events or situations. The later stories are of a general nature with themes having a more universal rather than autobiographical value. They are more inventive and imaginary, having palpable action and plot, in form they move towards expansiveness. In his early stories Hemingway moved along the traditional track and invariably used third person narrative. In the later volumes he employed the narrative technique at will and for definite ends. The structure as also the effect of these stories is based on irony, implication and mode of presentation. He attempted quite ambitious themes in his later stories.

Apparently the least ambiguous of comparable contemporary writers, Hemingway increasingly dealt with the vague and the intangible in his later stories the subject matter of these stories thus being the undefinable longing of the human heart for understanding. Subtle relationships between men and women are explored in some of the stories: a girl and her lover discuss her coming abortion (*Hills Like White Elephants*), a woman leaves her lover in order to live with a lesbian (*The Sea Change*), a married couple return to Paris to set up separate residences (*A Canary for One*). There is always more to these stories than meets the eye.

Taken together, Hemingway's stories are studies in loss the discovery of evil and the resultant melancholy. In most of his stories, Hemingway presents a picture on the negative side of life, but even this is not without a stoic conviction. Death must be accepted and faced unflinchingly. This seems to be the final message that his stories convey.

The seeds of Hemingway's later works can be traced back to those stories of *In Our Time*, which were concerned chiefly with the scenes of inland American life and a boy's growing awareness of that time in contrast to the disorder and brutality of the war years and the immediate post war time in Europe. The vision and method established in the early stories remain substantially unchanged in the later work, however with greater experience and maturity Hemingway seems to probe even more deeply into the emotional and spiritual lives of his characters.

Hemingway approached the writing of his first novel with dragging feet, perceiving it as an obligation to be fulfilled if he was to establish a permanent literary reputation, an obligation at odds with his hard-won achievement in the short story form

I knew I must write a novel. But it seemed an impossible thing to do when I had been trying with great difficulty to write paragraphs that would be the distillation of what made a novel. I would put it off though until I could not help doing it. I was damned if I would write one because it was what I should do. If we were to eat regularly. When I had to write it, then it would be the only thing to do and there would be no choice.¹

Hemingway wrote to his editor Maxwell Perkins, who had been expecting a novel from him

Somehow I don't care about writing a novel and I like to write short stories. So I guess I'm a bad prospect for a publisher anyway. Somehow the novel seems to me an awfully artificial and worked out form but as some of the short stories are now stretching out to 8,000 to 12,000 words, maybe I'll get there yet.²

¹ Ernest Hemingway, *A Moveable Feast*, Collier Books, Macmillan Publishing Company, New York, 1987, pp 75-76

² Hemingway to Perkins, 15 April 1925, in *Letters*, 156

When the revolutionary short stories of *In Our Time* earned high praise, many critics and editors claimed that 'Hemingway's first novel might rock the country'³ The novel *The Sun Also Rises* did rock the country, but perhaps in part because it was a novel written by a writer whose natural mode was vignette and short story. On first reading the manuscript in May 1926, Perkins observed to Fitzgerald 'When you think of Hemingway's book you recall scenes as if they were memories— glorious ones of Spain and fishing in a cold river, and bullfights, all full of life and color, and you recall people as hard and actual as real ones. That is the way you remember the book'⁴ Harold Bloom, introducing a recent edition of the novel, supports the view of Perkins 'The *Sun Also Rises* reads now as a series of epiphanies, of brilliant and memorable vignettes'⁵

The creation of larger fiction demands greater power of execution and sustained strength. It envisages assimilation of multifarious events and situations, concentration on a larger tract of time, a large number of people and various issues of life. In Hemingway's novels as in his short stories, the structure and theme became more complex with the passage of time. He was able to give a new pattern and direction to the plot of the succeeding novels. The plot of the novel *A Farewell to Arms* is more complex with greater action than *The Sun Also Rises*, and the story is also told in a more captivating manner. In *To Have and Have Not* the manipulation of point of view gives the story a new direction in the experimental narrative technique. *For Whom the Bell Tolls* has a bulky plot and presents a complex spectacle of life characterized by

³ Quoted in Susan F. Beegel (ed.), *Introduction to Hemingway's Neglected Short Fiction: New Perspectives*, Tuscaloosa and London: The University of Alabama Press, 1989. Among the many critics who praised Hemingway's first volume of short stories were F. Scott Fitzgerald, Edmund Wilson, Ford Madox Ford, and Ezra Pound and expected the same of his first novel.

⁴ Perkins to Fitzgerald in Donaldson, 703.

⁵ Harold Bloom, Introduction, *Ernest Hemingway's The Sun Also Rises: Modern Critical Interpretations*, New York: Chelsea House, 1987, p. 4.

multiplicity of incidents and actions and the story is narrated with an unflinching charm. The last novel *The Old Man and the Sea* has apparently a very simple plot, dealing with a single action but it has a great narrative grip and several layers of meaning underlying its basic structure. Thus his later stories and novels show a great preoccupation with the deeper and subtler manifestations of the human instincts.

As Hemingway achieved a mastery of his craft quite early in his writing career, certain critics started thinking that he would never be able to surpass the excellence which he had shown in his earlier works and regarded the later works as retrogressive as he made departures from the early patterns.

Seymour Krim accepts Hemingway as a mature artist but thinks that he has not 'developed' enough to be a 'major' artist and that his later work is only a repetition of the best of his earlier work.⁶ Another critic F J Hoffman perceives 'certain crudities' in *A Farewell to Arms* not evident in his earlier works and a loss of the discipline learned in the years at Paris. For the novel *For Whom the Bell Tolls*, the critic further opines that it shows a 'degeneration of moral insight and artistic integrity' and 'respect for aesthetic integrity' seen in the beginning of Hemingway's career.⁷

The critics who tend to consider Hemingway's early stories to be his best creations also consider his two novels *The Sun Also Rises* and *A Farewell to Arms* to be his best novels. Nemi D. Agostino holds the two above mentioned novels to be the writer's best works and rules out all further possibilities of development.⁸ The critic remarks that the 'inner lyricism' of *A Farewell to Arms* gives way to a regression into

⁶ *Commonweal*, Sept 19, 1952, pp 585 - 86

⁷ F J Hoffman, *The Modern Novel in America 1900 - 1950*, Chicago, 1951, pp 98 - 102

⁸ N D Agostino, *The Later Hemingway*, R P Weeks ed *Hemingway: A Collection of Critical Essays*, Prentice Hall, Englewood Cliffs, N J 1962, p 152

sensationalism and melodrama in *Death in the Afternoon* and *Green Hills of Africa* *For Whom the Bell Tolls* is a study in suffering, dissolution and triumph of death, *The Old Man and the Sea* is an irrational sublimation of defeat and Santiago is not a fully convincing character⁹ Agostino further writes that Hemingway's 'basic attitude to reality remained unchanged from *In Our Time* to *The Old Man and the Sea* Life is a solitary struggle, a desperate fever of action, conscious of having no sense or reason beyond itself Nothing in it that can be justified, bettered or saved, no problem that can really be set and solved'.¹⁰

Otto Friedrich observes no change in Hemingway's basic view of the world which he equates with the tendency 'to cut one's throat' because one could not stand things¹¹ Friedrich has obviously misobserved Hemingway's basic view of the world which consisted of belief in courage, endurance, and stoic resignation His characters have an immense capacity to stand things and to last

Some critics have argued that the imitative, repetitive, and self-consciously profound nature of Hemingway's style in his later years led to decidedly inferior novels and stories 'Hemingway', writes Leslie Fiedler of his later works, 'is no longer creating, but merely imitating the marvellous spare style that was once a revelation What was once an anti-rhetoric has become now merely another rhetoric, perhaps our most familiar one [which] even it's inventor cannot revive for us'¹² George Plimpton also opines that Hemingway did not at any rate, maintain the early style and its preoccupation¹³

⁹ *Ibid* p 158

¹⁰ *Ibid* p 159

¹¹ *The American Scholar*, Autumn, 1957, p 518

¹² Leslie Fiedler, *Adolescence and Maturity in American Novel*, in his *An End to Innocence Essays on Culture and Politics*, Boston, 1955, p 194

¹³ Jeffery Meyers ed., *Hemingway The Critical Heritage*, London, Boston and Henley, Routledge and Kegan Paul, 1982, p 505

According to Dorothy Parker there are many readers of Hemingway who feel that he was principally gifted as a writer of short stories

Mr Hemingway's style, his prose stripped to its firm young bones, is far more effective, far more moving, in the short story than in the novel. He is, to me, the greatest living writer of short stories, he is also to me, not the greatest living novelist¹⁴

Harold Bloom agreeing with the above view says that vignette is Hemingway's natural mode, a literary sketch that somehow seems to be the beginning or end of something longer, yet truly is complete in itself. Much that has been harshly criticized in Hemingway results from his difficulty in adjusting his gifts to the demands of the novel¹⁵

Hemingway carried the style and attitudes of his short stories into his novels. In several of his short stories owing to their limited range and peculiar demands of the technique, Hemingway's 'meaning is clearer, his symbols more daring, his language sharper and his plot more compressed than in his novels'¹⁶

Many perceptive critics observe a pattern of evolution in Hemingway's art and thought. Charles A. Fenton traces his evolution during the early years. He discusses the contribution of his newspaper work to his view of art and the formation of his prose style¹⁷. The growth in the character of Nick Adams has been pointed out by Philip Young. He notes the change in Hemingway's thinking and prose in *To Have and Have Not* and a new tenderness of love in his last novel *The*

¹⁴ Dorothy Parker, *A Book of Great Short Stories in The Portable Dorothy Parker*, New York, Penguin, 1978, p. 460

¹⁵ Harold Bloom, Introduction *Ernest Hemingway's The Sun Also Rises. Modern Critical Interpretations*, New York, Chelsea House, 1987, p. 4

¹⁶ Robert E. Spiller, *A Time of Harvest. American Literature 1910 - 60*, New York, 1962

¹⁷ Charles A. Fenton, *The Apprenticeship of Ernest Hemingway*, New York, 1954

Old Man and the Sea.¹⁸ However, he also says that Hemingway's world is one in which things do not grow and bear fruit, but explode, break and decompose, there is no mature brooding intelligence or grown up relationship of adult people in Hemingway.¹⁹ It is true that physical success does not favour the Hemingway heroes but there is ample moral and spiritual victory in Hemingway. The broodings of Henry, Jordan and Santiago on various problems of life are profound. As years passed, characters in Hemingway's books became maturer and learned new ways of fighting against the hostile forces. This affirms growth.

Some other critics like John Atkins note a keen awareness of evolution in Hemingway's art. Like Baker, he discerns an advance in the author's art of characterization.²⁰ Marking the growth in Hemingway's art and philosophy, Sheldon Norman Grebstein remarks that few modern writers show the 'philosophical' and 'artistic' development apparent between *In Our Time* and *The Old Man and the Sea*.²¹ An elaborate analysis of Hemingway's growth is made by J D Adams who describes it as growth in his attitude to life, growth in his conception of the writer's function, and also growth in technical mastery.²² James Phelan has observed change within an individual novel of Hemingway. In his essay entitled *The Concept of Voice, the Voices of Frederic Henry, and the Structure of A Farewell to Arms*, he regards Frederic Henry's voice as a distinct element of the narrative and discovers that Frederic Henry is initially a naive narrator, quite different from Hemingway the author. But the critic believes that Henry's voice undergoes a change in the second part of the novel because his love of Catherine gives him 'commitment, tenderness, and service', values absent from his voice.

¹⁸ Philip Young, *Ernest Hemingway*, New York, 1952

¹⁹ *Ibid* pp 216 - 17.

²⁰ John Atkins, *The Art of Ernest Hemingway: His Work and Personality*, London, 1952

²¹ *The American Scholar*, Spring, 1958, pp 228 - 231

²² J D Adams, *The Shape of Books to Come*, New York, 1948, p 103

earlier in the novel. By the end of the novel Henry's voice comes close to and finally melts into Hemingway's as he realizes the 'wisdom' of these values in his life.²³

Critics like Linda W Wagner feel that Hemingway presents a consistent pattern of at least germinating optimism. According to the critic, 'Santiago shares many traits with the best of Hemingway's heroes, Jake Barnes and Robert Jordan. He does not admit to a limited set of hopes for man, there are no impossibilities.' Wagner continues, 'Hemingway's theme has changed little throughout his writing, but his method of expressing that theme has been modified towards greater directness.'²⁴ The difference between early and late Hemingway in this view, is one of degree rather than kind.

Roger Asselineau has also seen Hemingway's work as developing from pessimism and denial towards optimism and affirmation. 'one may speak of at least two distinct 'periods' in [Hemingway's] production: a dark or nihilistic period which extends from his first works to, but not including *For Whom the Bell Tolls* and a whitish or rosy or idealistic period from *For Whom the Bell Tolls* to his death.'²⁵

There is a remarkable dramatic shift between the early and the later characters of Hemingway, with the 30s serving as a turning point. All of his early characters dread darkness, some suffer insomnia. Pressed by Captain Paravicini, Nick Adams admits 'I'm all right. I can't sleep without a light of some sort. That's all I have now.' (*A Way You'll Never Be*). The same fear continues haunting him when he's back home. 'I myself did not want to sleep because I had been living for a

²³ Ernest Hemingway *Essays of Reassessment*, Frank Scafellia ed., New York, Oxford University Press, 1991 pp 225-229

²⁴ Linda Wagner, *The Poem of Santiago and Manolin*, *Modern Fiction Studies* 19 Winter, 1973-74, pp 525-26

²⁵ R Asselineau, *French Reactions to Hemingway's Works between the Two World Wars: The Literary Reputation of Hemingway in Europe*, New York, 1965, p 63

long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body ' This is the result of his war experience As he himself explains, 'I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and then come back ' (*Now I Lay Me*) Jake Barnes expresses the same fear when he confesses that in the dark things look differently and that for six months he 'never slept with the electric light off ' Frederic Henry is no exception and when asked by the priest whether he is not afraid of God, Henry concedes that he is afraid of Him 'in the dark '

But none of Hemingway's later heroes, Harry Morgan, Robert Jordan, Col Cantwell, and Santiago, complain about this fear of darkness which unnerved his early characters Instead these later heroes, especially Jordan and Santiago show an awareness that there is really no time for thought of fear since their situation demands total participation Similarly, the ultimate fear, which is the fear of death, also vanishes from these later heroes even though they usually die lonely deaths This fear of death in the early characters induces the wounded Nick Adams to 'keep near the street lights' as he walks home at night through the cold, deserted streets of Milan As he states 'I was very much afraid to die, and often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again '(*In Another Country*) It is the same fear of death that keeps the old man haunting that 'clean, well-lighted place,' and also turns a guerrilla revolutionist like Pablo into a coward who admits to Pilar 'I am afraid to die ' Thus we can conclude that there is development and growth in Hemingway's characters, their thoughts and attitudes and their understanding of life

Among all the modern novelists, Hemingway perhaps, was the most reticent, and yet, in a way, the most eloquent about himself He

used his experiences in nearly all his works but consciously hid himself behind his fictional characters and refrained from giving any substantial information about his own life and works. As he himself said to the Old Lady in *Death in the Afternoon*, 'Madame, it is always a mistake to know an author' ²⁶ But paradoxically all his principal characters can be seen as fictional projections of his own self in one form or another. 'People in a novel,' he wrote in the same book, 'must be projected from the writer's assimilated experience, from his knowledge, from his head, from his heart and from all there is of him' ²⁷ Perhaps in no other novelist are his own words more truly verified than are these of Hemingway.

Beginning from his childhood, Hemingway had a vast store of experience and wrote simply because he could not help it. He was a very detached sort of person and did not write for publicity. But because he acquired great fame in his lifetime, because he identified himself with his characters, because he advertised himself as writing from personal experience and finally because he failed to restrain the impulse towards autobiography in his later works, the attraction of the biographical fallacy seemed nearly irresistible.

Although inadvertently misleading, the biographical criticism of Hemingway's work by Philip Young — the theory of the trauma of the author's wounding during World War I and its inexorable repetition, expressed in the ordeal of one central character after another in both the short stories and the novels ²⁸ — has been more influential than any other perspective on the Hemingway corpus.

²⁶ Ernest Hemingway. *Death in the Afternoon*. Jonathan Cape. London. p. 139

²⁷ *Ibid* pp. 182 - 83

²⁸ P. Young. *Ernest Hemingway: A Reconsideration*. University Park. Pennsylvania State University Press. 1966

The prime tendency in such criticism is perhaps to concentrate on exterior connections when it is in reality the internal conflict that is decisive and substantial. The life of an author may provide material for his imagination but his fiction may not necessarily be just another version of his life or an extension of it. Hemingway's own wounds which he received at Fossalta di Piave during World War I, have only a tenuous relationship with the situation he has provided to his fictional characters. The critical approach, observing a pattern of semi-autobiographical correspondence in many of Hemingway's short stories, also finds a larger pattern of correspondence throughout his fiction thus confusing Hemingway with the various main characters of the stories and novels.

The protagonists of many of Hemingway's works so resemble one another that critics often refer to them in the singular as the 'Hemingway hero'. The critical approaches dealing with the 'Hemingway hero' or the 'code hero' begin by simplifying the various Nick Adams characters into one emerging character, the first of a succession of typical Hemingway heroes that include Jake Barnes, Frederic Henry and others. According to Young, there is a running disparity between the Hemingway-hero and the code-hero. The former includes most of Hemingway's protagonists. The latter is comprised of a small group that faces life's vicissitudes with proper stoicism. The two never blend until the successful resolution of the dichotomy in *The Old Man and the Sea*.²⁹

Discussing in detail the concept of the Hemingway-hero and the code-hero, Earl Rovit referred to the Nick Adams hero as the 'tyro' and the code hero as the 'tutor'. According to Rovit, the tyro is 'faced with the overwhelming confusion and hurt (nada) inherent in an attempt to

²⁹ Philip Young, *Ernest Hemingway: A Reconsideration* Pennsylvania State University Press, 1965

live an active sensual life' The tyro tries to model his behaviour on the pattern he 'discerns' and admires of the tutor figure, who is 'seemingly not beset with inner uncertainties,' and to whom 'the state of serene unselfconsciousness' comes so naturally The critic further says that the tyro is, in fact, a very near projection of Hemingway himself, who can always laboriously train himself in the conventions of the appearance 'of the code'³⁰ Similarly Melvin Backman recognized in Hemingway's protagonists such opponent types as 'matador' and the 'crucified', and interpreted Santiago in *The Old Man and the Sea* as the unity of the two³¹

Thus, we eventually come to see that there has always been great divergence of views on the total literary development of Hemingway's mind and art Carlos Baker's critical anthology partially illustrates that the intellectual background of his critics was marked by a great diversity Critical works on Hemingway bulk large in quantity, but some of them are just a repetition of the previous critical works Some critics have fallen into the trap of misinterpreting the author's 'iceberg theory' of composition, and have totally misobserved Hemingway's own intentions Certain critics do not read what Hemingway has written but form their judgement on the basis of what other critics have written on Hemingway's works Nelson Algren has rightly pointed out 'The reason that the critics failed Hemingway is simple, they didn't read Hemingway They read, instead, other critics of Hemingway'³² There have been many articles and notes on isolated examples of both the short stories and the novels and even if all his works are considered together in some articles, it is just in passing

³⁰ Earl Royt, *Ernest Hemingway*, New York, 1963, p 55

³¹ Melvin Backman, *The Matador and the Crucified* in Carlos Baker ed *Hemingway and His Critics*, Hill and Wang, New York, 1961, p 225

³² Nelson Algren, *Notes from a Sea Diary*, New York, 1966, p 131

Hemingway is a peculiarly personal writer and for all the apparent objectivity and self suppression in his method as a writer, his work forms, to an uncommon degree, a rounded whole. One part explains and interprets another part. It is quite obvious that there have been changes between the earlier and the later work, that there has been an increasing self-consciousness, that attitudes and methods which were instinctive and simple in the beginning have become calculated and elaborated. But the best way to understand his work is by comparing its components as parts of a continuity and seek the motives and methods that underlie his entire work. The following study aims at understanding the interrelatedness of Hemingway's creative efforts.

CHAPTER — 2

**HEMINGWAY'S SHORT STORIES: DISTINCT
FEATURES**

The short story, in its modern incarnation, aims at the effect of unity and concentration of interest by focusing on a single character, scene or situation. For a rapid and effective unfolding of the theme in a short story there is a marked compactness of presentation. Various structural elements like plot, characterization, style, point of view, and symbols etc. work in close harmony in order to contribute to this end, investing the composition with a high degree of suggestivity. There is a greater scope for dramatization in a short story than in the novel which has a more leisurely pace. The author generally presents his material through a sharply focused scene and allows the story to objectively unfold itself. Frank O'Connor has rightly observed that the short story writer 'must be much more of a writer, much more of an artist — perhaps more of a dramatist'¹

The American short story underwent distinct changes in the hands of writers like Melville, Hawthorne, Poe, Twain etc. from the time it made its first notable advance with the publication of Washington Irving's *The Sketch Book* (1820). By the end of the nineteenth century the carefully made, ingeniously plotted story had become a well-established tradition. The type was carried to a greater height during the first decade of the twentieth century, in the stories of O Henry, who had an undoubted gift for devising ingenious variations. None of his predecessors had exploited the contrived story with the kind of deliberate calculation or adaptation as did O Henry. Coincidence figures largely in his stories, along with a surprise twist, or 'snapper' as O Henry called it.

Considerable sophistication in the technique of story telling had been achieved by writers like Flaubert, Guy De Maupassant, Chekhov, Proust, Joyce and Sherwood Anderson before Hemingway began to write. The innovations and general trends which these short story

¹ Frank O'Connor, *The Lonely Voice: A Study of the Short Story*, Cleveland World, 1963, pp 22 - 23

writers inspired were the tendency towards the dramatic rather than pictorial representation, and the movement inward to register thought and sensation of the characters. They banished the obtrusive and editorializing storyteller and replaced him with narrators whose visions and voices conveyed more subtly the characters' state of consciousness and posted the teller at a less easily measurable distance from the tale. Chekhov's technique of the 'zero ending' was exactly contrary to the traditional well-made endings of the nineteenth century stories. The 'zero ending' left the reader suspended among the apparently unconnected lines of character and action, consequently forcing him back upon his own resources of insight and imagination. Chekhov also effectively used brief passages of nature description to set or to counterpoint tone, mood, or psychological action.

In its dramatic quality Hemingway's short fiction suggests a comparison with that of Chekhov whose lessons he thoroughly absorbed, and then turned his own way. Joyce was another artist from whom Hemingway doubtlessly profited in his use of interior monologue and the limited omniscient narrator. Frank O'Connor persuasively argues that Hemingway's technique of repeating words and phrases in such a manner that they become incantatory was also imitative of Joyce. But Hemingway never explicitly accounted Joyce as one of his masters, despite his reverence for him as an artist, and characteristically so, because Hemingway was in his art, no slave to duplication and his quest for reality is noticeable in the realm of technique.

While endeavoring to write *Winesburg Ohio* (1919), Sherwood Anderson maintained that 'there were no plot short stories ever lived in any life I had known about.'² Perhaps the same is also true of Hemingway whose stories are mainly creative reports of the moments of

² Sherwood Anderson, *The Liberation of the Short Story*, in Arthur Voss, *The American Short Story*, University of Oklahoma Press, Norman, 1973, p. 183.

observation. He appears not to have invented the life he depicts but merely to act as the medium through which it passes. Some of the early stories are like simple fragments of observation created out of the author's own experiences.

Owing to Hemingway's commitment to an aesthetic discipline, his short fiction reveals a marked unity of structure and escapes getting disfigured by the crude mechanics of a formula story. He feels that the vision of the artist brings into an aesthetic harmony the tangled succession of events and ideas through which the characters are trying to find their way. He allows his stories a natural growth and lets them gather momentum without his own intervention. 'Sometimes the movement is so slow it does not seem to be moving. But there is always change and always movement.'³ This explains the organic pattern of his stories, which, while smoothly pacing forward, lead eventually to what can be called the dramatization of the moment. The very idea of a 'well' with which he compares a writer, focuses on his organic approach. 'The important thing is to have good water in the well and it is better to take a regular amount out than to pump the well dry and wait for it to refill.'⁴

Hemingway arrested his reader's attention by a skilful manipulation of the focus which was shifted to the end, forcing the reader to reflect on the ironic aspects of the story. Sometimes the shift is so slight that the real intention of the author might be misunderstood. He was extremely cautious in his employment of the 'wow' in the interests of the artistic structure of the story. Hemingway referred to the 'wow' in his non-fiction work *Death in the Afternoon* where he tells the Old Lady 'Ah, madame, it is years since I added the wow to the end

³ George Plimpton, *An Interview with Ernest Hemingway*, in Carlos Baker ed. *Hemingway and His Critics*, New York, Hill and Wang, 1961, p. 32

⁴ *Ibid* p. 25

of a story' ⁵ At her request, he adds a 'wow' to his story about two homosexual young men, but she finds it to be a very feeble 'wow' and Hemingway says 'Madame, the whole subject is feeble and too hearty a wow would overbalance it' ⁶ So it may appear to be quite a feeble 'wow' sometimes, but it is the writer's self-conscious constraint not to disturb the delicate balance of the story which is sometimes no more than mere observation of a particular dramatic moment.

Several critics have conceded Hemingway's stylistic debts to Kipling, Twain, Sherwood Anderson and Gertrude Stein, but Philip Young correctly maintains that 'Hemingway played a sedulous ape to so many writers old and new but always made the borrowings his own' ⁷ In fact, no real precedent for his stories can be found in American writing. Most of Hemingway's experiences were ideally suited to the development of his kind of fictional art. The themes to which he had recourse were not literary, but a part of the naive wonder and perplexity of an uninitiated individual in the modern world.

Hemingway's early training in journalism was an important factor in his development as a writer. It provided his short stories not only with their materials but also with a point of view and style which were to become a part of his method of self-exposition and his way of exploring and capturing the world of our time. As a war correspondent, he cohered and explored many things, including the distinctive European geography which remains the backdrop geography for the Hemingway hero. Most of the extracts in *By-Line* are not just hard news, but personal journalism — stories behind the news and insights into his own experiences of life. Therefore Hemingway's journalism cannot be ignored in a study of his fictional works though Hemingway himself insistently cut it off from his other works.

⁵ Ernest Hemingway, *Death in the Afternoon*. Scribner, 1932 p 172

⁶ *Ibid* p 174

⁷ Philip Young, *Ernest Hemingway: A Reconsideration* Pennsylvania State University Press, 1965, p 5

If you have made your living as a newspaperman, learning your trade, writing against deadlines, writing to make the stuff timely rather than permanent, no one has the right to dig this stuff up and use it against the stuff you have written to write the best you can⁸

But, we must use 'this stuff' to see how it got modified into 'the best' which he came to write. In an extract from a report in the *Toronto Star* in 1922 sent from Adrianople, Hemingway described the refugees thus

Twenty miles of carts drawn by cows, bullocks and muddy-flanked water buffalo, with exhausted, staggering men, women and children, blankets over their heads, walking blindly along in the rain beside their worldly goods. It is a silent process. Nobody even grunts. It is all they can do to keep moving. Their brilliant peasant costumes are soaked and dragged. A husband spreads a blanket over a woman in labour in one of the carts to keep off the driving rain. She is the only person making a sound. Her little daughter looks at her in horror and begins to cry. And the procession keeps moving.⁹

In his first collection of stories *In Our Time*, the epigraph or vignette which Hemingway placed before each story is an impersonal piece of prose, apparently unrelated to the following narrative. All these brief pieces are about some precise moments of war, violence or death and many of them are derived from Hemingway's experiences during his journalistic career. One such extract from the vignette in *In Our Time* is based on the same experience as quoted above.

⁸ Quoted in Jeffrey Meyers ed. *Hemingway: The Critical Heritage*. London, Boston and Henley. Routledge and Kegan Paul, 1982. p. 525

⁹ *Ibid* p. 526

Water buffalo and cattle were hauling carts through the mud. No end and no beginning. Just carts loaded with everything they owned. The old men and women soaked through, walked along keeping the cattle moving. The Maritza was running yellow almost up to the bridge. Women and kids were in the carts couched with mattresses, mirrors, sewing machines, bundles. There was a woman having a kid with a young girl holding a blanket over her and crying. Scared sick looking at it. It rained all through the evacuation.¹⁰

Thus, through slight, subtle and economical changes, Hemingway transforms journalism into something of a permanent value. Similarly, distinctive passages from his reports got transferred directly into the short stories and the novels.

Hemingway's first major collection of short stories appeared in the volume *In Our Time*, the essential cohesion of the stories resting overwhelmingly upon the way he directed the emerging overall consciousness of Nick Adams, the protagonist. Throughout these Nick stories, Hemingway manages to suggest a growth in Nick's awareness and an expansion of his feeling self, uncovering his life history. The early Nick Adams stories depict the protagonist's boyhood experiences in Michigan. From the very beginning, when as a young boy Nick witnessed both birth and death in the story *Indian Camp*, the idyllic world of his childhood got destroyed, and from then onwards he merely traded with one horror after another. Afterwards, when as a young man, Nick faces the brutalities of war, it becomes quite evident that it is the same world of violence which he had previously encountered in his boyhood days. In these war stories, the protagonist appears alienated, disillusioned and in a state of spiritual bankruptcy.

¹⁰ *The Short Stories of Hemingway*. New York. Charles Scribner's Sons. 1966. p 97

Recoiling from these memories of a sick and brutal world, Nick as a discharged soldier sought retreat in the Big Two-Hearted River. But in cutting the human bonds that tie one to his commitments in this world there is the danger of cutting into the very will to existence. And so the protagonist returns in a kind of flat despair, holding in abeyance the inevitable tension and dwelling in uneasy isolation amidst the routine of everyday life. Shaken though he is, he must somehow respond to his instincts even though there is no ethos left to guide and discipline his responses. Thus, in the last of the Nick Adams stories, when, in retrospect, Nick as a middle-aged father looks back to his childhood, it is not peace or protection which he remembers. It was a time when there was less call upon his endurance, when the threat was mainly to others and he was the observer of the stark brutalities of existence. All these experiences left a psychological impact on his personality and they became almost a standard pattern of observation and response for all the heroes of Hemingway's fiction.

David M Wyatt thinks that Nick Adams, through his advancing years, lives but does not develop. His initial trauma either predicts or preempts future experience. 'The recurrent limitations of this composite character is an inability to adapt. It is not by accident that Nick suffers wound after wound. Some inner compulsion leads him to put himself in the way of disaster.'¹¹ It is true that since his early years, Nick suffers wound after wound but not because of any inner compulsion as the above quoted critic holds. His wounds are usually the consequences of a malignant set of forces against which he finds himself powerless, and which condition his responses. Out of these accidents and wounds, Nick manages to salvage some of the meaning of life in this seemingly alien and meaningless world, and makes his adjustments

¹¹ David M Wyatt, *Hemingway's Uncanny Beginnings*, *The Georgia Review*, 31, Summer 1977, p. 480

accordingly His experiences do lead to his emotional development which remains shielded by stoic endurance and dignity of the self

Besides the Nick Adams stories, the other short stories are a record of that human era where the sheer strain of remaining human drove people crazy These are surveys of the utter disaster which brought humanity to ruin and laid the foundations for a period of unmitigated spiritual decay which became the symptom of the ills of our age It was a world that had shrunk and shrivelled after the terrible beating it took during the 1914 - 18 war In this 'wasteland', where there was no hope of redemption through rains, where rain itself became a symbol of destruction, Hemingway created through muted irony and realism that sense of despair and despondency in which all that is noble and good in human nature is devoured or laid waste by the brutalities and horrors of war In such a desperate world the Hemingway hero tries to carve out a private destiny, a sense of purpose

In nearly all the short stories, the focus is on character — the kind of character critics describe as the Hemingway-hero But the stories not featuring Nick as the protagonist, markedly differ in form and temper from the Nick Adams stories These stories are deprived of the ordering principle of a progression through time, however elliptically presented, and lack the organic and shaping focus of Nick's developing sensibility Although they may be treated as creative exercises in which Hemingway is trying to perfect a mode, a manner which finds greater scope for portrayal in his longer works

Hemingway's pre-occupation with the plight of the individual in a world over-shadowed with pain and violence marks him out as a writer whose concern is essentially moral, though his artistic method is one of implication rather than explication Therefore in his stories the real emphasis is not on the crude mechanical action taking place in a complete psychic vacuum, but on the psychological implications of

violence. We are always made aware that the violent action of his stories arises from the need of the alleviation of a prior and underlying psychic vacuity. His main interest in representing human life, has consistently been to set man against the background of his world to examine the human situation from various points of view.

The characters of Hemingway's stories reflect the consciousness of the depersonalized modern man of the totalitarian era. These characters were individuals who had resigned themselves from the general community because of emotional and spiritual disillusionment. In the story *Soldier's Home*, the war veteran Krebs found himself hopelessly alienated from the conventional, middle-class American town to which he returned. Living with a kind of flat despair from day to day, he dwelt in uneasy isolation in the midst of his family. Marked by the same strangely bloodless discord, without intensity or love, the characters of the stories like *Mr. and Mrs. Elliot*, *Cat in the Rain*, *Out of Season*, and *Hills Like White Elephants*, follow a drifting purposeless course. Each of these stories is concerned with an American couple characterized by sexual sterility and impotence, which concentrate attention on man in a state of alienation. In this strife-ridden post World War I period, Hemingway has also drawn instances of love that didn't last (*The End of Something*, *A Very Short Story*), and of sexual perversion (*A Simple Inquiry*, *A Sea Change*), and his observations set down briefly and objectively, give a well-informed view of human nature in a state of confusion.

Hemingway's world is ultimately a limited world of our time, a world at war, both literally and metaphorically. Physical pain here becomes the outward sign of a deeper set of inward psychic afflictions. The people of this world operate under conditions such as apprehension, emergency, unvoiced fears and pleasure seized in haste. The wounded Nick in *Now I Lay Me* and *A Way You'll Never Be* suffers

from insomnia and nightmares with virtually no available consolation. The same unmanly fears are shared by Mr. Frazer in the story *The Gambler*. The Nun and the Radio Jack Brennan in *Fifty Grand* confesses 'I got the insomnia,' and when asked what he thinks about when he does not sleep replies, 'What the hell don't I think about?'¹² Thinking therefore, disturbs the Hemingway protagonist to the extent of sleeplessness, and it appears that easeful sleep is available only when the character escapes his thoughts. Right from Nick Adams, the protagonists take refuge from their thoughts in the easy oblivion of drink, 'I know how I am and I prefer to get stinking.'¹³ Brennan and Frazer drink continuously to forget, the dying Harry in *The Snows of Kilimanjaro* has wasted his talents as writer by 'drinking so much that he blunted the edge of his perception.'¹⁴

'I want to try this new drink,' says the pregnant girl in *Hills Like White Elephants*, 'that's all we do, isn't it — look at things and try new drinks.'¹⁵ Alcohol thus, offers them temporary escape from cerebration, from thought. Some characters, however, resist their thoughts by avoiding the recognition of pain, threat or violence, by turning away from the actuality of experience even though the actuality inflicts itself upon them regardless. The young Nick, in a distressed state, unable to shape a response to the cynical violence threatening Ole Anderson in *The Killers* confesses

I can't stand to think about him waiting in that room and knowing he's going to get it. It's too damned awful.¹⁶

¹² Ernest Hemingway *The Complete Short Stories of Ernest Hemingway* Finca Vigia ed. Charles Scribner's Sons 1987 p. 234

¹³ *Ibid.* p. 309

¹⁴ *Ibid.* p. 45

¹⁵ *Ibid.* p. 212

¹⁶ *Ibid.* p. 222

And the advice he gets is for suppression of any involving reflection 'You'd better not think about it'¹⁷ For Manuel Garcia, the ageing bullfighter of *The Undeclared*, the active registration of thought was a threat 'His eyes noted things and his body performed the necessary measures without thought. If he thought about it he would be gone'¹⁸ During this instance of faltering athleticism, the only appropriate thing was to deliberately cast away his thoughts, the effect of which is subtly registered in the following sentences

The final stuff with the sword was all he worried over. He did not really worry. He did not even think about it. But standing there he had a heavy sense of apprehension.¹⁹

Thought, therefore, was an unwelcome associate to individual experience, one which always expanded the area of pained confusion and deepened the wounds — an attitude which remained with the Hemingway protagonist till the very end. Santiago in *The Old Man and the Sea* chides himself for thinking too much and often reminds himself of the task at hand.

In a world that had become unrepairably fragmented, the effectiveness of human community in meaningful action became increasingly suspect. It is the lone individual who occasionally redeemed himself in isolated action by a force of will that offered, at least, temporarily, some moral significance to his existing condition. Such individual characters attempt to impose some form upon the disorder of their lives, the technique of an artist like the bullfighter, the discipline of the soldier or even the code of the gangster which though apparently brutal and dehumanizing, has its own ethic. The dying Mexican in the

¹⁷ Ibid

¹⁸ Ibid p 201

¹⁹ Ibid p 197

story *The Gambler*, *The Nun and the Radio* refused to reveal the true culprit 'One can, with honor, denounce one's assailant'²⁰ The typical Hemingway characters like the old bullfighter of *The Undefeated*, or the pugilist of *Fifty Grand* are not given to emotional display or sensitive shrinking

But the inevitable sense of failure in Robert Penn Warren's words, 'the shadow of ruin behind the typical Hemingway situation'²¹ also points forward to the fact that the representative Hemingway character must face defeat or death. When these characters confront defeat they realize that the stance they take, the stoic endurance, the nobility of the struggle mean a kind of victory. The ideal Hemingway characters understand the need for acting gracefully under pressure and at the risk of defeat, either at the hands of society or nature. They are men dedicated both to the essential facts of immediate experience and to the task of meeting physical and moral exigencies with integrity and courage. They represent some notion of a code, some notion of honor that distinguishes them from the people at large. The effort to do so, however limited and imperfect, is a characteristically human effort and gives the tragic or pitiful human story a certain dignity. *The Old Man and the Sea* marks a culmination of this ongoing process in Hemingway's stories.

Wirt Williams has traced the tragic patterns in Hemingway's stories which he sees as diminishing with the passage of time. But he says that even if Hemingway withholds the tragic impact, he maintains the tragic attitude, which seems deeply rooted in his own existence. He thinks that catastrophe is the most important and most viable element in the author's structural scheme²²

²⁰ Ibid p 356

²¹ R P Warren, *Hemingway*, *Kenvon Review*, 9, Winter, 1941, p 1

²² Wirt Williams, *The Tragic Art of Ernest Hemingway*, Baton Rouge, Louisiana State University Press, 1981, p 90

Colin E Nicholson describes the Hemingway short story as evoking, in Ezra Pound's phrase, an experience of 'consciousness disjunct'²³

The typical setting of a Hemingway short story calls up enclosure, states of discontinuity and transitoriness. The typical denizens of these fleeting moments and impermanent places are those struggling with frustration or despair: figures variously shell-shocked, or hopeless and dying, the uncommunicative or the diminished and the desolate, and on occasions the resilient. Central to their experiences, across a range of circumstances and situations, are the recurring pressures of isolation and disconnectedness. A disabling sense of contingency conspires with a pervasive feeling of purposelessness to define an imagined moral order where in the most to be expected is a momentary stay against integration.²⁴

From the above views, it becomes fairly clear that in his short fiction Hemingway is generally seen as charting out a landscape of failed human possibility. It can also be noted that in his short stories, Hemingway, to a great extent, remains uninterested in the complexities of personality. Characterization, in its traditional sense, is irrelevant to the kind of concern he shows in his investigation of extremes of feeling and sensation against the background of violence, defeat and death. It is mainly because of the reticence and economy of his style that his characters come out in their essence, though we do not become strongly attached to them. J Kashkeen is of the opinion that most of all Hemingway is interested in people.²⁵ He makes but a sparing use of settings giving only as much as is necessary for action to develop. As a

²³ Ezra Pound, *Personae*, London, Faber and Faber, 1932, p 213

²⁴ Colin E Nicholson, *The Short Stories After In Our Time: A Profile*, in A. Robert Lee ed., *Ernest Hemingway: New Critical Essays*, London, Totowa, NJ: Vision, Barnes and Noble, 1983, p 216

²⁵ J Kashkeen, *Alive in the Midst of Death* in John K M McCaffery, p 123

rule his landscape has a psychological function to fulfill Hemingway's settings evoke a mood in the reader, which may stand in contrast, or may, sometimes, be analogous with the characters. His geographical descriptions and physical settings show the existence of subterranean currents of meaning and implication, which help understand the psychology of his characters. But to say that Hemingway's utmost interest is in people is a bit misleading. Although much has been said on 'Hemingway-heroes' and the 'code-hero' they are not always the true focus of the author's attention. Through his characters, Hemingway brings out his thematic concerns, his vision of life, and above all his distinctive style of narration. In the simple dialogues of his characters stand revealed the raw bruises of their soul. In the story *In Another Country*, the Major's talk with Nick reveals his utmost upset state, which, we later come to know, is because of his young wife's death.

"Are you married?"

"No, but I hope to be."

"The more of a fool you are", he said he seemed very angry.

"A man must not marry."

"Why must not a man marry?"

"He cannot marry. He cannot marry", he said

angrily "If he is to lose everything, he should not

place himself in a position to lose. He should find

things he cannot lose."²⁶

In the story *Hills Like White Elephants*, the dialogue of a couple, makes up for the bareness of the plot, and brings to light the complexity of their intentions and thoughts.

²⁶ *The Short Stories of Ernest Hemingway*, New York, Charles Scribner's Sons 1938 p 271

“Well”, the man said, “if you don’t want to you don’t have to I wouldn’t have you do it if you didn’t want to But I know its perfectly simple ”

“And you really want to ?”

“I think it’s the best thing to do But I don’t want you to do it if you don’t really want to ”

“And if I do it you’ll be happy and things will be like they were and you’ll love me ?”

“I love you now You know I love you ”

“I know But if I do it, then it will be nice again if I say things are like white elephants, and you’ll like it ?”

“I’ll love it I love it now but I just can’t think about it You know how I get when I worry ”

“If I do it you won’t ever worry ?”

“I won’t worry about that because it’s perfectly simple ”

“Then I’ll do it Because I don’t care about me ”²⁷

Similarly in *The Killers*, the passive acceptance of his fate, by Ole Anderson, an ex-prizefighter is brought out in his dialogue with Nick, which leaves Nick horrified

“George thought I better come and tell you about it ”

“There isn’t anything I can do about it,” Ole Anderson said

“I’ll tell you what they were like ”

“I don’t want to know what they were like,” Ole Anderson said He looked at the wall “Thanks for coming to tell me about it ”

“That’s all right ”

Nick looked at the big man lying on the bed

“Don’t you want me to go and see the police?”

“No,” Ole Anderson said, “That wouldn’t do any good ”

²⁷ Ibid p 275

“Isn’t there something I could do.”

“No There ain’t anything to do ”

“May be it was just a bluff ”

“No It ain’t just a bluff ”

“Couldn’t you get out of town?”

“No ” Ole Anderson said “I’m through with all that running around ”²⁸

Hemingway’s use of inhibited speech connects a range of characters in his stories which provides them with a contemporary stance. He accorded a similar speech pattern to writers as well as to jockeys and soldiers. With such techniques the apparently disconnected bits of experience were implicitly connected, thereby contributing to the pervasive overall landscape of feeling. The dying writer, Harry in *The Snows of Kilimanjaro*, has wasted his talents due to excessive drinking, and life appears futile and meaningless to him.

“Harry, what are you saying? You’re out of your head ”

“No I haven’t any head to go out of ”

“Don’t drink that,” she said “Darling, please don’t drink that. We have to do everything we can ”

“You do it,” he said “I’m tired ”²⁹

The same futility and meaninglessness of life is expressed by war veteran Krebs, in the story *Soldier’s Home*.

²⁸ *Ibid.* p 287

²⁹ *Ibid.* p 55

“Have you decided what you are going to do yet, Harold?” his mother said, taking off her glasses

“No,” said Krebs

“Don’t you think it’s about time?” His mother did not say this in a mean way She seemed worried

“I hadn’t thought about it,” Krebs said

“God has some work for everyone to do,” his mother said “There can be no idle hands in His kingdom ”

“I’m not in His kingdom ” Krebs said

“Don’t you love your mother, dear boy?”

“No,” Krebs said “I don’t love anybody ”³⁰

Similar feelings are also expressed by the older waiter in *A Clean, Well-Lighted Place*

“You have youth, confidence, and a job,” the older waiter said “You have everything ”

“And what do you lack?”

“Everything but work ”

“You have everything I have ”

“No I have never had confidence and I am not young ”

“Come on Stop talking nonsense and lock up ”³¹

Apart from Hemingway’s characteristic adherence to disciplined communication of emotion, he often blocks out direct authorial comment and exploits a number of smaller but effective narrative devices to convey his points of emphasis by irony and understatement One such

³⁰ Ibid pp 150 - 151

³¹ Ibid . p 382

device is the repetition of certain thematic sentences by the protagonists in some of his stories. For instance, repetition of the seemingly simplistic utterance, 'I want a cat,' by the American wife in *Cat in the Rain* unfolds much of her desperateness, futility of wish and sense of marital maladjustment. Similar are the repetitions of the American lover in *Hills Like White Elephants*, 'I don't want you to do it if you don't really want to.' These repetitious variants reveal the lover's slyly shifting attitudes — persuasive, objective, cajoling and cynical — all pushing the girl into accepting his rationale for her going in for an abortion, without giving a thought to her sentiments. Also Hemingway's method of deliberately played down tensions in the concluding sentences of his stories, with their ironic implications, transfixes and sharpens the dilemmas faced by his protagonists. Hence in *Hills Like White Elephants*, Jig's 'There's nothing wrong with me. I feel fine,'³² and the old waiter's fancy that 'it is probably only insomnia. Many must have it'³³ in *A Clean Well-Lighted Place*, convey flat intensities of despair, apparently seeming to resolve the hopeless irresolvable issues of their circumstances.

P G Rama Rao in his study of Hemingway's narrative technique has brought out in detail Hemingway's dynamics of narration both in his stories and his novels. According to him Hemingway attaches considerable importance to the climactic focus. As the effect of the short story is generally felt at the end, the narrative focus at the climax is of great significance in this connection.³⁴ In his early stories, Hemingway does not face many narrative problems probably because of his limited range, but as his canvas widens, the necessitating changes in technique multiply. In the early stories there is no complexity of

³² Ibid p 278

³³ Ibid . p 383

³⁴ P G Rama Rao, *Ernest Hemingway: A Study in Narrative Technique*, New Delhi: S Chand and Company Ltd 1980. p 121

structure but a rigid adherence to one point of view, with only slight variations where necessary. The author moved on the traditional track and invariably used third person narrative. By consigning his narrator primarily to the role of a reporter, Hemingway effects the illusion of treating human drama objectively. In the later stories, he employed the narrative technique with greater innovation and for definite ends, which he shifted and adjusted not only from story to story, but within individual tales. The two stories derived directly from the author's African safari, *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber* clearly show his later day complexity of technique. In *The Snows of Kilimanjaro*, Hemingway adopts the third -person oblique point of view and the story is dramatized for the most part with Harry's consciousness serving throughout as a reflector. The general structure progresses through an alternation of flashbacks of memory and desire with the present, actual, banal experiences— the two balancing each other. As it is Harry's consciousness in the story with which the reader is concerned, the subjective level, where he recalls, feels, desires and dreams becomes more important than the present objective level. The story shows a perfectly integrated narrative technique in creating a complex fictional pattern.

The story *The Short Happy Life of Francis Macomber* is told from the third-person omniscient point of view. The narrator of this story is one of the several consciousness that the reader enters, as he shifts sometimes into Macomber's mind, sometimes into Wilson's and even into the lion's mind. This method of narration involving frequent minor shifts in the point of view is rather unusual for Hemingway. There is also a flashback which presents the background story of Macomber's humiliation and his emotional problems during that time. The inevitability with which the narrative is unfolded brings out the true dramatic sense in Hemingway.

Hemingway is not a wholly symbolic writer. In spite of his insistence upon objective method and realistic tone, he, nevertheless depends strongly upon a background of associations and symbols for the depth and atmosphere of his stories. Even his natural settings contribute to the story's significance, when consciously or otherwise, he endows them with specific emotional values. Symbolism has been important to Hemingway in awakening reverberations beyond his compact style, but he has employed it with a characteristic restraint. After Malcolm Cowley suggested in 1944 that he should not be grouped among the realists but 'with Poe and Hawthorne and Melville the haunted and nocturnal writers, the men who dealt in images that were symbols of an inner world,'³⁵ there have been a number of studies of Hemingway as a symbolist. But as suggested by E M Halliday, Hemingway uses certain techniques of symbolism and that also in a very limited and controlled way which has consequently led to distortions of his meaning and misappreciation of his narrative art.³⁶ The critic refers to the 'two proximate occasions' when the sleeping bag in *For Whom the Bell Tolls* is taken as an 'obvious' symbol of the womb, and a ketchup bottle in *The Killers* patently symbolizing blood.³⁷ Such readings tend to divert the reader's attention from the basic concerns of the author. Furthermore, these symbolic interpretations do not add much to the meaning of the text.

In the light of the above discussion, it would be unfair to say for a first-rate writer like Hemingway that his success owes exclusively to any one predominant narrative artifice. Any single pattern cannot be forced on his art. He cautiously took into account all the factors that make a work of fiction great. To probe only one vein of his work is to

³⁵ Introduction to *The Portable Hemingway*, New York, Viking, 1944, p vii

³⁶ E M Halliday, *Hemingway's Ambiguity: Symbolism and Irony*, in Robert P Weeks (ed), *Hemingway: A Collection of Critical Essays*, 1962, p 55

³⁷ *Ibid* p 55

miss his true aim which is to present the world of our time as it really is. All the fictional elements work in close harmony to achieve this end.

After the publication of Hemingway's three major volumes of short stories, the only omnibus collection of these stories, during his lifetime was *The First Forty-nine Stories* published in 1938 along with a play *The Fifth Column*. In this volume Hemingway claimed that the stories followed the order in the earlier collections which as he said 'was always carefully worked out,'³⁸ even the diligent arrangements of the three previous volumes are obscured in the table of contents in *The First Forty-nine Stories*. However, the claim is misleading, as in the preface Hemingway wrote that the first four stories were the 'last ones I have written.' But they were neither written nor published in the sequence of *The First 49*. Paul Smith objects to Hemingway's chronology of the stories in this collection³⁹ which he suggests would have been more original and informative had it followed the proposal by Maxwell Perkins to publish the stories in 'the chronological order in which the stories first appeared, whether in magazine or book form.'⁴⁰

In his preface to *The First Forty-nine Stories*, Hemingway wrote that he would like to live long enough to write twenty-five more stories and that he knew some pretty good ones. Although that was a fertile period of his writing career and a number of stories based on his experiences in Spain were appearing in magazines, unfortunately it was too late for them to be included in *The First 49* collection. In 1939 Hemingway thought of publication of another volume of short stories which would take its place beside the three earlier collections as till then he had completed five stories: *The Denunciation*, *The Butterfly*

³⁸ Ernest Hemingway, *Selected Letters*, p. 470

³⁹ Paul Smith, *The Chronology of the First Forty-nine Stories*, *Hemingway Review*, Vol. 11, No. 1, Fall 1991, p. 4

⁴⁰ Andre Hanneman, *Ernest Hemingway: A Comprehensive Bibliography*, Princeton University Press, 1967, p. 47 - 48

and the Tank, Night Before Battle, Nobody Ever Dies, and *Landscape with Figures*. A sixth story *Under the Ridge* was to appear shortly in *Cosmopolitan*. But Hemingway's plans for this new collection were not fulfilled as all his other writing projects were laid aside when he started working on his novel *For Whom the Bell Tolls*, set in the background of the Spanish Civil War. It has also been pointed out that whatever writing he did during that period might possibly have found its way into the novel.

In *Green Hills of Africa*, Hemingway declared that a writer who had experienced war had an advantage over other writers. He also thought civil war to be the 'best' type of war, 'the most complete'.⁴¹ From the beginning of his career, Hemingway found the short story as the first appropriate medium for recording his experiences in World War I. These World War I experiences were not put in a novel until several years afterwards. But the Spanish conflict propelled the author into the immediate use of the material, both in the stories and the novel. The Spanish Civil war stories bear little resemblance to the World War I stories. The prose of the Spanish short stories is not as suggestive as that of his more imagistic stories of World War I. The writing of the earlier war stories absorbed all of Hemingway's creative effort, but among the Spanish war writings, his hardest concentration went into the making of the novel.

The first of the Spanish stories to be written was *Old Man at the Bridge*, which was first cabled as a dispatch from Barcelona in 1938. It was also the last story to be collected in the author's lifetime, and appeared as one of the very first stories in the volume *The First Forty-nine Stories*. The story is a first person narration where the narrator speaks to an old man sitting at the side of a bridge. The old man is too tired to cross and the best efforts of the narrator to help out are of no

⁴¹ Ernest Hemingway, *The Green Hills of Africa*, p. 71

avail. He had been taking care of the animals but due to the Fascist's attack, had to give up his duty, sinking into unresolvable lassitude. The narrator looks to the overcast skies, thinking that the old man's cats 'know how to look after themselves,' and then predicting that 'that was all the good luck the old man would ever have,'⁴² he leaves. The story is short like the vignettes of *In Our Time* and apparently slight, but it affects the reader through symbol and suggestion, also recalling Hemingway's ability to capture basic human emotions while describing war.

All the Spanish stories except *Nobody Ever Dies* are told in the first person. The narrator of these stories has been identified as Edwin Henry. Like Nick Adams, he is an American writer, filming the conflict in Spain and showing us the several faces of war. But Hemingway's depiction of Henry is very different from the cumulative effect of the many stories through which he created Nick Adams. Nick's unawareness and inability to handle adverse circumstances was what made his personality more interesting. We are never invited to view Henry in that light as we see him as a man experienced in his art and mature and realistic in his attitude. Although a good deal of the narrator's sensitivity to the human condition is suggested in *The Old Man at the Bridge*, it fails to move as deeply as the more suggestive Nick Adams stories do.

Excepting the starkness of *The Old Man at the Bridge*, all the other Spanish stories are very crowded. The usual setting of these stories is Chicote's bar which was 'one of the best bars in the world'⁴³ before the war. The action of the story *The Denunciation* takes place at Chicote's where Luis Delgado, a friend of Edwin Henry, now turned a Fascist, comes to recall old times. A Loyalist waiter reports him to the

⁴² Ernest Hemingway, *The Complete Short Stories*, The Finca Vigia Edition, 1987, p. 3

⁴³ *Ibid* p. 420

authorities. The story ends with the narrator, Henry calling Delgado's captor to request him to tell Delgado that Henry, not the waiter had betrayed him.

All we old clients of Chicote's had a feeling about the place. I did not wish him [Delgado] to be disillusioned or bitter about the waiters there before he died.⁴⁴

The Butterfly and the Tank is a story, which again took place at Chicote's where a young Spaniard was shot by Loyalist soldiers who mistook his joke of spraying people with perfume from his flit gun as real. In telling the story the narrator reveals his compassion as well as his understanding.

I took a sip of the gin and tonic water and looked out the sandbagged window and thought of the wife kneeling there and saying, 'Pedro Pedro, who has done this to thee, Pedro?' And I thought that the police would never be able to tell her that even if they had the name of the man who pulled the trigger.⁴⁵

Night Before Battle is the longest of the Spanish war stories based exclusively on talk — talk of an evening and night before battle and Chicote's serves as an ideal place to carry on the discourse.

In *Landscape with Figures*, Hemingway has shown the reader what an actual battle is like. The major dramatic impact of the story is brought about by a woman as one of the story's central characters.

⁴⁴ *Ibid* p 428

⁴⁵ *Ibid* p 420

Elizabeth is an American woman journalist and a close friend of the narrator who comes to view war and write about it 'So that's war That's what I've come here to see and write about'⁴⁶ It is through Elizabeth's emotional reaction to the 'landscape' that the author makes us aware of the difference between the narrator's experience based attitude towards war and her absolute inexperience:

The girl held the field glasses to her eyes Then she put them down
 "I can't see any more," she said The tears were running down her cheeks
 and her face was working I had never seen her cry before and we had seen
 many things you could cry about if you were going to cry In a war
 everybody of all ranks including generals cries at some time or another
 This is true, no matter what people tell you, but it is to be avoided, and is
 avoided, and I had not seen this girl doing it before
 "And that's an attack?"
 "That's an attack," I said "Now you've seen one"⁴⁷

The only Spanish war story not having Edwin Henry as its narrator and told in the third person is *Nobody Ever Dies*. Though not set in Spain, it has a male veteran protagonist who has just returned to Cuba after fighting in the Spanish war The secret police hunt him down, shoot him and capture his girlfriend Carlos Baker considers the story to be in Hemingway's 'worst vein of tough sentimentalism'⁴⁸ When viewed in contrast with the other Spanish stories, this story helps to broaden the perspectives which Edwin Henry, as a narrator, provides in the other stories Hemingway never before wrote a sequence of stories about a single character in first person But since the events of these stories point towards a concentrated short time, they seem more like

⁴⁶ Ibid p 595

⁴⁷ Ibid p 593

⁴⁸ Carlos Baker, *Hemingway*, Scribners, 1969, p 338

Hemingway's 'reportage' of his own experiences during the war, lacking the suggestive quality of the earlier World War I stories.

In the foreword to the posthumously collected volume, *The Complete Stories of Ernest Hemingway: The Finca Vigia Edition*, Hemingway's sons John, Patrick and Gregory declared that during the early years in Cuba, at the Finca Vigia farm, their father did not appear to write any fiction and added that another war would help spur him to new writing projects, including new efforts with the short story. The war which gave another opportunity to Hemingway to show his talent in writing about war again was World War II. But he was never able to equal the burst of concentration that seemed to come to him naturally in the previous war stories and he himself thought that writing short stories was the hardest thing for him to do now. He told Scribner that his World War II stories are 'a little shocking since they deal with irregular troops and combat and with people who actually kill other people'⁴⁹ The theme was not new to Hemingway but his attitude towards war had changed in the long run as did his writing method. He had viewed World War I in a detached and reserved way and his writing appropriately conveyed his sense of experimentation. But in describing World War II, he diverted greatly from his earlier method in giving a subjective view of everything, including the emotions concerned. In the story *Black Ass at the Crossroads*, the dying German attended by Claude, never takes his eyes off him, and Claude, in a sudden wave of sentiment, bends over and kisses the dying soldier on the forehead. The narrator moved by Claude's act comments 'I should have kissed him myself if I was any good. It was just one of those things that you omit to do and that stay with you'⁵⁰ Joseph M Flora in describing the extent of Hemingway's departure from his earlier style compares the story with

⁴⁹ Quoted in J M Flora, *Ernest Hemingway: A Study of the Short Fiction*, Twayne, 1989, p 103

⁵⁰ *The Complete Short Stories of Ernest Hemingway*, p 588

vignette 3 of *In Our Time*, as both deal with the theme of killing at close range. The critic points out at the fairly large cast of characters in the story, involved in a series of killings at the crossroads, the action of which is extended to several hours, and a lingering view of death is presented. In contrast the vignette of *In Our Time* makes use of a lean and sparse method in a brief report about a single outburst of killing four Germans on the spot, barely suggesting any emotional state.⁵¹

It is worth noting that the only World War II story to be published was *Black Ass at the Crossroads* which found its way in the Finca Vigia collection. Five of these World War II stories cited by Hemingway in his letter to Scribner were never published. Three of these stories had the following titles: *A Room on the Garden Side*, *The Monument* and *Indian Country and the White Army*, one of the stories remained untitled. The reason could be perhaps, that war was no longer a subject which concerned the author deeply as it is also evident from his novels of the later period.

It seems that Hemingway was more interested in dealing with relationships during the last stage of his writing career, the evidence of which is clearly found in the novels of this period. He had dealt with domestic life in some of his Nick Adams stories and was especially concerned with the relationship between father and son. Two stories of the last period reflect Hemingway's continued attraction towards the theme. In the story *I Guess Everything Reminds You of Something*, a boy plagiarizes a story as a means to win his father's approval. The father was impressed by his son's creative powers and says 'It's a very fine story. It reminds me of a story I read a long time ago,' to which his son replies 'I guess everything reminds you of something.'⁵² When the story was submitted at the school, it won a prize with the suggestion

⁵¹ J.M. Flora *Ernest Hemingway: A Study of the Short Fiction*, 1989, pp. 103-104

⁵² *The Complete Short Stories of Ernest Hemingway*, p. 597

from the teacher that his writer-father help teach his son even more on the art of writing Hemingway has skillfully portrayed the father's encouraging and helpful attitude in teaching his son, both writing and shooting Seven years later when the father discovered the boy's deception, it painfully reminded him of everything that has passed 'Now he knew that the boy had never been any good He had thought so often looking back on things. And it was sad to know that shooting did not mean a thing.'⁵³

The above story is based on a similar event in Hemingway's own life His son Gregory in *Papa: A Personal Memoir* (1976), recounts the same incident which took place in the above story, and was thankful that he was not around when his father discovered his deception But Gregory's account is presented from his own point of view, merely recalling the past incident and lacks the skilful depiction of the father's initial attitude along with the painful remembrance of the past by Hemingway in the fictional form.

Great News from the Mainland is a brief story which ironically brings to light the great despair felt by the father whose son is in a critical state in a hospital Though the father is repeatedly assured by the doctor of his son's improving condition and also by the talk he had with his son 'I'm fine Papa really fine Everything's fine really see you soon'⁵⁴, it is through the imagery of the tropical storms that have been blowing for days, causing damages that cannot be undone that Hemingway evokes the mood of despair and gloom which the father feels with regard to his son's condition Hemingway's image of storm in this story connects it with an earlier story *The End of Something* in which a similar storm establishes the turmoil in Nick's mind due to his break with Marjorie

⁵³ Ibid p 601

⁵⁴ Ibid p 604

The last stories to be published in Hemingway's lifetime were *A Man of the World* and *Get a Seeing-Eyed Dog* which appeared together in the *Atlantic Monthly* (1957) as *Two Tales of Darkness*. As suggested by the above title, both stories have protagonists who have lost their eyesight, yet the two are quite different from the thematic and structural viewpoint. *A Man of the World* is the story of Blindy who lost both his eyesight and his masculinity in a gruesome fight with Willie Sawyer. But the story does not so much dwell on the fight as it does on the stoic endurance and willpower of Blindy to withstand the adverse circumstances in contrast to Willie who also suffered greatly in the fight. 'You know that Willie Sawyer he'll never be a man of the world.'⁵⁵ Carlos Baker in contrast to Hemingway's title given to Blindy, dismisses him as 'a malodorous bum,'⁵⁶ but it is through Blindy that Hemingway is shown evocating and reaffirming his old stoical values and ideals.

In *Get a Seeing Eyed-Dog*, the newly blind writer Philips, in trying to remember his past along with his wife, has a sense of urgency in his remembering as if it might have some therapeutic effect on his disturbed mind. 'You're remembering well today,' she said. 'Don't do it too much.'⁵⁷ just like the carefully concentrating fishing trip did to Nick Adams in *Big Two Hearted River*. Perhaps with accurate remembering he is also trying to preserve his identity as a writer. Though he appears easeful and caring in his talk with his wife, he seems to be hiding some sinister aspect of his thought from her.

You could go to Paris and then to London and you'd see people and could have some fun and then you'd come back and it would have to be spring by then and you could tell me all about everything. If you go away and

⁵⁵ Ibid p 495

⁵⁶ Carlos Baker, *Ernest Hemingway: A Life Story*, Scribner, 1969 p 535

⁵⁷ *The Complete Short Stories of Ernest Hemingway* p 487

have some fun then I have a good conscience Then for the first time in my life with a good conscience I sleep automatically you know I want you to have fun I don't want you just to be a seeing-eyed dog⁵⁸

It is this very 'Plan' of Philips which seems to carry an option for suicide The wife is reluctant to leave him alone because, perhaps, she has also guessed his suicidal intent The idea of death is never far away from this story as rains of death are pouring down and perhaps like Catherine in *A Farewell to Arms* Philips also sees himself dead in it

Several critics have viewed the story from a biographical point of view, regarding it as very 'personal', since after writing this last story, Hemingway had himself committed suicide But J M Flora points out that the story should not be read as autobiography but be viewed in its 'relationship to many of Hemingway's already published stories that he gently recalls'⁵⁹ These many allusions to previous works free the story from Baker's label of 'sentimental' attached to it

As a writer, Hemingway always found the short story as the most suitable form to express himself In the beginning of his career the short story proved for him the most natural and expressive medium, whereas the novel emerged as the unfulfilled challenge to be met In the last period of his life the short story appeared to him as the more demanding form But it is reassuring to find Hemingway's continued interest in the genre in which he greatly excelled Most of Hemingway's stories are perfectly finished works of art But complete as his stories are even when taken separately, their full meaning and depth are realized only when we study them in relation to the rest of his work and assign them a place in the graph of his artistic evolution In his

⁵⁸ Ibid p 490

⁵⁹ J M Flora, *Ernest Hemingway: A Study of the Short Fiction* p 114

presentation of human experience Hemingway stands out as an artist whose view of the last things in life is achieved through the perspective of the first

CHAPTER — 3

**HEMINGWAY'S NOVELS: TAKING ON
FROM THE SHORT STORIES**

In Hemingway's time, short story probably produced more sound craftsmanship than any other genre and Hemingway was among the most conscientious of its practitioners. His early fictional efforts, came out in his first published collection of stories *In Our Time*. He made his intention in this volume clear by the following explanation

Finished the book of 14 stories with a chapter of *In Our Time* between each story — that is the way they were meant to go — to give the picture of the whole between examining it in detail¹

A loose pattern of arrangement can be discerned in the alternation of the interchapters with various phases of growth in the life of Nick Adams thus giving a thematic unity to the book. D H Lawrence describes the book as 'a fragmentary novel.'² But it cannot be treated as a novel since its stories are independent units with a thread of continuity running through most of them and the effect produced is much more diffused than in a novel.

The publication of *In Our Time* gave Hemingway self confidence to begin writing longer works though he still did not consider the novel to be his natural mode of expression. He carried the style and attitudes of his stories into his novels, using the same experiences in wielding plot, handling the themes and delineating the emotional state of his characters. Professor Baker's assertion correctly brings out the basic structural design in all his works

He once wrote to me that his books were all of one piece, despite the 'Calendarial divisions' I think that this is so. He trained himself carefully to see the form intrinsic to events, and the form was part of the substance.

¹ Quoted by Edmund Wilson. *Emergence of Ernest Hemingway, Hemingway and His Critics* p 60

² D H Lawrence. *In Our Time A Review* in R P Weeks ed *Hemingway A Collection of Critical Essays*. Prentice Hall Inc. Englewood Cliffs. N.J. 1962 p 93

The separate perceptions, each closely scrutinized for itself, were like individual stones in the larger mosaic³

However, Hemingway's novels are not expansions or collections of his stories and are thus intrinsically different from them

To begin with, Hemingway made his mark as a war novelist. His own experiences during the first world war provided many details for his stories and later for the novels. In the early stories and novels he was able to realize all he knew in terms of his first education at war. His first novel, *The Sun Also Rises* does not deal directly with war but its after-effects in the epoch that followed. Hemingway had earlier dealt with the same theme in his short story *Soldier's Home* in which Krebs, the protagonist appears frustrated and disillusioned after his experience of war. But while the story portrayed the disillusioned state of a single character, the novel gives us a most convincing, eloquent and accurate portrait of the general disillusionment of the 'lost generation'. This subject of frustration and restlessness of the lost generation is juxtaposed to the stability of the abiding earth as adumbrated in the epigraph of the novel

One generation passeth away, and another generation cometh, but the earth abideth forever. The sun also ariseth, and the sun goeth down, and hasteth to the place where he arose. All the rivers run into the sea, yet the sea is not full, unto the place from whence the rivers come, thither they return again.⁴

The generation portrayed in the novel is like any other generation except that it is a post-war one inheriting the wounds left by the war

³ Quoted in D R Sharma, *Vision and Design in Hemingway*, *Literary Criterion*, p 50

⁴ Ernest Hemingway, *The Sun Also Rises*, New York, Charles Scribner's Sons, 1926

In *The Sun Also Rises*, Hemingway used the device of a first person narrator, the wounded hero whom we first come across in the short stories as Nick Adams. In this novel the hero is Jake Barnes who has been emasculated by a wound in the war. Due to this disaster, he is cut off from normal life and is trying hard to find his identity in a similarly impotent society. Jake Barnes' following conversation with Georgette shows his consciousness of his case not being an isolated one.

“What’s the matter with you? You sick?”

“Yes”

“Everybody’s sick. I’m sick too.”⁵

At the beginning of the novel, the bars, the drunkenness, the small talk, the promiscuity and rootlessness of the characters speak of the sad effect of the war on a generation and create the atmosphere for the kind of action or inaction which appears to be an inevitable corollary of the backdrop. These post-war attitudes subtly project the feelings of the characters carrying it beyond the private convictions into the sphere of universal connotation. The plot of the novel pivots around Jake Barnes whose hopeless love for Brett, a nymphomaniac, who also loves him but has to find satisfaction in other men's arms due to her insatiable sexual urge, forms the central ironic theme of the novel. In spite of his occasional frustration (‘I was thinking about Brett. Then all of a sudden I started to cry. Then after a while it was better. And then I went to sleep’)⁶, Jake does not complain about his present situation and takes his suffering as a bit of ‘rotten luck’. He seems to suffer from an undeserved and yet unpreventable misfortune but he knows that he has to find means to live with it.

⁵ Ibid. pp 15-16

⁶ Ibid. p 31

Perhaps if you went along you did learn something I did not care what it was all about All I wanted to know was how to live in it Maybe if you found out how to live, you learned from that what it was all about ⁷

And Jake successfully does live 'with it' throughout the whole novel For him the whole of his life had become all but untenable It appears to be a one man fight with no sign of any reinforcements to extricate him from his position

Being the protagonist of the novel, Jake Barnes forms the centre of both the themes, the experience of a frustrated generation and the earth abiding forever From the beginning he is at the heart of it all He stands out distinctly among the expatriate crowd in Paris where even the lightest and most casual conversation seems quite inevitably to project the wounded spirit of the group of pleasure-seekers

"Don't you like Paris?"

"No "

"Why don't you go somewhere else ?"

"Isn't anywhere else "

"You're happy, all right "

"Happy, hell!"⁸

In the Burguete episode where the theme is the abiding earth, and then in the final Pamplona 'fiesta', Jake is unmistakably the core figure

In the Burguete episode of *The Sun Also Rises* the carefully described fishing parallels the fishing trip in the short story *Big Two*

Ibid p 148

⁸ Ibid p 15

Hearted River In both these trips Hemingway's description of the surroundings is at places, strikingly similar

It was a beach wood and the trees were very old Their roots bulked above the ground and the branches were twisted We walked on the road between the thick trunks of the old beeches and the sunlight came through the leaves in light patches on the grass The trees were big, and the foliage was thick but it was not gloomy There was no undergrowth, only the smooth grass, very green and fresh, and the big grey trees well spaced as though it were a park ⁹

The above passage recalls the description of the spot which Nick Adams chose for his camping site in the above mentioned short story

There was no underbrush in the island of pine trees The trunks of the trees went straight up or slanted toward each other The trunks were straight and brown without branches The branches were high above Some interlocked to make a solid shadow on the brown forest floor Around the grove of trees was a bare space It was brown and soft underfoot as Nick walked on it Sharp at the edge of this extension of the forest floor commenced the sweet fern ¹⁰

The fishing seems to serve as a kind of private ritual to exorcise the effect of the extreme experiences of war to both Nick and Jake Barnes But Jake has already developed the capacity of self-control which Nick in his fishing trip seems to be lacking It can also be inferred that probably a long time has elapsed between Jake's fishing trip and his experience of war whereas Nick deliberately takes the trip

⁹ *Ibid* . p 117

¹⁰ Ernest Hemingway, *The Short Stories*, New York, Charles Scribner's Sons, 1938, p 213

just after the war to be provided with the solace that 'there were plenty of days coming when he could fish the swamp 'The fact is evident from their respective behaviour on the trip

While I had him on, several trout had jumped at the falls. As soon as I baited up and dropped in again I hooked another and brought him in the same way. In a little while I had six. They were all about the same size. I laid them out, side by side, all their heads pointing the same way, and looked at them. They were beautifully coloured and firm and hard from the cold water. I took the trout ashore, washed them in the cold, smoothly heavy water above the dam, and then picked some ferns and packed them all in the bag, three trout on a layer of ferns, then another layer of ferns, then three more trout, and then covered them with ferns. They looked nice in the ferns, and now the bag was bulky, and I put it in the shade of the tree¹¹

Jake in an easeful manner had fished the trouts and laid them carefully to be taken back. Nick on the other hand exhibits a strained and hesitant manner while fishing and is satisfied with the two trouts he had caught

Nick fought him against the current, letting him thump in the water against the spring of the rod. He shifted the rod to his left hand, worked the trout upstream, holding his weight, fighting on the rod, and then let him down into the net. He lifted him clear of the water, unhooked him and slid him into the sack. He did not care about getting many trout. The stream went back in under the leaves. There were always trout in a place like that. Nick did not care about fishing that hole¹²

¹¹ *The Sun Also Rises*, pp 119 - 120

¹² *The Short Stories of Ernest Hemingway*, p 228

Beongcheon Yu suggests that Jake's fishing interlude at Burguete, on the way to Pamplona points forward to the preparatory rite before the actual bullfighting ritual¹³ The main action, which forms the later half of the novel, takes place in Pamplona where the bullfighting forms the central attraction of the fiesta The festival goes on for about a week where Brett's passion for Pedro Romero, the young bullfighter carries forward the action of the plot Earlier in the vignettes and in the short story *The Undeclared*, Hemingway had dealt with the theme of bullfighting

The bull charged and Villalta charged and just for a moment they became one Villalta became one with the bull and then it was over Villalta standing straight and the red hilt of the sword sticking out dully between the bull's shoulders Villalta, his hand up at the crowd and the bull roaring blood, looking straight at Villalta and his legs caving¹⁴

This communion theme as exemplified in the above passage acquired greater maturity with Romero's 'aficion' for the sport and his perfect handling of it The description of the moment when the bullfighter became one with the bull, united for a single instant by death, exactly parallels the description in the above quoted extract from the vignette

The bull charged and Romero waited for the charge, the muleta held low, sighting along the blade, his feet firm Then without taking a step forward, he became one with the bull, the sword was in high between the shoulders, the bull had followed the low-swung flannel, that disappeared as Romero lurched clear to the left, and it was over The bull tried to go forward, his

¹³ Beongcheon Yu, *The Still Centre of Hemingway's World* in Ernest Hemingway: Five Decades of Criticism, Michigan, Michigan State University Press, 1974 p 110

¹⁴ *The Short Stories of Ernest Hemingway*, p 181

legs commenced to settle, he swung from side to side, hesitated, then went down on his knees ¹⁵

Pedro Romero has been regarded by many critics to be a perfect example of Hemingway's 'code-hero' Just as the lost-generation stands in contrast with the abiding earth, Romero's code distinguishes him sharply from Robert Cohn, who has been harshly criticized for his romantic attitude and thoughts Mark Spilka's explanation of Cohn's romanticism shows not only his contrast to Pedro Romero or Jake Barnes but to the whole present generation

Cohn's romanticism explains his key position in the parable He is the last chivalric hero, the last defender of an outworn faith, and his function is to illustrate its present folly — to show us, through the absurdity of his behaviour, that romantic love is dead, that one of the great guiding codes of the past no longer operates ¹⁶

Melvin Backman in his essay entitled *The Matador and the Crucified* treats the act of bullfighting as synonymous with the sexual act According to him, 'both are experiences of controlled violence that demand a tight holding of self until the last moment, then the yielding, merging and flooding ecstasy that leads to the climax, the final thrusting' ¹⁷ But Hemingway's intention does not seem to equate the uniting of the bullfighter and the bull with the sexual act He himself objected to Waldo Frank's interpretation of the bullfight as 'a searching symbol for the sexual act' ¹⁸ Carlos Baker also insists that the uniting of

¹⁵ *The Sun Also Rises*, p 220

¹⁶ Mark Spilka, *Hemingway and The Death of Love in The Sun Also Rises*, in Carlos Baker ed *Hemingway and His Critics*, 1961, p 89

¹⁷ *The Matador and the Crucified*, Carlos Baker ed, *Hemingway and His Critics*, p 249

¹⁸ *Virgin Spain Scenes From the Spiritual Drama of a Great People*, New York, Boni and Liveright, 1926, p 235

the two figures should not be confused with the sexual act Hemingway's description reveals his devotion to present the truth as it is and also the emotional and spiritual intensity of the fight As Hemingway himself said in *Death in the Afternoon* that the effect produced can be 'as profound as any religious ecstasy'¹⁹

As already evident from his volume of short stories *In Our Time*, Hemingway's characteristic method of depicting emotion was objective and ironic based on understatement In his first novel Hemingway strives hard to achieve the same effect of maximum objectification of emotional states, but the result is not as successful as in the stories Sometimes the narrator tries to explain to the reader certain things 'Aficion means passion An aficionado is one who is passionate about bullfights'²⁰ Never did Hemingway in the stories resort to such explanations

Malcolm Cowley thinks that there are certain details in the novel that do not seem essential like the descriptions of street by street wanderings of Jake²¹ Thinking along the same lines J P Tripathi also opines that certain details like the drinking bouts in Paris and Pamplona could be curtailed as these descriptions detract from the unity of plot²² But as the main theme of the novel deals with the aimlessness and futility of the post-war generation where the characters are submerged in fruitless wanderings and reckless drinking, these detailed descriptions add to the strength of the theme rather than detract from the unity of plot In no way does the novel show that Hemingway proved himself a

¹⁹ *Death in the Afternoon*, p 206

²⁰ *Ibid.*, p 131

²¹ M Cowley ed *Ernest Hemingway Three Novels*, Introduction to *The Sun Also Rises*, p xxvii

²² J P Tripathi, *Ernest Hemingway A Study in His Evolution*, Prakash Book Depot, Bareilly, 1990

failure in writing longer works after his early success in writing short stories

In all of Hemingway's fiction in the 1920s, the war served as dominant background. Before the publication of *A Farewell to Arms* in 1929, Hemingway had already given the war a sharply definitive and effective treatment. In the brief vignettes which served as a thematic commentary upon the stories of *In Our Time*, in some of the Nick Adams stories and even in the novel *The Sun Also Rises*, an eloquent portrayal of the war as both fact and effect had been made. *A Farewell to Arms*, thus, gives a continuous and unified account of what Hemingway had sporadically done in the earlier works. But he did not merely exploit the war theme in this novel. He worked wholeheartedly in order to bring out from his own experience a masterpiece which like his short fiction ensured him a firm reputation and financial security.

Hemingway's second novel *A Farewell to Arms* seems to have developed directly from two incidents in the stories of *In Our Time*. Its central theme arises out of the situation in *A Very Short Story* in which a war-time affair between a soldier and a Red Cross nurse is dealt with. The story itself was based on Hemingway's own experiences in Italy when he was having an affair with Agnes Von Kurowsky, an American Red Cross nurse. 'What happened between the Red Cross nurse and me is pretty much as I wrote it in *A Very Short Story*'²³ Later, when the same theme was taken up by him for his novel, the same nurse served as a model for Catherine. 'The Red Cross nurse was most of Catherine, plus some things that were of no woman I had ever known'²⁴ Both the affairs in the story and the novel are shortlived. But whereas in the story the protagonist is forsaken by Luz who breaks off her engagement

²³ A. E. Hotchner, *Papa Hemingway*, p. 104

²⁴ *Ibid*

in a letter, in the novel Catherine dies in childbirth at the end. In both the cases the protagonist has to bid farewell to his beloved.

For the theme of 'separate peace' in *A Farewell to Arms*, Chapter VI of *In Our Time* serves as a prototype. In this chapter Nick, wounded in the spine, sits against the wall of the church and admits to his friend Rinaldi: 'Senta, Rinaldi, senta. You and me, we've made a separate peace. We're not patriots.'²⁵ The relevant background for this pledge is provided by the machine-gun fire in the street, the damaged house, and the dead soldiers lying in the street. The same situation arises for Frederic Henry when he bids his farewell to the army and makes his 'separate peace'. Although in the novel, a character named Rinaldi is shown to be Henry's friend, it is with Catherine that Henry makes his separate peace.

In one of his Spanish Civil War stories, Hemingway again takes up the theme of separate peace, though it is slight in comparison to the above mentioned parallel. In the story *Under the Ridge*, a French soldier just quietly tries to walk out of the seemingly senseless war to make his own separate peace but he is spotted by the Russians and shot for deserting the army.

I watched him walking alone down out of the war. He walked over the edge of the ridge and out of sight. I understood how a man might suddenly, seeing clearly the stupidity of dying in an unsuccessful attack, or suddenly seeing it clearly, as you can see clearly and justly before you die, seeing its hopelessness, seeing its idiocy, seeing how it really was, simply get back and walk away from it as the Frenchman had done. He could walk out of it not from cowardice, but simply from knowing too clearly,

²⁵ *The Short Stories of Hemingway*, p. 139

knowing suddenly that he had to leave it, knowing there was no other thing to do²⁶

As clear from the above passage, Hemingway, in the story makes the narrator describe in detail the cause of the soldier in deserting the army. In the previous stories he never explicitly stated the cause which led to the protagonist's separate peace. Critics like Brian Way considered Henry to be an 'authentic anti-hero' for 'when he deserts, he tries to justify his conduct at first as the making of "a separate peace", but he soon comes to see it himself as an act of truancy — an evasion of the historical realities of the time'²⁷ But Henry's act of desertion can be better understood on the basis of the explanation given by the narrator in *Under the Ridge*, which led the Frenchman to take a similar decision, and his being dubbed an anti-hero also becomes suspect when seen in the context of Hemingway's continued preoccupation with the notion of separate peace.

Another close resemblance can be traced between the last chapter of the novel and chapter VII of *In Our Time*. The desperate praying of a soldier whose trench is under heavy bombardment finds an echo in Henry's praying for Catherine's life.

Oh Jesus Christ get me out of here. Dear Jesus please get me out. Christ please please please Christ. If you'll only keep me from getting killed I'll do anything you say. I believe in you and I'll tell everyone in the world that you are the only one that matters. Please please dear Jesus²⁸

²⁶ *The Complete Short Stories of Ernest Hemingway*. Finca Vigia ed. Charles Scribner's Sons. 1987. pp 463,465

²⁷ Brian Way, *Hemingway the Intellectual: A Version of Modernism* in A Robert Lee, ed. *Ernest Hemingway, New Critical Essays*. Vision, Totowa N.J., Barnes & Noble 1983. p 165

²⁸ *The Short Stories of Ernest Hemingway*. p 143

The prayer of Henry runs much the same as that of the soldier quoted above

Oh, God, please don't let her die I'll do anything for you if you won't let her die Please, please, please, dear God, don't let her die Dear God, don't let her die Please, please, please don't let her die God please make her not die I'll do anything you say if you don't let her die You took the baby but don't let her die That was all right but don't let her die Please, please, dear God, don't let her die ²⁹

Thus it becomes quite evident that the basic structure of the novel draws upon some of the episodes of the stories in *In Our Time*. It is also significant to note that *A Very Short Story* representing the central episode of *A Farewell to Arms* is flanked on both sides by the two vignettes mentioned above dealing with war and destruction. Carlos Baker rightly points out that the opening chapter of the novel 'helps to establish the dominant mood (which is one of doom), plants a series of important images for future symbolic cultivation'.³⁰ The dominant mood of death and destruction is described by the marching troops, and the off hand casual information about the ravaging cholera 'At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army'.³¹ As observed by many critics, rains which are responsible for the death and destruction of these soldiers also forebode Catherine's approaching death, as she herself predicts. 'I'm afraid of the rain because sometimes I see me dead

²⁹ Ernest Hemingway *A Farewell to Arms*. New York. Charles Scribner's Sons. p 382

³⁰ Carlos Baker. *Hemingway: The Writer as Artist*. Princeton Univ. Press. Fourth Edition. 1972. p 94

³¹ *The Enduring Hemingway: An Anthology of a Lifetime in Literature*. ed Charles Scribner's Jr New York. Charles Scribner's Sons. 1974. p 142

in it,'³² and it is the same rains to which Henry returns after Catherine's death 'After a while I went out and left the hospital and walked back to the hotel in the rain '³³

When the different strands which go into the making of *A Farewell to Arms* are considered, a complex thematic pattern of war, love and death emerges. Interpreting the thematic structure of *A Farewell to Arms*, Philip Young says that in the novel the courses of the two themes of love and war 'run straight and exactly, though subtly parallel. By the end of Hemingway's novel the two stories are as one, in the point that life, both social and personal, is a struggle in which the Loser Takes Nothing, either '³⁴

On a closer examination it appears that the basis of the structure is actually a sharp contrast between the two themes. In the beginning, war is the more dominant of the two themes. When after suffering the worst in war and making his separate peace, Henry convalesces in the Milan hospital, love becomes the dominant note. He is seriously in love with Catherine and after recovery when he has to join war again, the two conflicting themes are again pitted against each other. Returning to war, the protagonist is thoroughly disillusioned, resulting in complete desertion in contrast to his love for Catherine which to him becomes a haven of joy and peace. He returns to the arms of his beloved after deserting the army and a perfect idyl of love is attained in Switzerland, away from the fears and horrors of war. The emotional tension associated with war-scenes alternating with the relief of the love scenes, shifts in its last stage to a void in which a tragic irony concludes the story as Catherine dies in childbirth and Henry has to bid farewell to his love also. Thus Henry's farewell amounts to both — what he hates most and then to what he loves most. P. G. Rama Rao is of the opinion that

³² Ibid p 232

³³ Ibid p 384

³⁴ Philip Young, *Ernest Hemingway*. 1952. pp 64 - 65

Henry stands for war and its different facets including desertion and escape from execution, while Catherine with her attitude of supreme surrender to love is the very personification of love³⁵ It is difficult to visualize Henry as an emblem of war as the critic does Similarly, to regard Catherine alone as the personification of love does not seem justified It is Catherine and Henry together, who stand for the perfect love depicted in the novel

Like the previous novel *The Sun Also Rises*, *A Farewell to Arms* is narrated in the first person by the protagonist himself There is a note of sadness in Henry's narration as he relives his painful memories In the delineation of emotions both bright and gloomy states have been juxtaposed The depiction of emotion in this novel has a certain inevitability encompassing the entire human existence, a quality which is not found to this degree in the short stories As in the stories, the circumstances in the novel leave the characters with no choice but the intensity and depth of love portrayed in *A Farewell to Arms* is nowhere to be found in the stories

In the decade following the publication of *A Farewell to Arms*, Hemingway did not seem to produce any significant work in fiction The author's interest in bullfighting and big game hunting however produced two of his famous non-fiction works and a couple of excellent short stories After the publication of his first two novels, Hemingway must have become acutely aware of the limitations of the first person narration and realized the advantages of the third person narration as *Death in the Afternoon* is narrated in the third-person The author himself admits

When I wrote the first two novels, I had not learned to write in the third person. The first person gives you great intimacy in attempting to give a

³⁵ P G Rama Rao, *Ernest Hemingway. A Study in Narrative Technique*, p 178

complete sense of experience to the reader. It is limited, however, and in the third-person the novelist can work in other people's heads and in other people's country. His range is greatly extended and so are his obligations. I prepared myself for writing in the third person by the discipline of writing *Death in the Afternoon*, the short stories and especially the long short stories of *The Short Happy Life of Francis Macomber* and *The Snows of Kilimanjaro*³⁶

Bullfighting was a subject which had attracted Hemingway right from the start of his writing career and *Death in the Afternoon* is his ultimate treatise on bullfighting. At the beginning of the book, Hemingway tells us that he went to Spain to watch the bullfights because that was the only place, after the war, where he could study violent death, a subject he most wanted to write about. He also came to believe that bullfighting was 'not a sport but a tragedy'³⁷. It was a tragedy in the realm of art where the artist is made aware of the precious brevity of life in the face of death. When Robert Cohn in *The Sun Also Rises* complains that his life is 'going so fast' and that he is 'not really living it,' Jake Barnes declares 'Nobody ever lives their life all the way up except bullfighters'³⁸.

Hemingway's dedicated bullfighters are 'aficionados' who face the facts of both life and death with full consciousness of the inter-relation of the two. The indomitable figure of Maera in *Death in the Afternoon* corresponds to Hemingway's typical code heroes who work out their own values and do not take count of the future, finding their way of life through action. But when compared with Pedro Romero in *The Sun Also Rises*, Maera falls short of the perfection which Romero's image as a master bullfighter represents. There is something impersonal about

³⁶ John Atkins, *The Art of Ernest Hemingway: His Work and Personality*, pp 72 - 73

³⁷ *Death in the Afternoon*, p 8.

³⁸ *The Sun Also Rises*, p.10

Romero As he stands in the ring, he is altogether inaccessible and unassailable with no thoughts of either his entanglement with Brett or his ugly fight with Cohn. He talks of his work as 'something altogether apart from himself'³⁹ It is a state of detachment well beyond mere devotion. *Death in the Afternoon* fails to recapture the perfect impersonal moment of the earlier novel.

Besides being what it has often been called a treatise on bullfighting, *Death in the Afternoon* is indispensable for a study of Hemingway's development as a writer of fiction. In this book Hemingway has made many theoretical comments regarding his method of writing among which two are very famous and oft quoted. 'Prose is architecture, not interior decoration, and the Baroque is over.'⁴⁰ 'If a writer of prose knows enough about what he is writing about he may omit things. The dignity of the movement of an ice-berg is due to only one-eighth of it being above water.'⁴¹

Ironically these theories have not much influenced Hemingway's prose in the very book in which they are postulated. Instead of the famous economy of prose, *Death in the Afternoon* has an unmistakably 'baroque' prose which the author himself once embarrassedly admitted as 'flowery'.⁴² Similarly the iceberg theory which seems to be the guiding principle of exposition in stories and the two previously published novels does not hold good for this non-fiction book.

Green Hills of Africa a non-fiction work in first-person narration relating to Hemingway's African safari, approaches fiction in its attempt to be realistic in the extreme. 'The writer', says the foreword, 'has attempted to write an absolutely true book to see whether the shape of a

³⁹ *The Sun Also Rises*, p 186

⁴⁰ *Death in the Afternoon* p 190

⁴¹ *Ibid.* p 192

⁴² Quoted in Brom Weber, *Ernest Hemingway's Genteel Bullfight: Articles on Hemingway*, Verticlc File, ASRC, Hyderabad

country and the pattern of a month's action can, if truly presented, compete with a work of the imagination'⁴³ Telling the truth was not new to Hemingway, though he always wove it carefully into a pattern of controlled invention. However the total absence of invention, and the reportorial nature of narration prevent this book from being taken as a novel. The book is important in the sense that it reflects Hemingway's awareness of new dimensions to be achieved in prose writing. Carlos Baker says that because of verisimilitude which is common to both fiction and non-fiction, and a reasonably tight architectural structure, *Green Hills of Africa* rises above the status of a mere 'noble experiment' and becomes in its own right a work of art.⁴⁴ Edmund Wilson is of the opinion that the material of *Green Hills of Africa* could have been handled quite successfully in short stories or as a background of one of Hemingway's novels. He further says that the sophisticated technique of the great fiction comes to look artificial when it is applied to a series of real happenings in this book.⁴⁵ Although critics like Grebstein have commended *Green Hills of Africa* for its sophisticated structural excellence and for Hemingway's craft in unifying the book,⁴⁶ it cannot fairly stand comparison with his novels.

During Hemingway's life in Key West where he lived in the 30's, his encounters with the sea became the source of inspiration for some of his best creative writing of that period. The two Harry Morgan stories *One Trip Across* and *The Trademan's Return* which draw from this period appeared as magazine stories in 1934 and 1936 respectively. After the publication of the second story Hemingway decided to incorporate them into a novel by adding a further episode of Morgan's adventure and binding the whole together with a contrasting subplot and

⁴³ Ernest Hemingway, *Green Hills of Africa* New York. Charles Scribners Sons, 1931

⁴⁴ Hemingway *The Writer as Artist*, Princeton University Press, 1973, p 167 (Fourth edition)

⁴⁵ In Jeffrey Meyers (ed), *Hemingway The Critical Heritage*, 1982

⁴⁶ Sheldon Norman Grebstein, *Hemingway's Craft*, p 39

other background material *To Have and Have Not* shows a crucial turning point in Hemingway's career who previously ignored writing about America in his major works. The theme of social consciousness and contemporary awareness attracted the writer's attention in the context of the American economic depression causing hardship to a large number of his countrymen. But in his attempt to assert a social sympathy which was an unfamiliar territory for him, Hemingway stumbled upon a subject which his artistic instinct could not follow. It was inevitable that Harry Morgan, contemptuous of human fellowship through his experience, should simultaneously crave for company, which he is able to voice only in the last moments of his life. Throughout the novel the author shows his consciousness of the contrast between the rich and the poor, presenting a vivid and faithful picture of the Haves and the Have-nots. The intrinsic value of the Morgan trilogy is aesthetically undermined by the story of Richard Gordon, a proletarian novelist, and other characters. Though financially a 'have-not' Harry Morgan's masculine virtues are thrown into bolder exposition through a contrast to the moral misfortunes of Richard Gordon. From the time the proud and independent Morgan is defrauded of his honest earnings by the unscrupulous capitalist Johnson, he is doomed to destruction. Gordon's doom is as much inevitable as Morgan's. He loses his self-respect when his wife leaves him for his failure as a husband.

Richard Gordon could hear the clock ticking and he felt as hollow as the room was quiet. After a while his wife said without looking at him 'I'm sorry it happened. But you see its over, don't you?'

'Yes, if that's the way it's been.'

'It hasn't been all like that, but for a long time it's been that way.'

'I'm sorry I slapped you.'

‘Oh, that’s nothing That hasn’t anything to do with it That was just a way to say good-bye ’

‘Good-bye,’ she said, and he saw her face he always loved so much, and he didn’t see the rest of her that he’d loved so much and thought he had pleased, but evidently hadn’t been any good to ⁴⁷

Gordon’s situation can be contrasted with that of Harry, the writer-protagonist in the story *The Snows of Kilimanjaro*, who too meets his unavoidable doom but stands on a much higher level, getting the love and affection of his wife In the novel, Gordon’s miserable failure in marriage serves as a foil to Morgan’s successful marriage Gordon is not prepared to face the consequences of love in the form of procreation, but Morgan and his wife are satisfied with their love and children

Besides Richard Gordon there are several other characters in the novel who are seen in relation with Harry Morgan and his family Like the Morgans, Jon Jacobson leads a contented life with his wife and children, while John Hollis, the film director and his wife Dorothy Hollis are spiritually bankrupt Thus, through contrasting the ‘haves’ and ‘have-nots’ on both economic and moral level, the character of the novel’s central figure is made more vivid and clear

As one of the ‘have-nots’ Harry Morgan must take desperate measures for survival both for himself and his family, he has to face life with courage and integrity Even after losing an arm and becoming a complete outlaw he appears firm in his resolve ‘But let me tell you, my kid’s ain’t going to dig sewers for the government for less money than will fee them I can’t dig now anyway I don’t know who made the laws but I know there ain’t no law that you got to go hungry ’ ‘And a man’s

⁴ *To Have and Have Not*. Jonathan Cape. Thirty Bedford Square. London. 1937. pp 188 - 189

still a man with one arm '48 In the last moments of his life, he makes his own discovery in a rather hard way and comes to a realization worth struggling for He tells the Coast-guard Captain, with great difficulty in his last dying words 'No matter how a man alone ain't got no bloody chance ' He shut his eyes It had taken him a long time to get it out and it had taken him all of his life to learn it '49

As in the theme, *To Have and Have Not* has an experimental aspect to its use of narrative as well While the whole of Part I of the novel is in first person narrative with Henry as the narrator, Part II is given in third person narrative with the writer as a universal observer In Part III Chapter I is related in first-person by Albert Tracy Chapter II of the same part is again in first person narrative, with Harry as the narrator The remaining chapters are however narrated in third person Through this variation in narrative technique many more facets of Morgan's tragedy are brought to the reader However E M Halliday does not consider this narrative experiment to be an advantage

In *To Have and Have Not*, the point of view flips back and forth so capriciously that the reader suffers from a kind of vertigo of the imagination which blurs the illusion And there is something disconcerting about meeting the hero first as the story-teller, and then having to readjust our conception of him in the light of his impression on an unknown 'omniscient narrator' 50

Whatever the view of the experimental technique in *To Have and Have Not*, it does not help to raise the novel above the other novels where the rounded perfection of the circular pattern was the distinguishing feature

⁴⁸ Ibid . pp 97 - 98

⁴⁹ Ibid . p 220

⁵⁰ Hemingway's Narrative Perspective *Modern American Fiction*, p 223

F J Hoffman thinks that '*To Have and Have Not* is not a failure of conception but a failure of style'⁵¹ But the two can not be treated in isolation. The novel had a flawed conception as it was given out as individual stories rather than as a full-fledged novel. Had the writer conceived it as a novel, the general execution of the action and the characters would have shaped differently. As already stated, the plot is made up with two stories, *One Trip Across* and *The Trademan's Return*. The last part of the novel is preposterously long. The various scenes are scattered with hardly any unity. It appears as if Hemingway did not revise the novel to give it proper shape as the Spanish Civil War had started and he had to leave in haste as a war correspondent. Keeping in view the success of his previously published novels, one is compelled to say that *To Have and Have Not* failed to come off as a novel.

When the Spanish Civil War broke out during the last week of July 1936, Hemingway was a staunch supporter of the Loyalists, helping their cause and covering the war from Madrid as a correspondent for the North American Newspaper Alliance. Out of his experiences in Spain during the war, he produced seven short stories in addition to his famous novel *For Whom the Bell Tolls*.

The epigraph of the novel, taken from John Donne, emphasizes the theme of oneness of mankind and is related to the chief concern of the novel.

No man is an island, intire of itself, every man is a peece of the Continent, a part of the maine, if a clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were, any man's death diminishes me, because I am

⁵¹ F J Hoffman, *The Modern Novel in America*, (Footnote) p 101

involved in Mankind, And, therefore, never send to know for whom the bell tolls, it tolls for thee ⁵²

The same theme also seems to stem from Harry Morgan's dying words in *To Have and Have Not* 'No matter how a man alone ain't got no bloody chance' Nevertheless, D S Savage feels that Hemingway has not succeeded in establishing the theme consistently

Hemingway's ostensibly profound realization of the fact of human solidarity permitting the division of men and women into two armed camps hardly possesses any intimate relationship to the epigraph from John Donne ⁵³

The political issues of the Spanish Civil War were infinitely more important for Hemingway than were those of the World War I In *For Whom the Bell Tolls*, for the first time, we find people, united voluntarily acting by mutual consent for their good and the good of the Republic In *A Farewell to Arms*, in so far as it dealt with the war, the projection was limited to its negative or unattractive aspects, leading the protagonist to declare his 'separate peace' The Spanish war novel deals with inner conflicts and the characters' sense of duty Almost all the characters realize their duty to the Republic or to their own separate band and resort to some level of self-abnegation This is an entirely new direction in the thematic pattern of Hemingway's novels Early in the novel Pablo realizes his obligation to himself and his band

'To me, now, my duty is to those who are with me and to myself'

'Thyself Yes,' Anselmo said 'Thyself now since a long time' ⁵⁴

⁵² Ernest Hemingway, *For Whom the Bell Tolls*. New York, Charles Scribner's Sons, 1940

⁵³ D S Savage, *The Withered Branch*, London, 1950, p 43

⁵⁴ *For Whom the Bell Tolls*, p 19

Robert Jordan, the protagonist, who is given the task of blowing a certain bridge, behind the Fascist line, after realizing that this might mean death both for himself and the aged Republican Anselmo says to himself

Neither you nor this old man is anything You are instruments to your duty
There are necessary orders that are no fault of yours and there is a
bridge and you must do it ⁵⁵

Discipline and duty are no longer felt to be restraints, as was the case with the previous protagonists, but rather a means of tying together the community, so that each individual character experiences an increase in the strength and the resolve to make sacrifices Confidence breaks the isolation which had previously enveloped the protagonists and kept them from contact with the society as a whole Finally there grows out of this confidence, a conscious acceptance of sacrifice 'You can do nothing for yourself but perhaps you can do something for another' ⁵⁶

Right from the beginning, Robert Jordan has his fears that the attack is doomed to failure He has about seventy hours at his disposal before he meets his end, but within this short period is concentrated the experience of a life-time The meaning that he discovers for himself is through staking both his love and his life His love for Maria, his mission to blow up the bridge, and his whole attitude towards the civil war in Spain and its outcome, acquire a heightened intensity because of the urgency and the uncertainty of the whole effort His love instead of detracting him from his mission adds to the importance of making it a

⁵⁵ Ibid. p 45

⁵⁶ Ibid. p 338

complete success Jordan confesses to himself that the satisfactions of life are not to be measured by quantity and duration

I suppose it is possible to live as full a life in seventy hours as in seventy years So that if your life trades in its seventy years for seventy hours I have that value now and I am lucky enough to have it And if there is not any such thing as a long time, nor the rest of our lives, nor from now on, but there is only now, well then now is the thing to praise and I am very happy with it ⁵⁷

As in *A Farewell to Arms*, the basic structure in *For Whom the Bell Tolls* is again the parallel movement of the themes of war and love But while in the former the two plots of love and war acquire some degree of independence and individual self-sufficiency, in the latter the episodes of love and war are subordinated to the general necessity of the plot and do not grow into independent stories The solid and extended structure of the plot supports the complex emotional pattern and theme in the novel

Unlike the Spanish Civil War stories which are narrated in first person, *For Whom the Bell Tolls*, is in third person narration, which, besides, giving an effect of enlargement and width, meets the new exigencies of the plot The technique of flash-back to tell part of the story concerning the past and that of entering different consciousnesses, which play an important part in the story *The Short Happy Life of Francis Macomber*, are repeatedly used with great success in this novel The third person narrative enables the writer to probe deep into the consciousness of different characters from El Sordo, Anselmo, Jordan, to Andrès and Maria This technique helped to facilitate the depiction of the characters' stream-of-consciousness and

⁵⁷ Ibid p 403

memory flashbacks. The alternation between memory and actuality, which formed the central pattern of *The Snows of Kilimanjaro* is skilfully used in the scenes like Pilar's memories of Finito during the course of her conversation with Jordan and others.⁵⁸ Similarly the device of foreshortening of time, common to both the above mentioned stories, is also found in this novel. The narrative technique, in the new context of the limit of seventy hours, helps to liberate the plot beyond the shackles of time, by sometimes moving in the present, sometimes penetrating into the past and also at times probing the future.

In *For Whom the Bell Tolls*, death is the imminent reality. But unlike Nick Adams in the World War I stories, Robert Jordan is not haunted with the fear of death. 'Dying was nothing and he had no picture of it in his mind.'⁵⁹ He hates dying because he loves life. But when he realizes that death is at hand, he faces it unflinchingly and without complaint. While his last minutes of life were ticking out, he ruminates, leaning against a tree. 'The world is a fine place and worth fighting for and I hate much to leave it. You've had as good a life as anyone because of these last days.'⁶⁰ But this does not mean that Jordan never experienced moments of uneasiness. In this novel also, Hemingway, sometimes, resorted to his old pattern of describing uneasiness and a sort of nightmare unreality. A short time before Jordan is injured and left to die, he undergoes the same kind of experience as Nick Adams and even Frederic Henry have when wounded.

He had an unreal feeling about all of this now as though he had said it all before or as though it were a train that were going, especially as though it were a train and he was standing on the platform of a railroad station.⁶¹

⁵⁸ *Ibid.* pp 182-190

⁵⁹ *Ibid.* p 312

⁶⁰ *Ibid.* p 467

⁶¹ *For Whom the Bell Tolls*, p 478

But with Jordan there is no failure of code. According to Philip Young, he is the first of Hemingway's protagonists to conquer his 'incapacitating nightmares'. The earlier protagonists were not the 'code-heroes' of Hemingway to the extent Jordan is. They were shocked, disillusioned and alienated from the society. Jordan is the new Hemingway protagonist facing death not as a weakling, or an irresponsible drunkard, but as a courageous man dying so that all humanity may live.

The theme of three generations and the suicide committed by Jordan's father in the novel resembles a similar subject in the story *Fathers and Sons*. In this story, Nick remembers his childhood days with his father in explicit detail, but Hemingway dexterously conceals the details associated with his father's suicide. 'He had died in a trap that he had helped only a little to set, and they had all betrayed him in their various ways before he died.'⁶² In the novel Jordan's memories of his father's suicide are much bitter and retrospected without any sympathetic attitude. 'Maybe he sent me what little I have through that other one that misused the gun. Maybe that is the only communication we have.'⁶³

The canvas on which Hemingway has painted the Spanish Civil War is very large and densely crowded. Unlike the World War I novel *A Farewell to Arms*, the author has employed here an altogether new technique of extending proportions, associating the Spanish Civil War with the American Civil war and all wars against tyranny. Most of the characters, both on the Fascist and Loyalist sides possess human dignity. Through enlargement of character Jordan becomes a man of great stature, unlike all the previous heroes. The greater variety of emotion, elaboration and openness in style helps the novel achieve epic

⁶² *The Short Stories of Ernest Hemingway*, pp 489-490

⁶³ *For Whom the Bell Tolls*, p 320

dimensions, asserting the fact that Hemingway's departures from his earlier writing methods did not necessarily result in failure but achieved those heights which proved the ultimate genius of his art

Hemingway began his novel *Across the River and Into the Trees* as a short story 'Then I couldn't stop it,' he said 'It went on into a novel'⁶⁴ It was written in 1949, more than thirty years after Hemingway was wounded at Fossalta on July 8, 1918 during the World War I He had already experimented with this wound as a war emblem by transferring it to Nick Adams in the war stories and to Frederic Henry in *A Farewell to Arms*. It was also presented in a slightly modified form in *The Sun Also Rises* The same wound again becomes the central image in *Across the River and Into the Trees* However in all the previous works, the wound and its effect on the protagonist are not so conspicuously described as it is in this novel Nick Adams is wounded in the spine but he does not explain explicitly how he was wounded The wound makes him declare a 'separate peace' — a psychological reaction well justified In the novel *The Sun Also Rises*, the protagonist is wounded but the account of the wound is very slight 'Well, it was a rotten way to be wounded and flying on a joke friend like the Italian'⁶⁵ Similarly the description of the wound in *A Farewell to Arms* is very short, and perhaps, just sufficient to convey the psychological state of the wounded hero But in *Across the River and Into the Trees* the wound is morbidly developed The protagonist believes in the merits of his various wounds, hoping to achieve personal immortality through them and also develops a kind of sentimental attachment towards them. Col Cantwell creates for himself a separate world and a role which was never assigned to any other Hemingway hero The other heroes had a different preoccupation According to John H Randall, the problem

⁶⁴ Quoted by J W Beach in Carlos Baker, *Hemingway and His Critics*, p 230

⁶⁵ *The Sun Also Rises*, p 31

facing any of the other heroes is 'that of finding a new environment which will stimulate rather than stultify him'⁶⁶ The critic further observes that they are engaged 'in a search for a civilization, for a climate of opinion which will allow them to develop their talents to the greatest possible extent'⁶⁷

The subject of the novel *Across the River and Into the Trees* is an aged Colonel's last visit to Venice, the city he loves most, and his meeting with his beloved nineteen-year-old Countess Renata. The Colonel is in danger of death at any moment from severe heart trouble. He is aware of his condition and enjoys life in his last days in duck-shooting and making vigorous love to his young mistress in gondolas and hotel rooms. Many reviews of the novel have harshly criticised it for its treatment of sex. A Rajadurai is of the opinion that Hemingway's 'unabashed obsession with sex finds an expression through the Colonel in the novel'⁶⁸ The critic also says that the author has made the wounded left hand of the Colonel, a sex symbol, and even in the conversations between the Colonel and Renata, the 'crooked hand' carries sexual connotations.⁶⁹ Jackson J. Benson observes that 'few readers had the fortitude to watch the Hemingway protagonist mooning and yearning for the physically unattainable courtly-love princess who was half his age, without squirming in their seats'⁷⁰ Carlos Baker however thinks that as with Robert Jordan in *For Whom the Bell Tolls*, and the dying writer of *The Snows of Kilimanjaro*, the 'emotional hypertension of the recognized approach of death'⁷¹ in the present

⁶⁶ Randall. *The Landscape and the Looking Glass*. Boston. Doughton Mifflin Company. 1960. p 57

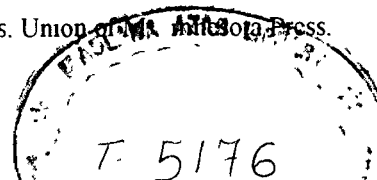
⁶⁷ Ibid.

⁶⁸ A Rajadurai. *A Study of Hemingway's Across the River and Into the Trees*. p 18

⁶⁹ Ibid. p 17

⁷⁰ J J Benson. *Hemingway The Writer's Art of Self Defence*, Minneapolis. Union of Artists Press. 1969. p 49

⁷¹ C Baker. *Hemingway The Writer As Artist*, p 275



novel, 'gives every observed detail of remaining life a special sharpened value'⁷²

Hemingway does not succeed in giving the abortive love between the Colonel and his beloved the sort of importance which he had successfully portrayed in *For Whom the Bell Tolls*. Joseph Warren Beach points out that the pathetic tragedy of the story is that the Colonel and Renata have met thirty years too late, when Cantwell is on the verge of death⁷³. But even in *For Whom the Bell Tolls*, the protagonist's love with Maria is very short lived, however Hemingway had successfully brought out the intensity of that love within that short span, taking the love to spiritual heights rather than merely physical. The treatment of love in *Across the River and Into the Trees* diverts greatly from any previous treatment of the subject by Hemingway. While describing Colonel Cantwell's feelings for Renata, Hemingway goes about the job in an uncharacteristic way. Renata 'turned her head and the Colonel felt his heart turn over inside him, as though some sleeping animal had turned over in its burrow'⁷⁴. Similarly at another point 'and he looked at Renata and his heart rolled over as a porpoise does in the sea'⁷⁵. And then perhaps to instruct those who cannot fully realize the mystical importance of what he is trying to say, he adds 'It was a beautiful movement and only a few people in the world can feel it and accomplish it'⁷⁶. It is evident from the above examples the extent to which Hemingway had departed from his previous methods of exposition. Commenting on the passages under references J W Beach trenchantly remarks, 'It remains somewhat dubious whether the rare and beautiful movement in question is that of the loving heart or the

⁷² Ibid

⁷³ J W Beach, *How Do You Like it Now Gentleman?* Carlos Baker ed., *Hemingway and His Critics*, p 231

⁷⁴ *Across the River and Into the Trees*, p 72

⁷⁵ *Across the River and Into the Trees*, p 89

⁷⁶ Ibid, p 89

porpoise in the sea'⁷⁷ Nemi D Agostino notes that 'there had never been such a striking contrast between Hemingway's intention and his results'⁷⁸

Besides the war wounds which connect Col Cantwell with the previous fictional protagonists, Cantwell also sometimes echoes the feelings of Nick Adams. In his familiar room at the Gritti, the Colonel feels 'really home, if a hotel room may be so described'⁷⁹ Similar are the feelings of Nick Adams in *Big Two-Hearted River* when he is safely inside the camp he himself had made. 'He had made his camp. He was settled. He was there in the good place. He was in his home where he had made it.'⁸⁰

According to Carlos Baker, '*Across the River and Into the Trees* in its deeper reaches is meant as a symbolic study of a complex state of mind, embodied in a carefully ordered prose poem'⁸¹ But the language of the novel nowhere reveals the distinct qualities of prose, so prominent in the early short stories and in *A Farewell to Arms*. The Colonel instead of appearing as a lover recounting some of his earlier experiences to his beloved, sounds 'as though he were being interviewed'⁸² Emphasizing the symbolic aspect of the novel, Prof Baker says that Renata is a symbolic representation of the Colonel's youth, as in her presence the Colonel returns through the imagination to the freshness of his youth⁸³ But even though the Colonel 'returns imaginatively' to his youthful days in the presence of his young beloved, he fails to draw any psychological inspiration from it, unlike Santiago in *The Old Man and the Sea* who draws great power of courage and

⁷⁷ *How Do You Like it Now, Gentleman?* in Carlos Baker ed *Hemingway And His Critics*, p 231

⁷⁸ R.P Weeks, ed *The Later Hemingway, A Collection of Critical Essays*, Englewood, Prentice Hall, 1962, p 158

⁷⁹ *Across the River And Into the Trees*, p 64

⁸⁰ *The Short Stories of Ernest Hemingway*, p 215

⁸¹ *Hemingway The Writer as Artist*, p 274

⁸² Philip Young, *Ernest Hemingway*, p 18

⁸³ Carlos Baker, *Hemingway The Writer as Artist*, p 283

endurance by thinking of the boy Manolin who reminds the old man of his own youth

During 1939, Hemingway wrote a long short story about a Cuban fisherman, who fought a swordfish for four days and four nights only to lose it to sharks, to be included in his new collection of short stories. When this volume could not be published, Hemingway returned to the story after thirteen years and transformed it into his famous novella *The Old Man and the Sea*.

In *By-Line*, Hemingway writes about in detail the techniques he used in deep-sea fishing: 'Since 1931, when I learned that was how to keep fish from being hit by sharks, I have never lost a marlin nor a tuna to a shark, no matter how shark-infested the waters fished.'⁸⁴ But in writing *The Old Man and the Sea*, Hemingway reversed what he had earlier stated as a kind of hard news. In the novel, the old man hooks a marlin and tries to tow it across to the shore, but the marlin is attacked by the sharks and Santiago has to lose his prize.

In its main outline the story of *The Old Man and the Sea* looks very much like the short version which Hemingway first recorded in an article on the Gulf Stream during the spring of 1936:

An old man fishing alone in a skiff out of Cabanas hooked a great marlin that, on the heavy sashcord handline, pulled the skiff far out to sea. Two days later the old man was picked up by fishermen 60 miles to the eastward, the head and the forward part of the marlin lashed alongside. What was left of the fish, less than half, weighed 800 pounds. The old man had stayed with him a day, a night, a day and another night while the fish swam deep and pulled the boat. When he had come up the old man had pulled the boat up on him and harpooned him. Lashed alongside the sharks had hit him and the old man had fought them out alone in the Gulf Stream.

⁸⁴ *The Enduring Hemingway: An Anthology of a Lifetime in Literature*, p. 687

in a skiff, clubbing them, stabbing at them, lunging at them with an oar until he was exhausted and the sharks had eaten all they could hold. He was crying in the boat when the fishermen picked him up, half crazy from his loss, and the sharks were still circling the boat⁸⁵

While the above description presents the old man as 'half-crazy' and 'crying' over his loss of the marlin, the old man of the novel shows great powers of endurance even after his loss. In the end he appears exhausted after his hard struggle but successfully maintains his pride and dignity.

The old man of the title of the novel is a fisherman by trade, who is too old for what his profession demands of him and also he is wholly down on his luck. But he still accepts the challenge of going 'too far out' into the sea. He is capable of suffering and enduring whatever is in store for him. Throughout the novel our attention is focused upon the suffering of the old man which he has to endure during the course of his prolonged battle, first with the marlin and then with the sharks. He is successful in killing the marlin but is defeated by a number of sharks which attack the body of the marlin. Santiago's triumph over the marlin is a display of rare physical stamina but even with the sharks he wins a kind of moral victory although he has to lose his prize to them and appear as a winner who takes nothing. Thus, despite the suffering and seeming defeat of the old man, the final effect is that of triumph, combined with a tenderness not usually found in Hemingway's works.

James H. Justus is of the opinion that 'what we learn from Hemingway in the 1920's is what we learn from Hemingway throughout his career: the fact of failure is the one clear-eyed and undeviating purchase on reality in the midst of falsifying stratagems, poses, masks.

Man is doomed to failure; he must run a race whose outcome is

⁸⁵ *On the Blue Water*. Esquire 5, April 1936, pp. 31, 184-185.

already known '⁸⁶ But by the time Hemingway reached *The Old Man and the Sea*, he seemed to have come a long way from his earlier works. In this novel Hemingway shows himself as a significant moralist who, turning from an attitude of nihilism resulting from his experiences of war, violence and destruction in the contemporary world, reaffirms certain moral principles. Santiago, the old man becomes the perfect 'code-hero' embodying the values of courage, dignity, honour, endurance and dedication which Hemingway cherished and glorified all his life.

In regarding *The Old Man and the Sea* as a tragedy, critics have differed in their views. Lois L Barnes is of the opinion that 'if unavoidably and accidentally Santiago had lost a fish to the sharks, the devouring of labor and courage and food might have been tragic. But this enormously experienced fisherman, like a true Hemingway hero, deliberately courts disaster by going far out after a giant fish. Santiago is too old and his bravado is too extreme for us to feel a sense of loss. There is no genuine heroism or tragedy here.'⁸⁷ Carlos Baker, on the other hand, maintains the novel is a tragedy.⁸⁸ Santiago is a tragic hero possessing certain admirable heroic qualities, undergoing exceptional suffering and showing great power of endurance. His 'tragic-flaw' is the transgression which he consciously brought upon himself in going too far out into the sea. 'I am sorry that I went too far out. I ruined us both.'⁸⁹ says Santiago to the mutilated marlin. 'You violated your luck when you went too far outside.'⁹⁰ he says to himself. Finally when he asks himself 'What beat you?' he replies 'Nothing. I

⁸⁶ James H Justus, *The Later Fiction: Hemingway and the Aesthetics of Failure*. A Robert Lee ed. *Ernest Hemingway: New Critical Essays*, 1983 p 103

⁸⁷ *The Helpless Hero of Ernest Hemingway* *Science and Society*, Vol XVII, No 1 1953, p 7

⁸⁸ *Hemingway: The Writer as Artist*, p 317

⁸⁹ *The Enduring Hemingway*, p 746

⁹⁰ *Ibid.* p 743

went out too far'⁹¹ Like the tragic-hero who may perish but his spirit is not broken or crushed, Santiago bears his loss with dignity and pride unlike the old man in the short extract who is heart-broken over his loss and fails to achieve tragic dimensions

Of all Hemingway's books *The Old Man and the Sea* has been most widely interpreted in allegorical terms. The allegorical intention of the plot is brought out by the fact that the novel has, besides its concrete setting, a parallel pattern of abstract notions. Hemingway himself said of this book 'I tried to make a real old man, a real boy, a real sea, and a real fish and real sharks. But if I made them good and true enough they would mean many things.'⁹² Critics like Mark Schorer are of the opinion that besides being read on the purely literal level, the book may also be read as an allegory of the artist's struggle with his material

It is an old man catching a fish, yes, but it is also a great artist in the act of actually writing about the struggle. Nothing is more important than his craft, and it is beloved, but because it must be struggled with and mastered, it is also a foe, enemy to all self-indulgence, to all looseness of feeling, all laxness of style, all soft pomposities⁹³

The novel has also been interpreted as a Christian allegory and critics including Baker have linked Santiago with Jesus Christ on account of the pain and suffering he undergoes and also due to his humility and compassion. On a still broader scale the novel has been seen as a depiction of the struggle for survival which encompasses all living creatures and which has its harsh and uncontrollable compulsions

⁹¹ Ibid . p 748

⁹² Quoted in Gerry Brenner, *Concealments in Hemingway's Works*, p 176

⁹³ *With Peace Under Pressure. Critiques*, p 134

Nevertheless man can assert his dignity even in defeat and may still cling to hope despite all the odds

The Old Man and the Sea breaks new ground in its delineation of man not just striving to survive but also making an attempt to come to terms with his own consciousness of life. Essentially man has to fight the battle of life alone but there are certain supports he always needs. In the novel the old man sets a great stock by the boy Manolin though he struggles all alone in the middle of the sea. The boy has a great admiration for Santiago's qualities as a fisherman and serves as a kind of companion to the old man, always doing small needful tasks for him. The boy does not accompany Santiago on his epic adventure yet he acts as a source of comfort to him in his loneliness, and, during the course of his voyage, Santiago repeatedly wishes the boy's presence. 'I wish the boy was here'⁹⁴, 'I wish I had the boy'⁹⁵. Besides Manolin, the Old Man draws great strength by dreaming about the lions on the beaches of Africa and also by his constant identification with a baseball player Di Maggio, the baseball player and the lions representing Santiago's youth, help him in a notable way to endure his ordeal. Like the other Hemingway heroes who pray fervently to God at times of distress, Santiago also looks up to God. Several times during his battle he invokes the help of Christ and the Virgin promising to say 'Our Fathers' and 'Hail Marys', if he succeeds in catching the marlin⁹⁶. However he also admits that he is not a religious man, thus posing a number of problems regarding the true state of his faith.

Santiago can be compared with Manuel Garcia, the aged bullfighter in the story *The Undefeated*. Both characters are old, both suffered bad luck, both struggled fruitlessly and both earned victory.

⁹⁴ *The Enduring Hemingway*, pp 713, 717

⁹⁵ *Ibid.*, pp 712, 711

⁹⁶ *The Enduring Hemingway*, p 721

even in defeat. They differ however in the fact that Manuel remained alone in the end, while Santiago had the boy Manolin to attend on him.

Ben Stoltzfus explicates *The Old Man and the Sea* in terms of the Lacanian theory that 'the unconscious is structured as a language'. His Lacanian reading focuses on 'the overlapping images of the signifying chain' of certain main terms in the narrative — marlin, lion, Di Maggio, bone-spur etc — as 'functions of Santiago's unconscious'.⁹⁷ These images have metonymic significance for understanding the layered effects of the narrative. Regarding the novel psychoanalytically, the critic further says that the Oedipal tracings in *The Old Man and the Sea* constitute a chain of 'signifiers which, in addition to Santiago's compulsive fishing include the sea as a metaphor for the mother and the marlin, at yet another level, as a metaphor for the father'.⁹⁸

Another critic, Gerry Brenner, viewing the novel psychoanalytically regards Santiago as suffering from Oedipal complex 'because Santiago performs his deed in full view of the third person expected in all Oedipal triangles'.⁹⁹ The critic further says that Santiago's sufferings are the result of his 'erotic fantasy' in trying to 'desecrate the mother' and the taboo forbidding sexual knowledge of her. 'Such gargantuan, libidinous pleasures belong to a god. Half-gods and mortals who seize them must pay, be they Prometheus, Adam, or Santiago'.¹⁰⁰ Such views of the novel fall into the possible error of constricting what may be termed as the more significant meaning of the text apart from taking the reader away from the author's area of thematic emphasis.

⁹⁷ *The Old Man and the Sea: A Lacanian Reading*, Frank Scafella ed., *Hemingway: Essays of Reassessment*, New York, Oxford University Press, 1991, p. 195

⁹⁸ *Ibid.*, p. 198

⁹⁹ Gerry Brenner, *Concealments in Hemingway's Works*, Ohio State University Press, Columbus, 1983, p. 181

¹⁰⁰ *Ibid.*

The posthumously published novel *Islands in the Stream*, despite the editing controversy,¹⁰¹ has its own artistic integrity. Critics have been so preoccupied with the autobiographical connections of the novel that they fail to perceive the value of the narrative progression and thematic continuity of the novel within the framework of Hemingway's fiction. Edmund Wilson has, nevertheless, placed it accurately in the context of the previous work.¹⁰²

Thomas Hudson, the protagonist of the novel, like some other Hemingway protagonists, for instance Nick Adams, Jake Barnes and Frederic Henry, lives a life of psychic recuperation, remembering his past disappointments and failures in the midst of the necessary compromises of the present. It is the hero's present response to his troubling remembrances which determines his character. Hudson's ultimate success or failure depends upon the aesthetic satisfaction which he derives from his art in painting, which provides a therapeutic order to his disturbed state. Like Nick's fishing in *Big Two-Hearted River* which gave him confidence and helped him restore his disturbed mental condition, Hudson's great discipline in painting seems to preserve his confidence in the face of doubts.

Thomas Hudson's isolated house on the island of Bimini compares with Nick Adams' Two Hearted River campsite as a shelter and refuge against the outside forces. But unlike Nick's camp which proved idyllic and provided him complete peace and bliss and which was as Nick

¹⁰¹ The novel was written at intervals in 1946-47 and 1950-51. At the time of the author's death in 1961 it had stood virtually untouched for about ten years. During the winter of 1969-70, after consultation with Mary Hemingway, Charles Scribner's Jr. undertook a preliminary reading of the whole book with a view to decide whether it could be added to the Hemingway Canon. Carlos Baker notes that a number of heavy cuts in the original manuscript version of Part I were made by Charles Scribner's Jr. working in concert with Mary Hemingway. Comparison of the published version with the manuscript indicates that the deletions reduced the length of the novel about 25-30%. Hemingway's publisher and his widow completed their editing and cutting operations in the spring of 1970 and the trade edition was published by Scribner's in October the same year.

¹⁰² Gregory S. Sojka, *Art and Order in Islands in the Stream* in Donald R. Noble, ed., *Hemingway: A Reevaluation*. The Whitston Publishing Company, New York, 1983, p. 263.

himself says 'homelike', Hudson's house cannot function as an Edenic escape from his domestic turbulences. So he reconciles his loneliness with the discipline of his vocation, the 'work and the steady normal working life he had built on the island'¹⁰³ The long hours and hard work enable him to control his emotions just as Nick Adams' preparatory camping and domestic duties allow him to withstand the excitement and shock of hooking, then losing a trout.

Like many other previous Hemingway protagonists, Hudson is also interested in fishing. When his young son David battles a huge swordfish, Hudson uses this fishing battle to instruct his boys on the significance of fighting the battle of life where the winner takes nothing and where even the defeat could be converted to victory by fighting well. The episode reminds us of a number of Hemingway's stories where the protagonists, irrespective of the outcome, perform their task with integrity, courage and devotion, among whom Santiago of *The Old Man and the Sea* stands unique.

As in the story *Fathers and Sons* which offers us the last glimpse of Nick Adams as a father facing the same problems which he recalls of his father doing in his adolescent days with him, is restated in the novel where Hudson faces the same dilemma 'to supply his sons with a viable moral and social legacy'¹⁰⁴

Despite Hudson's resemblances with the previous heroes, Hemingway failed to create in him the image of an engaging character. As already stated, Hemingway always chose to work close to his own experience, transforming it into the stuff of art. But in the present novel the narrative is more transparently autobiographical than it is in the earlier writings, resulting in the relative failure of the work. As Carlos Baker rightly points out what was most damaging in the novel was

¹⁰³ *Islands in the Stream*. New York, Scribner's, 1970, p. 5

¹⁰⁴ *Art and Order in Islands in the Stream*, p. 264

Hemingway's assumption 'that the story of his marriages and the characterization of his growing sons could become, with certain minor fictional alterations, a work of art that would engage the attention of others to the degree that it preoccupied him'¹⁰⁵

In the year 1948, Hemingway stated the theme of his novel *The Garden of Eden* as 'the happiness of the Garden that a man must lose'¹⁰⁶ Attempts to refine the manuscript occupied the author in the following years In September 1958, Hemingway mentioned of being 'close to the end'¹⁰⁷ But ceased to speak of the book after that One of his most ambitious projects had again 'ended in fiasco'¹⁰⁸ In 1986 Scribner's edited a narrowly selected version of the manuscript and *The Garden of Eden* was posthumously published

The thematic core of the book is the experience of 'androgynous love' in a prolonged honeymoon, supported by the joys of eating, drinking, swimming and writing, all authenticating the ecstasy David Bourne, the twenty-eight year old, typically good-natured Hemingway hero and a writer, is domineered by the wiles and stratagems of his lovely but rather crazy and complex wife Catherine Bourne and on occasion finds himself being pressured by her into pretending to be a girl As the story advances, Catherine's craziness becomes more diabolic, until she is in the full grip of her mania Critics have identified in her character, James Scot Fitzgerald's wife Zelda, who also suffered from acute madness Catherine's adventurous nature leads her to force her husband to androgynous forms of lovemaking She further promotes

¹⁰⁵ *The Writer as Artist*, p 388

¹⁰⁶ Quoted by Kenneth S Lynn, *Hemingway*, Simon and Schuster, New York, 1987, p 540

¹⁰⁷ *Ibid*, p 540

¹⁰⁸ *Ibid*, p 540 Perhaps one of the factors that caused Hemingway to withhold the book from publication was a feeling that its audacity was more than public taste could cope with at the time, though he gave up on the manuscript mainly out of a helpless awareness that it was a mess Driven by a maniac need to unburden himself of his thoughts, he had initially marked out a thousand pages in six months, but in the end could not cohere the awkwardness of his plot and 'the pathological repetitiveness of his dialogues'

a 'ménage à trois'¹⁰⁹ with Marita, the usual 'lollipop' of critics, handy for both David and Catherine. Marita is shown to move out of her early lesbianism into heterosexuality as she shifts her attention from Catherine to David Bourne. The action and interaction of the three together form the staple of the plot and characterization.

Mark Spilka thinks that 'Fitzgerald's *Tender is the Night* offered precedents for the troubled triangles in Paris and on the Riviera which dominate the main narrative. It was the curious late sequence — the "lesbian lark" and the "barbershop showdown" that seems to have set him off.'¹¹⁰ Critics however are generally of the opinion that the above mentioned elements were already present in Hemingway's previous work.

It should be noted that the story *The Sea Change*, also dealing with lesbianism and perversion — with the heroine wanting permission from her man to leave him for a lesbian affair offers a glimpse of Hemingway's earlier interest in the subject but it does not so deeply and explicitly treat the theme as does *The Garden of Eden*.

Like *The Garden of Eden* the unfinished long story *The Last Good Country*, published in 1973, is also about an androgynous couple.¹¹¹ a brother and a sister, who run off to the woods together when the brother Nick Adams is pursued by game wardens. The two siblings in the story characterize themselves as 'criminals' who love each other and do not love 'the others' in the family. They have a capacity for what their friend Mr Packard calls 'original sin'. Although critics and reviewers of *The Last Good Country* have commented on the story's 'barely sublimated incest,' 'too much sentimental talk,' 'the verge of

¹⁰⁹ Ibid. p 541

¹¹⁰ Mark Spilka. *Hemingway's Quarrel With Androgyny*. University of Nebraska Press, Lincoln and London, 1990. pp 280-281

¹¹¹ Ibid. p 305

incest,' and even to the sexual undercurrents,'¹¹² Philip Young correctly cites forbidden but innocent love to be the major element in this tale of a brother and a sister. It is only in adulthood that the forbidden ceases to be innocent.¹¹³ In *The Garden of Eden*, where a detailed exposition of androgynous tendency is found, innocence gives way to deliberate indulgence in such forbidden androgynous practices.

Ira Elliott is of the opinion that 'gender categories and gender reversals are central thematic concerns in works as diverse as *The Sun Also Rises*, *A Farewell to Arms*, *Islands in the Stream*, and *The Garden of Eden*, in which the question of gender constitutes the basis of the story.'¹¹⁴ Biographers like Jeffrey Meyers and Kenneth Lynn have pointed out similarities between the earlier heroines of Hemingway's novels and Catherine Bourne: 'the lovers experiment in dyeing their hair the same color and cutting it the same length in order to exchange sexual roles and merge their identities.'¹¹⁵ It can be clearly seen that in the previous works the attitudes of the heroines towards physically masculine appearance were the outcome of only contemporary fashion, but in *The Garden of Eden* it is some inner urge which leads Catherine to dye and cut her hair short and force her husband change sex roles at night. Although Brett of *The Sun Also Rises* may be identified by some as a prototype of the risk-taking character we ultimately meet in Catherine Bourne, she is strictly heterosexual in her conquests.

Kenneth Lynn regards Catherine's wish to become one with Henry in *A Farewell to Arms* as indicative of androgyny and perversion in her nature. The critic feels that Catherine's nature is not submissive as her repeated insistence, 'All I want is what you want. There isn't any me

¹¹² Robert O Stephens ed. *Ernest Hemingway: The Critical Reception*. New York. Burt Franklin. 1977. pp 483, 487, 488, 493

¹¹³ Philip Young. *Big World Out There. Novel: A Forum for Fiction*, VI, Fall, 1972. p 12

¹¹⁴ *Performance Art: Jake Barnes and 'masculine' signification in The Sun Also Rises*, *American Literature*, Vol 67 No 1, 1995, p 77

¹¹⁵ Jeffrey Meyers. *Hemingway: A Biography*. New York. Harper and Row, 1986. p 34

any more. Just what you want,'¹¹⁶ would suggest, rather it shows more eagerness on her part making more obvious Henry's passivity.¹¹⁷ Here it can be argued that abnormal sexual behaviour did not interest Hemingway as something of primary importance. He was basically interested in portraying the perennial problems of existence and modern man's response to them. The publication of *The Garden of Eden* has led critics to add improbable meaning and dimensions to Hemingway's earlier work showing 'multiple sexual identities' and 'fluid gender roles'.¹¹⁸ But the author was not really concerned with such issues as is so often believed and he himself denied all such readings throughout his life. It is mainly because of some of the modern critical tenets which emphasize sexual politics and gender reversals that Hemingway's works are being reevaluated for the discovery of such themes in the Hemingway corpus. As Jerry Varsava suggests Hemingway is proving to be a 'more influential writer than we ever thought he was' more influential than he ever *intended* to be.¹¹⁹

While recent critical attention has been directed almost solely towards the sexual element in *The Garden of Eden*, the plight of the artist is the neglected part. Davis must resist the pressures of his wife, Catherine, whose mental instability grows more serious as David increasingly withdraws himself towards his creative life. Jealous of his writing, she denounces his stories about his adolescence as 'worthless' and directs him to write longer fiction on the subject of her choice. When she is unsuccessful in her attempts, she betrays her hostility towards David's artistic side by dousing his manuscripts with gasoline and setting them afire. Here it is pertinent to recall Hemingway's loss of his manuscripts in Paris through his first wife Hadley Richardson for

¹¹⁶ *The Enduring Hemingway* p 217

¹¹⁷ Kenneth Lynn, *Hemingway*, p 388

¹¹⁸ Ira Elliot, *Performance Art*, p 78

¹¹⁹ Quoted in *Performance Art* p 78

which he had 'never forgiven her.'¹²⁰ The incident also reminds us of the story *Now I Lay Me* where Nick recalls his mother's penchant for burning things

Hemingway's African safari in 1933, besides his nonfiction writing, inspired certain stories of which *An African Story* appeared as a story within the story of *The Garden of Eden*. Mark Spilka is of the opinion that 'Kipling's *Jungle Books* aspired this African tale of an elephant hunt, the composition of which becomes a dynamic counterpart to that narrative.'¹²¹ Spilka further observes

The African tales that David Bourne composes on the Riviera are invented boyhood stories like those that Hemingway wrote about Nick Adams in Northern Michigan, and David's disillusionment with his father in the crucial elephant tale is like Nick's disillusionment with Dr. Adams in tales like *Indian Camp*, *The Doctor and the Doctor's Wife*, *Ten Indians* and also *Fathers and Sons* ... David Bourne resists his complicity in things feminine by writing manly tales about African wars and hunting expeditions.¹²²

Hemingway's depiction of the artist figure in *The Garden of Eden* is informed by the desire to give a narrative form to his boyhood memories, lack of adult experience and the fear of corruption and contamination. Writing becomes for him the means of redemption and recovery as well as an affirmation of sexual identity. However, work also becomes a realm of corruption when David despite his boasting at the beginning of the novel that he never drinks before or while writing, drinks more and more as the story unfolds.

The fact that both Catherine and Marifa are wealthy is emphasized time and again and the proposition that money can destroy a writer is

¹²⁰ Quoted by Lynn, *Hemingway*, p. 541

¹²¹ *Hemingway's Quarrel With Androgyny*, p. 280

¹²² *Ibid.*, pp. 298 - 299

implicit in the references to financial status. Informing David of Marita bringing him a case of Bellinger Brut 1915, Catherine says, 'Isn't it lucky Heiress [Marita] and I are rich so you'll never have anything to worry about?'¹²³ Here we are at once reminded of Harry, the writer in *The Snows of Kilimanjaro* who can afford to be lazy and waste his talents, because he has been 'collected' by a wealthy woman.

From the above analysis of Hemingway's novels it becomes fairly clear that his preoccupations in the stories are subsequently developed and re-handled in new ways in the novels as he further explores their meaning and seeks new kinds of artistic adjustment with them. Hemingway himself told Lillian Ross that all his novels had begun as short stories. To understand the relevance of Hemingway's longer fiction in relation to his short stories, both should be taken together as part of his whole artistic vision which would help in understanding the Hemingway protagonist and the artistic purpose underlying his creation.

¹²³ *The Garden of Eden*, New York, Scribner's 1986, p. 118

CHAPTER — 4

INTERRELATEDNESS OF THE SHORT STORIES
AND THE NOVELS

(a) THEMES

The second decade of the twentieth century brought in its wake such widespread feelings of insecurity and collapse of values as a by-product of World War I that it was but natural for this wide spread experience to find a powerful echo in diverse literary and artistic works. In T S Eliot's *The Waste Land*, as in the poetry of W B Yeats, W H Auden, Stephen Spender and Ezra Pound, the mood of restless despair produced by the war brought about an overwhelming sense of spiritual exhaustion. The fiction writers of the war ravaged generation, like Gertrude Stein, James Joyce, Proust, Kafka, Hemingway, Scot Fitzgerald, Sartre, and others portrayed the grim situation of man in the post-war world in their own unique ways. In a broader sense, what these writers wrote represented the individual's plight in the post World War situation where he faced life without the conventional resources of strength derived from organized religion, personal faith or philosophy.

Writing of those post-war years Scot Fitzgerald observed in an essay 'Contemporaries of mine had begun to disappear into the dark maw of violence'¹ According to a passage in John O'Hara's writing which may be taken as autobiographical, O'Hara acknowledges that he read Hemingway 'at that impressionable age when all reading tends to become an imaginary extension of experience'² O'Hara's novels give us that world of the Younger Generation 'no longer so young, but still sustaining a fiction of youth', where there was 'less of nature to exploit' but 'more of mankind'³ It is the world of the 'lost generation' below moral condemnation, played out to the doom. As a writer, Scot Fitzgerald gave us the expensive charm, the sensational display of the post-war decade in which the romantic will was strong, yet all its pursuits were subject to disillusionment, Hemingway's writing offered

¹ Quoted by John Peale Bishop. *The Missing All*. in John K M Caffery, ed. *Ernest Hemingway* New York. Cooper Square Publishers, Inc. New York, 1969, p. 306

² *Ibid.* p. 309

³ *Ibid.*

the glimpse of that disillusionment which resulted directly from his experience of the war and after

While Scot Fitzgerald wrote particularly of the loves endowed with youth, of young men stirred by the scents, dresses, slippers of silver and gold, and nostalgic dances, the tunes of which revibrate through his pages, Hemingway projected men like the war veteran Krebs who 'sitting on the front porch of his house saw the girls that walked on the other side of the street He liked the look of them much better than the French or the German girls But the world they were in was not the world he was in'⁴ He could not talk to any of them In fact Krebs found all communication impossible Nowhere more clearly than in the story of Krebs has Hemingway given us the essence of what he felt about his time — the living along without consequences, the emotional withdrawal from experience and the moral renunciation of life's responsibilities

From the beginning Hemingway had been concerned with the projection of a harsh and mainly alien universe in which violence, suffering and death are the rule, and which, in terms of what human beings expect of it, stubbornly refuses to make sense In the very early stories of *In Our Time*, Nick Adams, as a young boy is brought into contact with violence, brutality and suffering of the world around him

In the story *Indian Camp*, Nick comes face to face with both birth and death The theme of brutality and suffering is introduced when an Indian woman undergoes a Caesarian without anesthetic and other proper medical equipment, and her husband cuts his throat as he could not bear the screams of his wife Nick as an observer, witnesses both the Indian mother's physical pain in childbirth and the emotional pain which led to the suicide of the Indian father This violent incident had a

⁴ *The Short Stories of Ernest Hemingway*, New York, Charles Scribner's Sons, 1966. p 147

deep psychological impact on the young boy who had in store for him other similar violent situations in life

In the story *The Doctor and the Doctor's Wife*, Nick gradually becomes aware of the parental conflict in his family and in order to avoid tension laden home atmosphere he goes to seek solace in the peace of the Michigan woods. But even as Nick avoids the unpleasant, the author makes the reader feel certain that eventually Nick will be forced to come to terms with the conflicts his parents represent and with the violence of his time which manifests itself even on the domestic level.

In *The Killers*, Nick finds himself caught in the coils of fast, violent action which he cannot at all control. He is tied and gagged, along with Sam, the cook of the lunchroom where two gangsters waited to kill an ex-prizefighter Ole Anderson. This unexpected experience of threatened violence leaves Nick appalled. Never before had he comprehended the potential for total evil in human nature, the tendency for impersonal destruction, the willingness to kill 'just to oblige a friend'.⁵ When Nick goes to inform Ole Anderson, he simply declines to do anything to escape from his accepted fate— an attitude wholly inexplicable to the young Nick. 'I can't stand to think about him waiting in the room and knowing he's going to get it. It's too damned awful.'⁶ Nick leaves the town only to encounter further evil and brutality in the world around him.

In *The Battler*, Nick is introduced to violence at the very beginning when he is knocked off a moving freight train at night by a brakeman. He further learns that violence can break out without reason. Later on alongside the track he encounters a former prizefighter Ad Francis and his Negro companion Bugs. His meeting with them

⁵ Ibid. p 283

⁶ Ibid. p 289

unfolds a depressing situation in life as how the society had forced them to live as outcasts and the animal level to which humanity had been reduced. Nick both as an observer and minor participant in the violent human drama gets all his illusions of peace shattered and is overtaken by a curious desire to further understand and explore the human condition prevailing 'in our time'. Thus it can be seen that from the very start, Hemingway was concerned with projecting human pain and suffering resulting from senseless violence, evil and brutality by making his very first protagonist undergo certain characteristic initiating rituals in a chaotic and absurd world.

Syed Ali Hamid in his booklength study of Hemingway's short fiction considers War, Alienation, Love, Resignation and Affirmation to be the major themes in the short stories of Hemingway, including the vignettes of *In Our Time*.⁷ Apart from the violence in the battlefield, the critic does not consider violence to be one of the major themes in the short stories and begins his study with the projection of war as Nick actively participates in the battle and suffers both physical and psychological wounds. The critic holds that it is due to the horrors of war that the protagonist becomes alienated from society. But as Dr Hamid does not take into account the importance of violence in the initiatory experiences of the early Nick stories, he probably seems to miss the main intention of the author in these stories which is to show that violence in everyday life, whether social or domestic stands on the same level as violence in the battlefield.

Hemingway's ambition was always 'to write what I've seen and known in the best and simplest way'.⁸ The reason for him to write so much about the war was that he had seen much of it at close quarters. In the First World War, serving as a Red Cross Ambulance driver in the

⁷ *The Short Fiction Of Ernest Hemingway: A Study in Major Themes*, Ashish Publishing House, 1985

⁸ Quoted by Jeffrey Meyers, ed., *Hemingway the Critical Heritage*, Routledge and Kegan Paul, 1982, p. 5

Italian army, he was severely wounded near Fossalta-di-Piave while distributing supplies to the Italian soldiers. Later on he described the First World War as 'the most colossal, murderous, mismanaged butchery that has ever taken place on earth'⁹ It was this war that had a most terrible and life-long impact on Hemingway as well as on other writers of that generation and the Hemingway protagonist by whatever name he might appear in the stories or the novels could never fully recover from its trauma.

The vignettes of *in Our Time* were the earliest writing in which Hemingway described the horrors and butchery of war. Taken together these war vignettes outline a world of disorder, cruelty, violence, brutality, suffering and death. Scott Donaldson observes that to Hemingway, 'Modern warfare was especially hateful because men killed indiscriminately, in cold blood, without as much as a glimpse of the enemy'¹⁰ A small vignette aptly describes how wars are fought in modern times.

We were in a garden at Mons. Young Buckley came in with his patrol from across the river. The first German I saw climbed up over the garden wall. We waited till he got one leg over and then potted him. He had so much equipment on and looked awfully surprised and fell down the wall. We shot them. They all came just like that.¹¹

This kind of operation does not require any courage and there certainly is nothing heroic about it. The irony of this vignette is conveyed through the casual, playful manner in which the narrator describes the

⁹ Ernest Hemingway, Introduction to *Men at War: The Best War Stories of All Time*, ed Ernest Hemingway, New York, Crown Publishers, 1942, pp xiv - xv

¹⁰ Scott Donaldson, *By Force of Will: The Life and Art of Ernest Hemingway*, Harmondsworth, Penguin Books, 1978, p 130

¹¹ *The Short Stories* p 105

incident As Jackson J Benson observes 'The central irony of this paragraph is contained in its lack of overt emotion, a simple, almost childlike acceptance of horror as a perfectly natural part of life'¹²

In Hemingway's world of war, suffering and death each moment becomes a torture There is no peace to balance such moments of pain In fact it appears that peace cannot even intrude upon this province of pain which appears immutable, unalterable This entirely new world, with 'the anatomy of war', has 'all its tissues saturated with suffering'¹³

They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital There were pools of water in the courtyard One of the ministers was sick with typhoid Two soldiers carried him downstairs and out into the rain They tried to hold him up against the wall but he sat down in a puddle of water The other five stood very quietly against the wall Finally the officer told the soldiers it was no good trying to make him stand up When they fired the first volley he was sitting down in the water with his head on his knees¹⁴

In some other vignettes which continue to reflect the nature and attributes of the war-ridden world, the specific focus is on various ways in which men, immediately threatened by such inhuman conditions, respond to them Troops marching to the front are all drunk, officers and men alike, and one officer is so frightened that he wants the kitchen fire to be put out even though the front is fifty kilometers away Wounded, Nick Adams decides to make his 'separate peace', while another soldier, terribly afraid under the thunderous shelling, prays and

¹² Jackson J Benson, *Hemingway The Writer's Art of Self Defense*. Minneapolis. University of Minnesota Press, 1969, p 113

¹³ Mc Caffery, p 147

¹⁴ *The Short Stories*, p 127

makes promises to Christ, only to shun such promises once the shelling is over. A criminal facing execution loses all control of himself, and a king caught up in a revolution thinks only of his survival and of escaping to America.

Besides the early vignettes, Hemingway's continued fascination with different aspects of war compelled him to write stories dealing with war. In the Nick Adams stories, Hemingway projects the mental state of his protagonist after being wounded in the war. In *A Way You'll Never Be*, Nick is in a critical mental condition. Besides his own wound, the unimaginable scenes of horror and bloodshed in the war had made a great psychological impact on his personality. Philip Young points out that 'the geography of the place where he was blown up is naturally and deeply, associated in his mind with the blow itself'¹⁵ Nick's subsequent wounding as his mind already battered and disillusioned with the actuality of war, makes him, as Joseph De Falco rightly observes, 'poise on the borderline of sanity and insanity, reality and unreality, and, ultimately, life and death'¹⁶

In the story *Now I Lay Me* Nick is no longer the man he was. He cannot sleep without a light because in the dark he is afraid of death, feeling that 'if I ever shut my eyes in the dark and let myself go, my soul would go out of my body. I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and then come back'¹⁷ The wounding, as it appears, will have a life-long impact on the mind of Hemingway's protagonist, and would change the course of his life altogether. In his later volumes of the short stories Hemingway's description of the horrifying scenes, unique to war, where

¹⁵ Philip Young, *Ernest Hemingway: A Reconsideration*, University Park and London, The Pennsylvania State University Press, 1966, p. 53

¹⁶ Joseph De Falco, *The Hero in Hemingway's Short Stories*, Pittsburg, University of Pittsburgh Press, 1963, p. 115

¹⁷ *The Short Stories of Ernest Hemingway*, p. 363

'men die like animals'¹⁸ and lie scattered on the field irrespective of caste, creed or destination, also stands unparalleled. The story, *A Natural History of the Dead* describes in a controlled, detached and brutal manner the scene of a battlefield where first a withdrawal was forced and later an advance made so that the full impact of the ultimate horror of war is highlighted.

The dead grow larger each day until sometimes they become quite too big for their uniforms, filling these until they seem blown tight enough to burst.

The surprising thing next to their progressive corpulence, is the amount of paper that is scattered about the dead. The heat, the flies, the indicative positions of the bodies in the grass, and the amount of paper scattered are the impressions one retains.¹⁹

The formal detached tone of narration adds to the horror of the scene. In an episode at the end of the story, the narrator describes the case of a fatally wounded soldier, who has been put in with the dead, though he is still alive, because, according to the doctor, he is going to die soon and would have to be carried back there again. When an artillery officer asks the doctor to give that man an overdose of morphine to kill him and relieve him of his suffering, the doctor replies, 'Do you think that is the only use I have for morphine?'²⁰ As a quarrel ensues between them with the doctor asking the officer why he doesn't shoot the man, a stretcher bearer comes along and informs the doctor that the man is dead, to which the doctor remarks ironically, 'See, my poor lieutenant? We dispute about nothing. In time of war we dispute about nothing.'²¹

¹⁸ Ibid . p 444

¹⁹ Ibid . p 443

²⁰ Ibid . p 447

²¹ Ibid , p 449

The stories of the Spanish Civil War again describe the horrible scenes in which the whole atmosphere seems to be charged with brutality. In the story *The Butterfly and the Tank*, the author points out that in the abnormal conditions of a war, it is a mistake to expect people to behave normally. Pedro, a cabinet maker, who had his gun filled with eau de cologne, meant it as a joke to frighten people at Chicote's bar but was shot dead because due to constant fear of death and exposure to horror, people failed to see through his joke. War had made them unresponsive to the brighter aspects of life.

In the story *Under the Ridge* a Frenchman who becomes disillusioned with the whole business of war and walks out of it probably to make his 'separate peace', is tracked down by the officials and killed. The episode reminds us of the incident when Nick Adams, after being wounded in the spine makes his 'separate peace' and becomes alienated from the society. A similar theme of the protagonist deserting the army and declaring his separate peace occurs in the novel *A Farewell to Arms*, indicating that Hemingway extended the themes of his stories into the novels.

It is precisely this 'separate peace' which the early Hemingway protagonists declare after their disillusionment with war which represents a state of alienation. Alienation emerges as one of the central themes in post-war literature as Michael Friedberg observes

The war in its unprecedented technological carnage and prolonged, stupid brutality seemed to reflect the moral and spiritual degradation of the new age. No wonder that bitter disenchantment, disgust and disillusionment should be the predominant attitudes conveyed in the works of the major writers of the period²²

²² Michael Friedberg *Hemingway and the Modern Metaphysical Tradition in Our Time*, ed. Richard Astro and Jackson J Benson, Corvallis, Oregon State University Press, 1974, p. 176

The Hemingway protagonist who had mistaken war as an opportunity for testing his courage and heroism now feels that the only sensible thing to do would be to dissociate himself from this insane and brutal war. But after returning from war he discovers that he is a complete stranger in his own home town and to his parents who no longer understand him. 'The world they were in was not the world he was in,'²³ and Krebs finds it impossible to mould himself to their way of life. When his mother presses him to believe in God and realise the ethical value of work, he feels that it is 'the restraint of conventional patterns that pretend to meaning that is sickening.'²⁴ He fails to interact with the world around him as he finds it too complicated and unauthentic. 'He did not want any consequences. He did not want any consequences ever again. He wanted to live without consequences.'²⁵

In the story *In Another Country*, Nick stresses on the great gulf between the combatants of war and those who had never been to the front. All the wounded felt a sense of alienation as if they were in another country. Alienation also occurred due to insecure post-war conditions in which the characters deliberately isolate themselves from the society. In stories like *A Pursuit Race*, *Out of Season*, *A Canary for One* and *The Gambler, the Nun and the Radio* etc. the protagonists get alienated due to unfavourable conditions. As S A Hamid points out 'In Hemingway alienation is the result of overwhelming disenchantment leading to a state of spiritual exhaustion, a numbing of the mind as if it were that prevents the protagonist from clearly assessing his situation, or to make effort to disengage himself quickly from an impossible situation.'²⁶

²³ *The Short Stories of Ernest Hemingway*, p 146

²⁴ *Ibid*, p 149

²⁵ *Ibid*, p 147

²⁶ Syed Ali Hamid, *The Short Fiction of Ernest Hemingway: A Study in Major Themes*, p 52

Thus the Hemingway protagonist is alienated in more than one sense because of his experience of the war and the post-war conditions, putting him in a moral and spiritual vacuum. But despite the trauma of war and disillusionment with the conditions around, Hemingway's protagonists do not lose all hope and faith in the human values. They are still seen trying to find some meaning in life, some order in the world, some avenues for an expression of personal courage. Ultimately what matters for the Hemingway hero is the problem of accommodation in this chaotic post-war world. Their attempt is basically to transcend the 'Nothingness' which pervaded most of the existential writing of the period. Scott Donaldson has rightly drawn attention to the contrast between Hemingway's work and that of the existentialists.

The crucial distinction is that Hemingway was not a philosopher, in his fiction he merely reported on life as he found it. To 'Sartre', as John Clellon Holmes commented, 'the meaninglessness is basically an idea, to Camus, the Absurd a concept.' To Hemingway, on the other hand, they form part of his existence. And what primarily interested him was the individual's attempt to overcome despair in the face of such chaos.²⁷

After dealing with the problem of alienation in some of his short stories, Hemingway took it for the central theme in his first novel *The Sun Also Rises*, set in post World War I Europe, full of disillusioned expatriates. The tragic after effects of social disruption after war tended to inhibit and betray the normal course of love, the incapacity for which is represented by the physical impotence of Jake and the sentimental futility of Brett. It is in this context of alienation that Jake Barnes' problem of learning to live in this world acquires a significance far more than what it appears to be on the surface. Jake as a modern man is a

²⁷ *By Force of Will: The Life and Art of Ernest Hemingway*, p. 234

rare phenomenon because of his consciousness of life without any norms and meaning and his sense of being different from others in a curious, though tragic way

Ira Elliott is of the opinion that although Jake Barnes' male identity is called into question by the genital wound he suffered during the First World War, he still stands above the homosexuals he observes at a 'bal musette' in the company of Brett Ashley²⁸ as 'there is something like an 'error' involved in what they [homosexuals] do a manner of acting that is not adequate to reality,'²⁹ while Jake throughout the novel shows no signs of 'loose' masculinity

The experience of war is again taken up directly by Hemingway in his famous novel *A Farewell to Arms*. The novel starts with a description of the war atmosphere prevailing at the time when Lieutenant Henry is with his Italian and American comrades at the Austrian front.

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor-tractors. There was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and gray motor trucks that carried men, and other trucks with loads covered with canvas that moved slower in the traffic. There were big guns too that passed in the day drawn by tractors, the long barrels of the guns covered with green branches and green leafy branches and vines laid over the tractors³⁰

²⁸ Performance Art and 'Masculinity' in *The Sun Also Rises* *American Literature*.. Vol 67, No 1, 1995. p 78

²⁹ Quoted by Ira Elliot. p 80

³⁰ *The Enduring Hemingway*. p 141

The theme of an intimate human relationship is introduced in the fifth chapter with Henry going beyond the customary flirtation and falling in love with Catherine Barkley, an English nurse. The love affair is interrupted twice — when Henry is wounded and when he returns to the fighting only to desert the cause after the retreat at Caporetto. The war scenes have their counterpart in the earlier vignettes and stories.

“If you are going to shoot me,” the lieutenant-colonel said, “please shoot me at once without further questioning. The questioning is stupid.” He made the sign of the cross. The officers spoke together. One wrote something on a pad of paper.

“Abandoned his troops, ordered to be shot,” he said.

The Carabinieri took the lieutenant-colonel to the river bank. He walked in the rain, an old man with his hat off, a carabinieri on either side. I did not watch them shoot him but I heard the shots. They were questioning someone else. This officer too was separated from his troops. He was not allowed to make explanations. He cried when they read the sentence from the pad of paper, and they were questioning another when they shot him.³¹

Even the love affair which becomes overwhelmingly romantic, is unblessed by conventional social sanctions because of war conditions, ending in a situation of tragedy and pathos when Catherine dies in childbirth. But the love theme in the novel stands unique in itself because till then Hemingway had not treated the subject in such poignant, delicate and romantic terms. Both the themes of love and war ultimately end in disillusionment with the author again underlining the fact that violence and horror exist not only in the battlefield but also influence our life at other levels of experience.

³¹ Ibid. p 305

Carlos Baker considers the novel to be 'organized connotatively around two poles'³² He says

By a process of accrual and coagulation, the images tend to build round the opposed concepts of Home and Not-Home. The Home concept, for example, is associated with the maintains, with dry-cold weather, with peace and quiet, with love, dignity, health, happiness, and the good life, and with worship or at least with the consciousness of God. The Not-Home concept is associated with low-lying plains, with rain and fog, with obscenity, indignity, disease, suffering, nervousness, war and death, and with irreligion³³

Thus in the critic's view the themes of the novel reflect a symbolically projected opposition. The story was central to Hemingway's vision as nearly all his other works up to that time were but an expansion or a contraction of the theme so effectively stated in the author's longest narrative till that time.

War again is the major themes of the novel *For Whom the Bell Tolls*, with love coming off as its antithesis. Unlike the heroes of previous war stories who embraced war in a spirit of adventure and later got disillusioned from it, Robert Jordan fights the battle for human freedom, supporting the Loyalist cause. He fully realizes the significance of his mission to blow a certain bridge at the precise time when Fascist reinforcements must be halted. At the same time his love for Maria, the refugee girl must also be fulfilled within the time span of three days of his mission. He loves Maria, he blows up the bridge and ultimately meets his death. But the manner of his dying proves that life

³² Hemingway, *The Writer as Artist*, Princeton, New Jersey, Princeton University Press, 1973, p. 101

³³ *Ibid.*, pp. 101 - 102

is worth living and there are causes worth dying for James Gray correctly observes

All the Hemingway themes are restated here the courage of which human nature is capable when it has managed to identify itself with a moral issue, the humor that is ever present in the story of the appetites, the tenderness that declares itself in honest passion But of none of these things has he ever written so well as he does now With a new maturity of insight and a new subtlety of emphasis, he communicates his admiration for the simple profundity of faith³⁴

In *For Whom the Bell Tolls* the opposition of the themes is still there the cruelty is matched by tenderness, the cowardice by courage, the treachery by loyalty But each is brilliantly described in the light of a flaming disaster which ended with the death of the protagonist Edwin Berry Burgum is of the opinion that the 'human theme of *For Whom the Bell Tolls*, the theme of Robert Jordan's dying, is nothing more than a special instance of the conception of tragedy'³⁵ But the main theme which emerges after reading the novel is Jordan's recognition of the truth that 'No man is an island, entire of itself', quoted from John Donne at the beginning

Although Jordan's personal sacrifice, his alliance with the people's cause and a great sense of participation on the part of so many individuals in a chosen destiny make the novel end without bitterness, the war is still senseless, the individual still trapped and alone and death still the final reality

During the period of his war writings, there was around Hemingway the pressure of his immediate environment, forcing suffering

³⁴ *Tenderly Tolls the Bell* in Caffery ed Ernest Hemingway *The Man and His Work*, p 235

³⁵ *Ernest Hemingway and the Psychology of the Lost Generation*, in Mc Caffery ed p 328

and destruction upon him, which he so miraculously transformed into fiction. 'The only place where you could see life and death, i.e. violent death', Hemingway says, 'now that the wars were over, was in the bull ring.'³⁶ In his non-fiction works *Green Hills of Africa* and *Death in the Afternoon* he contemplates violence in the most striking forms he can find, striving to report with the greatest possible accuracy, the emotions this violence inspires in him.

Hemingway's fascination with bullfighting can be seen quite early in the vignettes dealing with such matadors as Maera and Villalta. The memorable account of Manuel Garcia in *The Undefeated* has close ties with an unpublished story *A Lack of Passion* as Susan F. Beegel points out.³⁷ According to the critic both stories were apparently begun in the autumn of 1924, and both have common sources in the bullfights that Hemingway witnessed at Pamplona, both have protagonists named 'Manuel'. Whereas *The Undefeated* is about an ageing matador whose only gift is passion — his genuine willingness to kill his bull or die in the attempt, *A Lack of Passion* is about a young and gifted torero who does not care whether he kills his bull or is taken alive out of the ring. 'I'd have killed him. Or let them take him away alive. I don't care. Let them take them all out alive.'³⁸

Hemingway used bullfighting as the subject of three of his other short stories. It also elicited the climactic passages of *The Sun Also Rises* with Romero, the 'code-hero' of the novel as a bullfighter. *Death in the Afternoon* is a detailed account of bullfighting which also infiltrated some parts of *For Whom the Bell Tolls*, reappearing after a long lapse of time in *The Dangerous Summer* in 1960. Hemingway's loss

³⁶ Ernest Hemingway, *Death in the Afternoon*. London. Penguin. 1966. p. 6

³⁷ Frank Scafella ed., *Hemingway: Essays of Reassessment*. New York. Oxford University Press. 1991. p.

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³⁸ *Ibid*

of interest during this interregnum in 'spectacular sports' as he himself explains was because he had lost much of his 'old feeling for the bullfight' and even 'resolved never to have a bullfighter for a friend again' because he suffered too much vicariously when they succumbed to fear, to gorings or to death.³⁹ But Hemingway's return to his old theme in *The Dangerous Summer* is a pointer perhaps to the fact that in the last years of his life he set out 'subconsciously in pursuit of pastness, to see what light it could be made to throw upon the present'.⁴⁰

Hemingway's preoccupation with death in war to death in the bullring has been recognized as the major metaphorical basis for much of his fiction. ~~Philip Young~~ in his full-length study attaches a personal significance to Hemingway's concern with the death theme

He [Hemingway] has his preoccupation with death as a result of his overexposure to it. And that is not all. Before Hemingway, symbolically through his hero, submits to this drive he must occupy himself with vicarious dying -- with witnessing and participating in many wars, many bullfights.⁴¹

The deaths of Catherine, Macomber, Manuel Garcia, Harry Morgan, Robert Jordan, Col Cantwell, Thomas Hudson and many unnamed characters perhaps tempted critics like H E Bates to conclude that Hemingway really has one theme -- death. But it is not a wholly correct conclusion, for death is but one of Hemingway's twin themes. It is his concentration on death and on tragedy which makes life in his fiction so vital and so intense. By accepting death as the center of life, one comes to more comprehensive consciousness of life. Thus, the

³⁹ *The Short Fiction of Ernest Hemingway: A Study in Major Themes*, p. 106

⁴⁰ *Ibid*

⁴¹ Philip Young *Ernest Hemingway*

nearness of death is all the more reason for the Hemingway protagonist to cultivate his personal vision of how he has played, or misplayed the game of life

Lawrence R Broer noting the difference of dying in a bullring writes

The bullfight could be viewed as a microcosm of man eternally putting himself against the destructive forces of nature and the overwhelming odds of death, but with one important difference. In the bullring, the forces of death are not nebulous and impersonal, but rather are reduced to something that can be grasped and reacted against. Even death itself becomes bearable, even meaningful, within the ritualized purposes of the bullfight. If the matador dies, he has the chance to die nobly, fighting bravely and with integrity⁴²

The Hemingway protagonist asserts himself in the face of tremendous odds and it is his will to struggle, irrespective of the consequences, that gives him heroic proportions. Even death becomes unimportant in his single-minded pursuit of courage and in his obstinate attempt to prove himself. Manuel in *The Undefeated* even after being badly wounded in bullfight refuses to accept the defeat. He is as Edmund Wilson points out, 'defeated in everything except the spirit which will not accept defeat'⁴³. His victory lies in the manner of his struggle. It is by his will to struggle with courage and endurance that he emerges as the undefeated. He is a clear prototype of Santiago in *The Old Man and the Sea*.

The Major in the story *In Another Country* had suffered irreparable losses in the war but they did not make him lose his dignity

⁴² Quoted by S A Hamid, in *The Short Stories of Ernest Hemingway: A Study in Major Themes*, p 107

⁴³ *Ibid.* p 106

And though he was almost driven to the point of despair after hearing the news of his young wife's death, he faced the situation with astute courage. As Arthur Voss observes, 'The highest form of bravery, says Hemingway with marvellous restraint and understatement, is a rigid self-discipline which enables us to endure stoically whatever calamity may befall us.'⁴⁴ It took the Major a tremendous amount of courage to resign himself to the ultimate loss of his wife and go on living as Earl Rovit has correctly noted, 'Hemingway's ultimate test of human performance is the degree of stripped courage and dignity which man can discover in himself in his moments of absolute despair. It would have been quite simple for the Major to have died well, his challenge is far greater than his own death.'⁴⁵

Robert Jordan in *For Whom the Bell Tolls* also faces the same critical situation, when severely wounded in the end, he is about to die. Like his own father who committed suicide Jordan is also tempted by the idea, as it would bring an end to his suffering. But his strong will-power dictates his choice and he is determined to experience every moment of his own death. Beoncheong Yu points out, 'as he has just completed his military mission, he is going to enact his own death with equal perfection', showing that dying is also an art and a ritual.'⁴⁶ In dealing with the theme of suicide both in his short stories and the novels, Hemingway shows a respect for those individuals who in moments of crisis overcome the temptation for suicide — a tendency which attracted considerable biographical interest following Hemingway's own suicide.

In his most celebrated work *The Old Man and the Sea*, Hemingway elaborates on the values of courage, endurance, dignity,

⁴⁴ *Ibid.*, p. 97

⁴⁵ *Ibid.*

⁴⁶ Beoncheong Yu, *The Still Centre of Hemingway's World in New Critical Essays*, Robert Lee ed., p. 121

pride, etc., which he had dealt with in his stories and later in his novels. It is through the struggles of his protagonist Santiago, an old fisherman, that Hemingway shows us 'what a man can do and what a man endures,'⁴⁷ summing up his final notion of man in a single sentence 'A man can be destroyed but not defeated'⁴⁸ Even though after his tremendous struggle, the old man reaches the shore with just the skeleton of the marlin, he emerges as the undefeated — his victory lying in the nobility of his struggle

The stance of the Hemingway-hero to meet uncompromising situations in this unfriendly and alien universe whether in the stories or in the novels is not confined to any single attitude. He could retire into a shell of half-awareness like Ole Anderson in *The Killers* or in some deliberately invited forgetfulness like Nick Adams in *The Big Two-Headed River* or else assume a matter-of-fact and graceful hedonism like Frederic Henry in his idylls in Switzerland with his beloved Catherine in *A Farewell to Arms*, but best of all was the summoning a stoical persistence like the Major of *In Another Country*, Manuel of *The Undefeated* and Santiago of *The Old Man and the Sea*, to name only a few

Whether the Hemingway hero emerges with a healthy or sick mind, or whether he reflects an extreme individualism, can be judged only by examining the particular story in which he appears. What seems certain, however, is that Hemingway chose to focus upon these motifs as part of his attempt to explore the individual's reactions under the pressures of the extremes in both psychological and physical environment. The patterns which his stories and novels formulate merge with the overall theme of man seeking a way to adjust to the uncertainties of the world without losing himself in the process

⁴⁷ *The Enduring Hemingway*, p. 721

⁴⁸ *Ibid* p. 740

The world of Hemingway's fiction is a male-dominated world; the choice of his situations and themes plainly shows that in his kind of fiction there is little scope for women and their peculiar responses. His is a world of 'men without women' in which the protagonists are all intent upon proving their excellence on the sole criterion of courage. The failure of love-relationship in many of the short stories is a pointer to the post-war conditions prevailing at the time during which protagonists like Krebs want female company but avoid 'getting connected up'.⁴⁹ As Scott Donaldson observes, 'More than half of the fifty-odd stories Ernest Hemingway wrote dealt with love in one form or another, but not one of them depicted a satisfactory, lasting, mutually shared love between a man and a woman'.⁵⁰

The Hemingway protagonists are initially attracted by the very idea of being in love, but shirk away from attachments as they do not want to get themselves entangled. When the relationship leads to attachment and obligations, it arouses a conflict in the Hemingway protagonist and leads to the breakup or failure of the relationship. Also he expects the woman to be subservient, undemanding and submissive. In Hemingway's stories focusing on the theme of love, we find the protagonist sometimes breaking off his affair as 'it isn't fun any more',⁵¹ sometimes trying to convince his woman to have an abortion, at times we find the woman yearning for domesticity and motherhood, and the man denying it to her, and sometimes the man keeping the relationship on a purely physical level.

In one of the early Nick Adams stories, *The End of Something*, Nick is shown breaking his love affair with Marjorie without any convincing reasons.

⁴⁹ D.H Lawrence, . *In Our Time A Review in Hemingway. A Collection of Critical Essays*, R.P Weeks. ed. Englewood Cliffs, N J Prentice Hall, 1962, p. 93

⁵⁰ Scott Donaldson. *By Force of Will The Life and Art of Ernest Hemingway*, p 169

⁵¹ *The Short Stories*, p. 110

“You don’t have to talk silly,” Marjorie said

“What’s really the matter ”

“I don’t know ”

“Of course you know ”

“No I don’t ”

“Go on and say it ”

Nick looked on at the moon, coming up over the hills

“It isn’t fun any more ”

He was afraid to look at Marjorie Then he looked at her back “It isn’t fun any more Not any of it ”

She didn’t say anything He went on “I feel as though everything was gone to hell inside of me I don’t know Marge I don’t know what to say ”⁵²

At the end of the story, Nick’s conversation with his friend, Bill, indicates that the break-up was pre-planned Nick had deliberately broken the relationship ‘because he feared that it was leading to a serious emotional attachment which he considers an encroachment on his personality ’⁵³ Bill’s views in the following story *The Three-Day Blow*, on love and marriage reflect the attitude which many protagonists in the short stories conform to ‘Once a man’s married he’s absolutely bitched’, and ‘you always fall for someone else and then its all right Fall for them but don’t let them ruin you ’⁵⁴

The Hemingway protagonists in the short stories usually show lack of emotional involvement in forming relationship with a woman They merely bed women and are so ego-centered that they are incapable of responding to their female partner’s feelings and sentiments In the story *Cat in the Rain*, the man is completely indifferent to his partner’s feelings The wife craves for domesticity which her husband denies to

⁵² Ibid. p 10

⁵³ Syed Ali Hamid. *Study in Major Themes*. p 71

⁵⁴ *The Short Stories*. p 122

her as he does not want the responsibility of parenthood and domesticity, and prefers his freedom. The following conversation between them brings out the attitude of the husband towards his wife's desires and the type of life they are leading

"I want to pull my hair back tight and smooth and make a big knot at the back that I can feel," she said "I want to have a kitty to sit on my lap and purr when I stroke her "

"Yeah?" George said from the bed

"And I want to eat at a table with my own silver and want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes "

"Oh, shut up and get something to read," George said. He was reading again

His wife was looking out of the window. It was quite dark now and still raining in the palm trees

"Anyway I want a cat," she said, "I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat "

George was not listening. He was reading his book.⁵⁵

John V Hagopian points out that what George's wife really wants is 'motherhood, a home with a family, an end to the strictly companionate marriage with George,' and that the cat is 'an obvious symbol for a child.'⁵⁶ George shows a total disregard for his wife's feelings and his attitude is difficult to analyze. We do not get any reasonable justification for his thoughtlessness and completely indifferent behaviour. In fact he views her with an unconcern which borders on

⁵⁵ *Ibid.*, pp 169-170.

⁵⁶ John V Hagopian, *Symmetry in Cat in the Rain in The Dimensions of the Short Story: A Critical Anthology*, ed. James Miller, Jr. and Bernice Slote, New York, Dodd, Mead, 1964, p. 533

ruthlessness. Even after getting married, he seems to deny that marriage has any commitment which goes with it.

In another story *Hills Like White Elephants*, the Hemingway protagonist has formed a relationship with a woman but again shows lack of emotional involvement with her. The man wants the girl to undergo an abortion because according to him, her pregnancy is 'the only thing that bothers us. It's the only thing that's made us unhappy.'⁵⁷ He does not even for a moment realize how the girl feels and does not consider her opinion to be important. As Robert Lewis, Jr. puts it, in the story 'the young man chooses to deny the responsibility for his unborn child — the commitment — the responsibility, the care, the involvement, the 'sacrifice' — is here avoided.'⁵⁸ Such callous indifference to the woman's feelings in regard to his personal freedom makes the protagonists in the short stories self-centered and selfish.

One of the earliest Hemingway stories *Up in Michigan* also shows the same callous attitude of the male. Jim seduces the girl Liz who loves him and expects warmth, care and understanding from him. He takes her on the cold splintery hemlock planks of the docks and after satisfying himself goes off to sleep. 'Liz started to cry. She was cold and miserable and everything felt gone.'⁵⁹ The disillusionment Liz experienced in love brings into sharp focus the selfish attitude of the man, who was only bothered about his own sexual satisfaction without considering the girl's feelings. This attitude of the Hemingway protagonist puts the seal of failure of love in man-woman relationship in the stories right from the start, though it can also be viewed as a part of the hero's growing up.

Hemingway's treatment of the theme of love underwent a change in the later works, especially in the novels. After *The Sun Also Rises*,

⁵⁷ *The Short Stories*, p. 275

⁵⁸ *Hemingway on Love*, Austin and London, University of Texas Press, 1965, p. 14

⁵⁹ *The Short Stories*, p. 85

love in the novels is usually satisfying. As already stated in previous chapters, the love theme in *A Farewell to Arms* is contrasted with the theme of war, and this contrast brings out the true nature of Henry's love for Catherine. After deserting the army Henry's only obligation is his fidelity to Catherine and he remains loyal to her till the very end. As for Catherine's love, it is true, passionate, loyal and undemanding. She stresses repeatedly to Henry, 'I want what you want. There isn't me any more. Just what you want.'⁶⁰ An attitude which has aroused censure for a representation of Catherine as too docile to be a truly living or interesting woman.

The idea of love as an antidote to war is again central to the novel *For Whom the Bell Tolls*. Maria, shattered by the war, is rendered whole through love. 'True love' is her most urgent need if she is to survive as an emotional being and reconciled to life and its fundamental experiences after the outrages she has suffered at the hands of the fascists in the Spanish war. Joseph Warren Beach observes that in this novel 'Hemingway has done fullest justice to his theme of "true love", given it organic relation to the other main concerns of life, and established its place in the scale of human values.'⁶¹ To Robert Jordan love brings ecstatic bliss in the midst of the anxiety and disappointments of his military task, and what is more, it gives him courage to face death calmly, while doing his duty.

In view of the submissive nature of such female characters as Catherine and Maria, many critics have accused the author of infantilism in his treatment of love. But Joseph M. Flora maintains that 'the power of love and the problems of love are among the major themes of

⁶⁰ *The Enduring Hemingway*, p. 217.

⁶¹ J. W. Beach, 'How Do You Like It Now, Gentlemen?', in *Hemingway and His Critics*, Carlos Baker, ed., Hill and Wang, New York, 1961, p. 244.

Hemingway A writer often faulted for his chauvinism, he was able to treat the complexity of human love with marked sensitivity⁶²

From a study of the evolution of Hemingway's works, it becomes clear that the protagonist in the short stories, who desires a relationship with women in which he gets everything but does not want to give anything in return, develops into the character in the novels to whom love becomes the highest obligation to be fulfilled, and this leads us to conclude that Hemingway's themes, first tried and tested, in the stories, are later not only elaborated but also modified in the novels

Besides the major themes already described, Hemingway has also dealt with a number of other themes in the stories as well as in the novels. The theme of sexual impotence in *The Sun Also Rises* has its roots in one of the earliest unpublished stories *A Lack of Passion*, marking Hemingway's interest in such matters from the beginning of his career. According to Susan F Beegel *A Lack of Passion* portrays 'a clinically depressed adolescent matador, weakened by compulsive masturbation, impotent with women, and a coward in the bullring, he is dominated by his avaricious uncle-manager and is seemingly destined for a traumatic homosexual initiation as the story concludes'⁶³. The publishers Charles Scribners Sons did not include the story in the Finca Vigia edition perhaps because its themes of impotence, homosexuality and masturbation were unpalatable. In *The Sun Also Rises*, the theme of sexual impotence is there but it is not so explicitly stated. The same theme is again taken up in the story *God Rest You Merry Gentlemen*.

Some stories are more or less concerned with male or female homosexuality which reappears in the novels like *The Sun Also Rises*, *To Have and Have Not* and *The Garden of Eden*. Homosexuality is lightly touched upon when Nick accidentally comes to observe some prostitutes

⁶² J M Flora, *Ernest Hemingway A Study of Short Fiction*, p 30.

⁶³ *Hemingway Essays of Reassessment*, Frank Scafella ed., New York, Oxford State University Press, 1991, p 69

and homosexuals in the story *The Light of the World Mr. and Mrs. Elliot* though extending its irony to both the male and female characters focuses attention on the lesbianism of the women and the sterility of the man woman relationship. In the story *The Sea Change*, a modern woman, tweed-suited, hair bobbed and living in post-war Paris, wants permission from her man to leave him for a lesbian affair, which is an obvious indication of her loss of womanliness. When the man gives his permission and accepts to take her back afterwards, he too becomes changed, 'as he looked in the glass, he saw he was really quite a different looking man. The other two at the bar moved down to make room for him.'⁶⁴ *The Sea Change* shows the modern world which has remoulded the woman, and through her the man, into something different from what they were traditionally intended to be.

The transsexuality theme which reappears in the novel *The Garden of Eden* has perhaps generated the maximum controversy in Hemingway's fiction dealing with such a theme. Mark Spilka is of the opinion that the decision of Scribner's editor, Tom Jenks, to remove from the published version, 'visits by two American couples to the Rodin statue of two women making love, along with the subplot about the Paris couple, Nick and Barbara Sheldon, who are equally implicated in the statue's resonant meanings, diminishes the printed version considerably.'⁶⁵ Spilka further says that the author's real fascinating intentions can be found in the original manuscript, where he presents 'the Garden of Eden theme as an androgynous love bond, a lesbian coupling, as it were, the peculiar happiness of which — in his own mournful words — "a man must lose".'⁶⁶

⁶⁴ *The Short Stories*, p. 401

⁶⁵ Mark Spilka, *Hemingway's Quarrel With Androgyny*, University of Nebraska Press, Lincoln and London, 1990, p. 334

⁶⁶ *Ibid* p. 7

Some perceptive critics and cautious reviewers of *The Garden of Eden* suggested that the book exposed a new sensibility in the author. But this sensibility had been there all along, right from his very first and best work in the stories. The theme of androgyny, as it appears in *The Garden of Eden* is treated with such force and urgency that it emerges as quite a new theme (which it is not) in the Hemingway canon, supporting Mark Spilka's assertion that questions of gender play a major and often overlooked role in Hemingway's fiction.⁶⁷

Spilka holds that the theme of androgyny in Hemingway's works stemmed directly from his own experiences and that his 'androgynous parents' gave him 'a mixed impress of blending and conflicting definitions of manhood'⁶⁸ to live with. Hemingway's biographer Kenneth Lynn also opines that 'the hurt' of androgyny which compelled the author 'to write stories in which he endeavoured to cope with the disorder of his inner world by creating fictional equivalents for it'⁶⁹ began from his childhood. Spilka in the reassessment of the Hemingway persona, shows that it is not only the simple and direct influence of his parents on his psyche but 'a larger cultural crisis of the "ideal" of manhood in the late nineteenth century America that lent such power to the formation of Hemingway's androgynous psyche'⁷⁰

Joseph M Flora is of the opinion that in the last years of his writing career the 'domestic' or 'familial' had come to be Hemingway's most important theme.⁷¹ But any study of Hemingway's development as a writer would suggest it was an important theme in Hemingway's fiction from the start of his career especially in the tales of Nick Adams, dealing with father and son relationship. Nick as a young boy

⁶⁷ Ibid p 13

⁶⁸ Mark Spilka. *The Importance of Being Androgynous*. in Frank Scaffela ed p 107

⁶⁹ Kenneth Lynn. *Hemingway*. Simon and Schuster. New York. 1987. p 10

⁷⁰ *The Importance of Being Androgynous*. p 121

⁷¹ J M Flora. *Ernest Hemingway A Study of the Short Fiction*. p 114

accompanied his father on different expeditions and underwent initiating experiences of life. In *The Indian Camp*, Nick's father instructs him on a Caesarian where he witnesses both birth and death. In the story *The Doctor and the Doctor's Wife*, Nick shows preference for the company of his father, rejecting the summons of his mother. In another story *Ten Indians*, Nick's father, aware of his son's adolescent emotions, is quite careful while disclosing the secret of Prudence Mitchell's infidelity. His acts throughout the story show great affection and concern for his son. The last of the Nick Adams stories *Fathers and Sons* itself throws sufficient light on the father-son relationship of the early Nick stories and helps Nick remember very precise and revealing moments of his adolescence with his father. He feels grateful to his father who taught him to hunt and fish but at the same time views his father's limitations on sex education and the information he imparted to Nick on sexual matters. In the story Nick also regretfully recalls his father's suicide, a memory which also occurs in the novel *For Whom the Bell Tolls*, where Robert Jordan remembers his father's suicide with scorn and contempt.

The theme of father-son relationship is concurrently explored with the theme of war in the posthumously published *Islands in the Stream* where Thomas Hudson is shown as the father of three sons. Apart from their personal charm, the Hudson boys also help to show their father in a sympathetic light as Hudson lives all alone by himself in the island of Bimini and it was only occasionally during the vacations that his sons visited him. As in the short stories, the generation gap is also present between Hudson and his growing sons. Carlos Baker points out that the presence of Hudson's sons 'enables Hemingway from time to time to invoke that mild irony which often results in fiction when innocence is knowingly contrasted with experience'⁷² The death of all his three sons

⁷² Hemingway, *The Writer as Artist*, p. 397

during his own lifetime strikes with great force the agony, the pain and the loneliness Hudson had to endure in his old age

Critics have been quick in finding autobiographical elements dominating the novel, representing Hemingway's own feelings in his relationship to his sons. The Finca Vigia edition of the complete short stories of Hemingway included in it two stories *I Guess Everything Reminds You of Something* and *Great News from the Mainland* dealing with father-son relationship which also reflect the anguish Hemingway sometimes might have felt in his role as a father

Thus it can be concluded that Hemingway's range of themes is not wide and that he deals with the same kind of material both in his short stories and his novels. Taking for his themes some of his own experiences and the central experiences of his generation he brought out in the light of his own vision the plight of the individual in the world of our time. As Hemingway started his literary career as a short story writer, his earliest stories reflect his principal thematic concerns, and as he further explored and developed in his novels the themes of his short stories, it can be safely inferred that both his short stories and novels sprang from the same source of inspiration geared to two different forms

CHAPTER — 4

(b) CHARACTERIZATION

One of Hemingway's earliest realizations was the importance of limited characters in fiction. He creates no gigantic mythical world populated with dozens of characters. He was concerned with telling essentially the story of the anxiety of man's lonely, alienated self, rather than of society with its complex shifting human relationships. The creation of his characters was mainly based on permutations of his own deeply felt experiences projected and transformed through fiction. In his timeless universe of the immediate now, character is illuminated rather than developed. Apparently this achievement in characterization would seem insignificant particularly as the range of the characters appears to be rather limited. And also because he has delineated more flat characters than the other type.

Hemingway's narrow range of characters was most vigorously censured by the British critic Wyndham Lewis in an essay entitled, *The Dumb Ox: A Study of Ernest Hemingway* in 1934. The critic says that the Hemingway hero is 'a dull-witted, bovine, monosyllabic simpleton' who speaks with 'the voice of the folk, of the masses — the cannon fodder, the cattle outside the slaughter house, serenely chewing the cud — of those to whom things are done, in contrast to those who have executive will and intelligence.'¹

D S Savage in his essay *The Withered Branch* describes the typical Hemingway character as 'a creature without religion, morality, politics, culture, or history — without any of those aspects, that is to say, of the distinctively human existence.'² Sean O'Faolain says that Hemingway's 'hero is always as near as makes no matter to being brainless, has no past, no traditions, and no memories.'³ Hemingway has won his reputation as a great artist by consciously working within certain limits, but within these limits, he has brought out a moving and

¹ *The American Review*, III, June, 1934, pp 302-312

² D S Savage, *The Withered Branch*, London, Eyre, 1950, pp 27, 31

³ Sean O'Faolain, *The Vanishing Hero*, Boston, Little, 1957, p 144

finely wrought picture of the contemporary times In *Death in the Afternoon*, Hemingway writes

People in the novel must be projected from the writer's assimilated experience, from his knowledge, from his head, from his heart and from all there is of him⁴

This assertion can perhaps be applied with greater force to the Nick Adams stories in which Hemingway presents his own experience in the garb of fiction and Nick acts as a 'special mask' for his author

As already stated the Nick Adams stories appeared at different times in the three different volumes of short stories J M Flora correctly infers that Hemingway expected his readers to remember Nick from previous units, and he built upon what he had achieved in the earlier work⁵ Thus the stories are intended to provide a comprehensiveness to the portrayal of the hero — something which can hardly be achieved in a single novel

Once when asked if he was writing about himself in his books, Hemingway retorted 'Does a writer know anyone better'⁶ His works corroborate this remark and convey an unmistakable feel of the places he lived in and the activities he pursued Philip Young in his book *Ernest Hemingway* (1952) shows the connecting links of the Nick Adams stories to Hemingway's own experiences in northern Michigan and Italy Similarly, Carlos Baker, Hemingway's first biographer, finds a parallel in nearly all the Nick Adams stories to the actual events in Hemingway's life But inspite of these critics' attribution of the Nick Adams stories to Hemingway's childhood memories and war experiences, Nick is not

⁴ Ernest Hemingway. *Death in the Afternoon*, New York, Charles Scribner's Sons, 1960, p 191

⁵ J M Flora. *Hemingway's Nick Adams*, Baton Rouge, Louisiana State University Press, 1982, p 15

⁶ A E Hotchner. *Papa Hemingway*, New York, Random House, 1967 p 219

Hemingway In telling his tales, he tried to extinguish the writer's personality, producing the effect of absolute objectivity and faithfulness to the spectacle presented

Floyd C Watkins views the Nick Adams stories as a single work being tied together by 'some of the factual continuity of the novel'⁷ If taken together the Nick Adams stories show the consciousness of the protagonist in making They are 'stories of character' focusing on the revelation of a state of mind and motivation These stories astutely maintain the tension between a youth's discerning intelligence and his obtuseness In *The Three-Day Blow* Hemingway undercuts Nick's adolescent insolence by making him naively think that he can resume his relationship with Marjori and that everything will be the same as before 'There was not anything that was irrevocable' 'Isn't it pretty to think so?'⁸ Hemingway's assumption that character should be revealed through action and dialogue produced the kind of fiction in which characterization-in-depth is in a manner sacrificed to the exigencies of the compact narrative The result is that on closer reading his early works reveal delicate differences in meaning previously conceived The half-concealed power of Hemingway's dialogues, gives depth to his characters through controlled understatement In the story *Hills Like White Elephants*, it is through dialogue that we come to know the real intentions of the characters and also have access to the kind of life they are leading

"I know you wouldn't mind it, Jig It's really not anything It is just to let the air in"

The girl did not say anything

Floyd C Watkins *The Nick Adams Stories: A Single Work by Ernest Hemingway* Southern Review, 9 Spring, 1973, p 485

⁸ *The Short Stories of Ernest Hemingway*, New York, Charles Scribner's Sons, 1938 p 124

“I’ll go with you and I’ll stay with you all the time. They just let the air in and then it’s all perfectly natural ”

“Then what we will do afterward?”

“We’ll be fine afterward Just like we were before ”

“What makes you think so?”

“That’s the only thing that bothers us It’s the only thing that made us unhappy.”

“And you think then we’ll be all right and be happy ”

“I know we will. You don’t have to be afraid I’ve known lots of people that have done it ”

“So have I,” said the girl “And afterward they were all so happy ”

“Well,” the man said, “If you don’t want to you don’t have to I wouldn’t have you do it if you didn’t want to But I know it’s perfectly simple ”

“And you really want to?”

“I think it’s the best thing to do But I don’t want you do it if you don’t really want to ”⁹

The characters of Hemingway’s early stories are overreticent Their conversation seems a constant effort to keep back words, yet the characters are so much a part of the circumstances in which they are involved that they understand each other perfectly The mental strain shows itself in too much attention to details in the same experiences being analyzed over and over again

“I wanted it so much,” she said “I don’t know why I wanted it so much I wanted that poor kitty It isn’t any fun to be a poor kitty out in the rain ” ”I want to have a kitty to sit on my lap and purr when I stroke her ”

⁹ Ibid . p 275

“Anyway, I want a cat,” she said, “I want a cat I want a cat now If I can’t have long hair or any fun, I can have a cat”¹⁰

The passage of years brought about a gradual development in Hemingway’s concept of characterization which can be seen even in his short stories. In the volume *In Our Time*, portraits of younger men, undergoing initiating experiences, abound, and characterization is functional and subordinated to the theme. In the later volumes there are pictures of full-fledged men, and characterization becomes an important element in itself. Two of his later stories *The Snows of Kilimanjaro* and *The short Happy Life of Francis Macomber* deal mainly with studies in growth of character.

In the story *The Snows of Kilimanjaro* the protagonist Harry comes to the realization at the brink of death that all through his life he had been ruining his talents as a writer and killing his soul. The long process of meaningless living disillusioned Harry and gave him self-knowledge. He realized that all the congregated experiences of life led him nowhere. He acquires a sort of immortality of the soul through repentance and self-knowledge. Harry’s growth is the focal point of the story. The author has based the protagonist’s representation on the device of memory flashback and the stream of consciousness method.

The portrayal of Francis Macomber in *The Short Happy Life of Francis Macomber* is marked by roundness and vitality and is as fully developed as needed for the purpose of the narrative. The change in Macomber’s character occurs due to the loss of his self-respect when he disgraced himself before his wife and the British hunter Wilson and helps in his conversion to bravery. He is furious at his wife’s infidelity and hates Wilson both for seducing his wife and for his bravery. ‘I hate

¹⁰ Ibid . pp 169 - 170

that red faced swine'¹¹ But at the same time Wilson is the standard of manhood to which Macomber aspires. He successfully shoots the buffalo the following day and feels a great elevation of the soul — an 'unreasonable happiness' and 'a damn bursting'¹² When they finish the wounded buffalo, Macomber comes of age. He becomes an entirely changed man, but his happy life is short-lived as a bullet from his wife's gun pierces through his skull. The portrait of Macomber's short life is thus quite different from the portrayal of earlier heroes and perhaps the best in the three volumes of stories.

One of the causes, which led certain critics to the assumption of arrested development in Hemingway, is their belief that characterization is at its best in the short stories and in the novel *The Sun Also Rises*, and that the works coming after this novel show a gradual decline in the author's ability to produce convincing individuals. Such critics are generally impressed by the character's abnormality and their being fodder for the war machine. Brian Way thinks that Hemingway's true bent of mind led him to create people who were 'hollowed out and exhausted emotionally: the sensitive and vulnerable Nick Adams; Jake Barnes with his nightmares and his cynicism, his canny hedonism and his odd sense of humour, Lady Brett Ashley damaged by life, and destructive to all around her. No one could ask for more interesting characters than these'¹³ According to Edmund Wilson, 'people in his [Hemingway's] short stories are satisfactory because he has only to hit them off, the point of the story does not lie in personalities, but in the emotion to which a situation gives rise. This is true even in *The Sun Also Rises*, where the characters are sketched with wonderful

¹¹ *Ibid.*, p. 25

¹² *Ibid.*, p. 32

¹³ Brian Way, *Hemingway the Intellectual: A Version of Modernism*, A Robert Lec ed. *Ernest Hemingway* 1983, p. 164

cleverness'¹⁴ The main characters of Hemingway's earlier works are reckless and profane young men and women who are the product of a special set of conditions. They are the 'lost-generation' of the post-war West. They have been disillusioned by the abnormal social state of the post-war world and have likewise formed habits which constitute their typical response to contemporary times. They are set loose from their moorings, are skeptical and vagabond and dejected and pessimistic in their outlook. These characters are living in a no-man's land, where no one is concerned about what the others do. The social milieu has made them unwilling to submit themselves to any authority but of their own. They live for the present and refuse to see life beyond themselves.

In the novel *The Sun Also Rises*, the protagonist Jake Barnes' predicament is presented by his friend Bill Gorton in terms similar to those of the 'lost generation'

You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working.¹⁵ Jake Barnes, thus comes off as a representative individual of the lost generation. He is a newspaperman, an ex-aviator made impotent by war. His wounded state makes him an unforgettable character in fiction. But as the novel is first-person narrative, it imposes certain limits on the narrator to describe himself and his peculiar condition. Jake is in Paris, living alone and trying to find his identity in a similarly impotent and alien society. For him it is 'awfully easy to be hard boiled about everything in the daytime, but at night it is another thing.'¹⁶ Though the circumstances of his wound are not presented in detail, there is a brief mention of his inability to sleep in

¹⁴ Edmund Wilson, *Hemingway: Gauge of Morale*, John K. M. McCaffery ed., *Ernest Hemingway: The Man and His Work*, Cleveland and New York, p. 242. Cooper Square Publishers, Inc. 1969.

¹⁵ *The Sun Also Rises*, New York, Charles Scribner's Sons, 1926, p. 115.

¹⁶ *Ibid.*, p. 34.

the dark and of the hospital to which he was sent after the wound. Looking at his maimed self in the mirror, placed beside the bed, he turns out the light and his head 'starts to work'. Once, for six months he had 'never slept with the electric light off'.¹⁷ Here Jake's affinity to Nick is unmistakable as he too after being wounded 'cannot sleep without a light of some sort'.¹⁸ Sheridan Baker thinks that like Nick, Jake is one whom 'the civilized world and its wars have cut away from their generations, the essential motherless child of conflagration, the young man without women'.¹⁹ But unlike Jake, who has no hope of having normal sexual relations with any women because of impotence — 'To hell with women. anyway To hell with you Brett Ashley',²⁰ and bitterly replying to Brett's remark, "Oh Jake, we could have had such a damned good time together." "Yes Isn't it pretty to think so,"²¹ Nick, although disillusioned and wounded both physically and psychologically, hopes to get over his critical state and optimistically feels that 'there were plenty of days coming when he could fish the swamp'.²² Also Nick is shown as capable of making love even after being wounded and in the last story *Fathers and Sons*, he is shown as a father taking his son out for a drive through the country. Certain critics are of the opinion that Jake lacks a will of his own, drifts on the flow of events and obeys the will of Brett, forgetting the principles of a bullfighting 'aficionado', arranging a romance between Romero, the bullfighter and Brett, he is condemned as a pimp.

In Robert Cohn, Hemingway painted a very impressive picture of 'a case of arrested development'.²³ Cohn seems to learn nothing from

¹ Ibid. p 31

¹⁸ *The Short Stories of Ernest Hemingway* p 407

¹⁹ Sheridan Baker, *Ernest Hemingway: An Introduction and Interpretation*, Holt, Rinehart and Winston Inc New York, 1967. p 49

²⁰ *The Sun Also Rises*, p 148

²¹ Ibid p 247

²² *The Short Stories of Ernest Hemingway*, p 232

²³ *The Sun Also Rises* p 44

experience. He was a romantic who took every word literally of W H Hudson's book *The Purple Land* which was 'a very sinister book if read to late in life'.²⁴ He is enamoured of Brett and falls in love with her,²⁵ due to his desire for romance, clearly showing his immaturity. For his romance, Cohn gets rid of his girl-friend Frances by giving her money. He simply ignores all propriety and hangs around Brett even when unwanted. He has no values in life, no code of conduct and cannot even comport himself well. Unlike the other characters in the novel, Cohn is unable to drown his feelings in banalities, small talk and the new spectacles around him. His contrast with others is overtly pointed out when Brett says that Cohn is 'not one of us'.²⁶

Pedro Romero is the perfect 'code-hero' of the novel. He is a man rooted in the Spanish tradition and soil with a past. He is given a physical identity through descriptions of his physique and controlled movements. He is not given to sentiments and proceeds rather cautiously in his love for Brett and does not lose self-respect in loving her. He is presented as a perfect bullfighter dedicated to his work. He is shown in possession of a spirit the events of the world cannot touch. In fact, in portraying the character of Romero, Hemingway gave us a picture of an ideal artist, passionately in love with his art.

Regarding Hemingway's portrayal of his first fictional heroine Lady Brett Ashley, Edwin Berry Burgum remarks that 'Hemingway goes deeper into analysis of personality than he was ever to do again'.²⁷ The critic also holds that 'in the treatment of his heroine, he clarifies in the round the personality structure of the post war generation'.²⁸

²⁴ *Ibid.* p 9

²⁵ *Ibid.* p 30

²⁶ *Ibid.* p 181

²⁷ E B Burgum, *The Psychology of the Lost Generation* in McCaffery (ed), p 315

²⁸ *Ibid.*

The motivating force behind Brett's behaviour is an impetuous animal urge for sex leading her from man to man. She surrenders to her wishes even against her sense of honour. She is the embodiment of sex without the capacity for caring in contrast to Jake who has the capacity for caring even without sex. She does not differentiate herself from men and mixes freely even with the group of homosexuals as Jake observes 'With them was Brett. She looked very lovely, and she was very much with them.'²⁹ Her physical features are expressly described. She is perfectly elegant, 'built with curves like the hull of a racing yacht.'³⁰ She moves through the novel in a haze of alcohol, unpredictability and undeniable charm. Stewart Sanderson is of the opinion that Hemingway has presented Brett with great compassion. He says 'Hemingway has succeeded so well in presenting Brett as Jake knows her and feels for her that, when we lay the book aside, we feel we have known her too, and been moved by the same sympathy for her plight.'³¹ J W Beach insists that we should base our judgement of Brett on the circumstances of her previously married life as her husband was 'a brutal character well fitted to drive a woman into desperate reprisals.'³² But we know that throughout the novel, Hemingway has presented Brett largely as a spoiled case, though she is self-conscious and possesses some degree of self-knowledge. She is aware of the hell she has put people through and thinks that she is paying for it.³³ When passionately desiring Romero, she is conscious of her loss of self-respect 'I've got to do something I really want to do. I've lost my self-respect.'³⁴ Her awareness of her own destructive nature is reflected in her statement, 'I do feel such a bitch',

²⁹ *The Sun Also Rises*, p. 20

³⁰ *Ibid.* p. 22

³¹ S Sanderson, *Hemingway*, Oliver and Boyd, Edinburgh and London, 1961, p. 47

³² J W Beach, *American Fiction 1920 - 40*, p. 79

³³ *The Sun Also Rises*, p. 26

³⁴ *Ibid.* p. 183

made over and over again in the course of a single page³⁵ But her best moment comes when she sends Romero away. Realizing that she could do nothing but lead the young bullfighter to both emotional and professional ruin, she persuades him to leave her, and here at the end we see her giving Romero up at least partly for unselfish reasons. She says to Jake 'I'm not going to be one of those bitches that ruins children. You know it makes one feel rather good deciding not to be a bitch.'³⁶ She then adds 'It's sort of what we have instead of God.'³⁷ This may be taken as one of Hemingway's earlier experiments with the idea of an individual living by a self imposed code.

In the next novel *A Farewell to Arms* the characters are still displaced persons although distinguished by a degree of normality in life as against the abnormality of characters in the previous novel. The novel is a first-person narration of the protagonist Frederic Henry, who, like Nick Adams gets wounded in the war, and tries to make his 'separate peace'. Henry does not give any convincing explanation for his participation in the Italian war 'I don't know. There isn't always an explanation for everything.'³⁸ but his desultory participation may be attributed to some vague fascination for adventure. Henry is adversely criticized by some critics for deserting his military obligations³⁹ But the main cause of his desertion was the thoughtless killing of soldiers by the battle police,⁴⁰ supported by his instinct of self preservation. Thus he is shown as having a strong will and a certain weight in his personality, taking a clear stand when faced with alternatives in adverse circumstances.

³⁵ Ibid. p 184

³⁶ Ibid. p 243, 245

³⁷ Ibid.

³⁸ *A Farewell to Arms*, p 18

³⁹ Brian Way, *Hemingway the Intellectual: A Version of Modernism*, p 165

⁴⁰ *Farewell to Arms*, p 175

In the wounded state Lieutenant Henry becomes almost an amalgam of the various facets of Nick in the short stories. He has a skull fracture and like Nick in *Now I Lay Me* and *A Way You'll Never Be*, he has trouble sleeping without a light, prays hopelessly and has faith only during the fears of the night. He is also wounded in the knee and calf and like Nick in *In Another Country* he recuperates in Milan hospital, exercising on machines. The Italian major's advice to Nick sounds like a prediction of Henry's tragedy 'a man must not marry if he is to lose everything, he should not place himself in a position to lose that'⁴¹

Delmore Schwartz has said, rather vaguely, that 'the background of war and despair distinguished Hemingway's code from the codes of gentlemen, of chivalry, and of sport of the past. For there is no reason of obeying the code, no sense that somehow it sustains a society and a way of life'⁴². Certainly Schwartz was mistaken when he said that Hemingway's code did not sustain a way of life. The code and discipline of Hemingway's world are important because they give, at least temporarily, a meaning to life that otherwise appears to be meaningless and without justification. The effort to do so, however limited and imperfect it may be, is a characteristically human effort, indicating the tragic state of human existence in a senseless, war ridden world.

Michael S Reynolds in his *Hemingway's Reading: An Inventory* points out that Hemingway was interested in codes of chivalry from his high school days and had read the first two books of *Faerie Queene*, Chaucer's *Knight's Tale* and Tennyson's *Idylls of the King*⁴³. The critic further says that a closer study of Hemingway's works will show the influence of these readings but it would not be found on the surface of

⁴¹ *The Short Stories of Ernest Hemingway*, p 271

⁴² Delmore Schwartz, *Ernest Hemingway's Literary Situation* in K M McCaffery, ed p 119

⁴³ Michael S Reynolds, *Hemingway's Reading 1910-1940: An Inventory*, Princeton University Press, Princeton, New Jersey, 1981, p 26

his writings⁴⁴ Usually resorted to in an ironical situation Hemingway's ideas of code discipline help to support the value systems of his lonely characters Even though the later fictional characters are more adept to these cherished values, we can find the seeds for the tendency in the first protagonist of the stories Carlos Baker discussing the story *Big Two-Hearted River* writes

The whole of the fishing is conducted according to the ritualistic codes of fair play, when Nick catches a trout too small to keep, he carefully wets his hands before touching the fish so as not to disturb the mucous coating on the scales and thus destroy the fish he is trying to save⁴⁵

In *A Farewell to Arms*, Frederic Henry during the war takes care of his men and risks death to get them a meal even though he has been warned by an Italian major of the great danger⁴⁶ When Henry is badly wounded and a stretcher is brought for him he says 'I'd rather wait There are much worse wounded than me'⁴⁷ Thus critics who have condemned Henry's desertion and consider him an 'anti-hero',⁴⁸ forget to see such positive aspects of his character

Critics have also ignored the transformation of Henry's character through love There is also a tendency to confuse Henry and Catherine with Jake and Brett as for instance J W Aldridge says

Jake Barnes and Lady Brett are the logical consequences of Frederic Henry's and Catherine Barkley's experience if Frederic's wound can be

⁴⁴ *Ibid*

⁴⁵ C Baker, *Hemingway the Writer as Artist* p 126

⁴⁶ *A Farewell to Arms*, p 56

⁴⁷ *Ibid*, p 62

⁴⁸ Brian Way, *Hemingway the Intellectual A Version of Modernism*, p 166

said to have been sexually incapacitating and Catherine's death spiritual instead of physical⁴⁹

But Jake and Henry are two entirely different characters. In the beginning the priest plays an important role in transforming Henry's character and helping him attain a state of 'caring'. He tells Henry 'When you love you wish to do things for. You wish to sacrifice for. You wish to serve.'⁵⁰ Henry's experience of women before meeting Catherine is limited to prostitutes but after meeting her, his response to the other sex becomes one of care and devotion. He becomes true to his beloved, in deeds as well as in thought. He cannot even tolerate his dear friend Rinaldi's snide inquiries about Catherine. Also, Catherine could never change places with Brett. Catherine's relation with her fiancé who had died during the war was a happy one and she deeply regretted his death, while Brett's relationship with her husband from whom she got the title was an unhappy one. Catherine's love for Henry was entirely selfless and satisfying while both Jake and Brett search for happiness in vain.

In Catherine, the Hemingway heroine has come a long way away from Brett. She is truly selfless and her choices are dictated by the spirit of love. She becomes one with Henry's self and his desires, embodying almost the mystical ideal of self-surrender. 'I'll say just what you wish, and I'll do what you wish and then you will never want any other girl. I want what you want. There isn't any me any more. Just what you want.'⁵¹ It is for such submissive, soft, helpless, and sexually unassertive female that Kate Miller in *Sexual Politics* has vigorously criticized the Hemingway heroine.⁵² Anyway Catherine seems to be the

⁴⁹ J W Aldridge, *After the Lost Generation*, p. 30

⁵⁰ *A Farewell to Arms*, p. 60

⁵¹ *A Farewell to Arms*, p. 84

⁵² *Sexual Politics*, Garden City, New York, Doubleday and Company, Inc., 1970, p. 24

woman closer to Hemingway's heart than any other of the main female characters. Unlike Brett she is not the 'New Woman' of the twenties. She has beautiful long hair, an age-old symbol of womanhood, which Brett lacked and the American wife in *Cat in the Rain* fervently wished for. The most striking thing about her character is the capacity to turn every place into a home by her presence. Even the red-plush hotel room in Milan, where she feels like a whore for a few minutes, is changed into a home by her mere presence. Henry tells us 'In a little while the room felt like our own home. My room at the hospital had been our home and this room was our home too in the same way.'⁵³ She has something constructive about her and soon becomes the only source of happiness for Henry.

In spite of Catherine's ability to conceive, she cannot procreate like a normal woman. Her built is not fit for childbirth, she is narrow in the hips. This is the 'biological trap' that puts her to death, reflecting the limitations of man's being on the physical plane. Henry and Catherine are thus star-crossed lovers and their tragedy has hardly anything to do with their characters. To certain critics, Catherine Barkley does not appear to be a convincing character. Francis Hackett regards her not as a woman, but as a 'divine lollipop',⁵⁴ or a 'leaf of lettuce nibbled by a man on a mountain top where the only sound he hears is the sound of his own teeth'.⁵⁵ Edmund Wilson characterizes her relationship with Henry as mere 'abstraction of a lyric emotion'.⁵⁶ But Catherine Barkley is real in the sense that she has a desire for a home and a settled family life. In fact she appears most real when we set her against the contemporary background of war, where the characters were usually displaced and disconnected. Studied in isolation from her

⁵³ *The Enduring Hemingway*, p. 252

⁵⁴ *The South Atlantic Quarterly*, Winter, 1964, p. 85

⁵⁵ *Ibid.* p. 89

⁵⁶ Mc Caffery, p. 242

background, she withers into an abstraction. Despite some adverse criticism Catherine comes off as the most courageous of all Hemingway heroines. She has a premonition of death: 'I'm afraid of the rain because sometimes I see me dead in it',⁵⁷ but she is not a bit afraid and keeps her composure. Even in the last moments of life she appears fearless: 'I'm not a bit afraid. It's just a dirty trick.'⁵⁸

It is mainly in the war sections of the novel that Hemingway has created a few remarkable miniature portraits to show the folly of war, and their combined hatred of it. The sketches of the Doctors and nurses when Henry is convalescing in Milan, are intelligent, funny, ironical and yet not devoid of sympathy. Even the characters who have been painted with single strokes, come alive during the course of the novel, in their limited way. Among the minor characters, the priest and Rinaldi both stand out in their contrast as well as in their essential human unity.

Harry Morgan the protagonist of *To Have and Have Not* is the first Hemingway hero working on the American scene and on the sea between Key West and the Cuban coasts. Through his solid physical build, his deportment, his action and his speech, Morgan becomes a distinctly individualized character. He is shown as a man of domineering nature, his toughness and bullying conversation, befitting him as he is a sailor.

J W Aldridge feels that Morgan is 'a comic-book intensification of all that his predecessors were. He has no insides. He is above all a man "things are done to".'⁵⁹ But when we consider his life prior to his ruin by Johnson, he comes out as an individualist man of action. His integrity, at the time when he was not economically sore, can be seen in his refusal to land three aliens on the Key West for three thousand dollars. Morgan is also sensitive to the conditions around him. He feels

⁵⁷ *A Farewell to Arms*, p. 100

⁵⁸ *Ibid.*, p. 255

⁵⁹ *After the Lost Generation*, p. 32

disgusted by the shooting in front of the Hotel in Havana 'The whole thing made me feel pretty bad'⁶⁰ During the rum-running trip, Morgan has the capacity of making Roberto postpone his intention of shooting him. Finally, after being shot, he survives for a pretty long time ignoring his pain and thirst because he knows he will die as soon as he drinks water. Thus Morgan, during the course of the novel, does not strike as merely a character who is just a 'comic-book intensification' or as a man to whom 'things are done to'. Harry Morgan is peculiar among the Hemingway protagonists as he is the head of a family and has the responsibility of providing for his wife and three daughters. This motive, new as it is, in the context of Hemingway's works helps in giving a certain depth to Morgan's character. Realizing his responsibilities, he worries about his family even in the last moments of his life. He gains in stature when compared to other characters of the novel. Also through the portraits of other minor figures in the category of either the 'Haves' or the 'Have-Nots', the author tries to show the interrelatedness of human lives.

Hemingway's art of characterization takes a big leap in *For Whom the Bell Tolls*. In this novel the Hemingway hero appears as a metamorphosed character. Unlike Frederic Henry, who had turned his back on a society disintegrating in war, Robert Jordan faces the problem of duty and sacrifice arising from his moral choice 'inspite of the same old back drop of social disintegration. Unlike Nick and Henry, he does not suffer from any physical wound leading to psychological sufferings and disillusionment. The person of Jordan has a concreteness about it. 'He is young, tall and thin, has sun-streaked fair hair, and a wind-and-sun burned face'⁶¹ Though like Jake and Henry, Jordan too is an expatriate — an American on the Spanish soil, he is as authentic as

⁶⁰ *To Have and Have Not*, Jonathan Cape London, 1965, p 14

⁶¹ *For Whom the Bell Tolls*, pp 6-7

any Spaniard for his love of Spain and its people 'He fought now in this war because it had started in a country that he loved'⁶² Unlike all the previous Hemingway protagonists, Jordan does not avoid thinking unless it should obstruct the demands of his commitment. Avoiding thoughts of Maria on the last night of blowing the bridge, he thinks of the duty assigned to him 'It is not you who decides what shall be done. You follow orders. Follow them and do not try to think beyond them.'⁶³

Even though Jordan is hurt only in the last section of the novel, he is shown as having immense capacity to overcome pain. After his left leg is broken he tells others, including his beloved Maria, to go away and appears least sentimental about his plight. He rejects Augustin's offer to shoot him to get rid of the pain. Unlike his own father who had committed suicide, Jordan maintains a stoic self-command when he himself is tempted to commit suicide due to the deadly pain. In the end he is shown lying on the pine-needle floor waiting to obstruct the advance of the Fascist enemy.

Besides his noble mission of supporting the cause of the Republic, Jordan's character is further ennobled by his love for Maria. His involvement with her is as serious as Frederic Henry's love for Catherine in the later stage of *A Farewell to Arms*. Although critics have attacked Hemingway's use of sex in this novel, the author nowhere extols the pleasure of sex for sex's sake, in the characters' scheme of things there is no such thing as healthy sexuality without love. To Maria sex-as-love helps in healing the psychic scars inflicted in her violation by the Fascists and restoring her to a normal emotional state. Finally it becomes a soaring union in which for a moment 'la gloria'⁶⁴ is realized.

Like Catherine, Maria has been adversely criticized for her submissiveness and complete non-entity, simplified to such an extent

⁶² Ibid. p 158

⁶³ Ibid. p 316

⁶⁴ Ibid. p 264

that she hardly appears real To Edmund Wilson, Maria, the characteristic Hemingway heroine, is 'the amoeba like little Spanish girl' ⁶⁵ For Leslie Fiedler she is a 'mindless, soft, subservient animal or thing' ⁶⁶ It should be noted that Hemingway depicted women only in their relationship with men and their mutual compatibility or otherwise for satisfactory male-female union in love His early heroines are delineated as women with a preference for an independent existence The later heroines typify an existence devoted to their lovers, an attitude which, sometimes, turns them into shadowy figures As Melvin Backman remarks 'For Robert Jordan, Maria was the sun driving away the night and abolishing loneliness, she was the life that held off death' ⁶⁷ Baker feels that Maria is symbolically significant as she comes to stand as the image of 'home' ⁶⁸

The portrayal of the minor characters in *For Whom the Bell Tolls* is also strong and impressive and each character stands out distinctly with his own life and views, while at the same time contributing to the total effect of the novel Carlos Baker rates the indepth characterization of the novel as improvement on the author's achievement on any of the previous works ⁶⁹ However some critics like J W Aldridge feel that Hemingway was at his best in his earlier works in which the characters have a more authentic existence

In *For Whom the Bell Tolls*, Hemingway was incapable of inventing new types with which to depict the drama of humanity's last stand in the Spanish Civil War He was limited by his standard character insights while the issues to which that drama gave rise demanded new insights The result

⁶⁵ Hemingway *Gauge of Morale in The Wound and The Bow*. Cambridge. Houghton. 1941. p 239

⁶⁶ *Men Without Women* in R P Weeks ed *Hemingway . A Collection of Critical Essays*. 1962. p 88

⁶⁷ Hemingway *The Matador and the Crucified*. *Modern Fiction Studies*. Vol I. 3. 1955. p 6

⁶⁸ Carlos Baker. *Hemingway The Writer as Artist* p 256

⁶⁹ *Ibid* . p 250

is that nearly all the people in the novel are by nature incompatible with its central problem and unsuited to the action which they are intended to carry through. They live and breathe convincingly in the world of earlier novels, and Hemingway does not justify their business in the world of this one.⁷⁰

Hemingway projected for the first time a multitude of variegated characters in *For Whom the Bell Tolls* contributing to the main mission of fighting for the good of humanity. These characters are mostly ingrained in the soil and in their cause. However Aldridge's charge, if accepted, amounts to discovering a serious flaw in Hemingway's approach to characterization. But there is not enough evidence to suggest that the characters of *For Whom the Bell Tolls* represent a case of unsuccessful transplant from the soil of the earlier works.

Sheridan Baker finds the book alive with the Spanish characters, each of whom seems to illustrate some facet of the Spanish character.

Pilar gives us its best, its lustiness, decency, and fatalistic steadiness, Pablo its worst, its brutality and selfish cunning, Anselmo, its simple decency, El Sordo, its bravery and courtiness, the gypsy, its whimsicality.⁷¹

Pablo, who is regarded as the worst among the Spanish characters by the above mentioned critic, and whose personality is complex and difficult to understand, is probed deeply by the author with an attempt to analyse the inner motives which led to his brutal behaviour and afterwards made him a coward. Pablo got disgusted with too much killing. He was averse to participate in the risky action, self-security being his sole concern. In spite of his betrayal, Pablo is not really a coward.

⁷⁰ *After the Lost Generation*, p. 35

⁷¹ Sheridan Baker, *Ernest Hemingway: An Introduction and Interpretation*, p. 111

In the gypsy women, Pilar, Hemingway has drawn perhaps the most ambitious portrait of a woman. Her character is intriguing with many contradictory traits mixed in her personality. In contrast to Maria, who is simply gentle, good and obedient, Pilar appears an amalgam of sweetness and fierceness, anger and toleration. She is portrayed as a realist capable of facing life squarely. Her own words give a most appropriate assessment of her character: 'I am gross. . . . But I am also very delicate.'⁷² It is through her strong power of observation that she has the ability of seeing into the future. As the author gives Pilar a horrible past, all about the massacre, her character gains in depth and intensity. The force of her personality is described as spreading like a Cobra's hood,⁷³ and she dominates the people around her. Augustin refers to her as speaking like a black cat,⁷⁴ the simile adds to uncanny aspects of her personality. But the motherly concern and care she shows towards Maria brings out her essential feminine nature. She also has a great love for her husband Pablo, however harsh she might appear towards him.

Even some of the characters on the Fascist side are shown capable of human dignity. Among these Julian is dignified in his death and Berrendo in his loyalty to his camp and in his treatment of war as something abnormal. Among the foreigners Golz, Karkov and Andre Massart possess considerable dignity. Such men command respect for their capacity to work with integrity for a great cause. Thus *For Whom the Bell Tolls*, with its considerable range of interesting characters, marks a hitherto unattempted experiment in Hemingway's fiction.

Colonel Cantwell, the protagonist of *Across the River and Into the Trees* has many characteristics of the earlier Hemingway heroes.

⁷² *For Whom the Bell Tolls*, p. 152

⁷³ *Ibid.*, p. 168

⁷⁴ *Ibid.*, p. 198

Like them he too has been wounded, both physically and psychologically. He has traumatic memories, of the kind Nick Adams had from the war. But whereas Nick could not bear to think about such things, the Col rids himself of his bitterness by recounting his memories, some aloud to his mistress and some silently to himself. Thus his thoughts are mostly confined to war. The author probes into the psyche of the Col as he is shown erecting a monument by relieving himself in the exact place where he was wounded, digging the earth with a knife and putting into the hole a ten thousand lira note.

‘It’s fine now he thought. It has made, money, blood, look how that grass grows, and the iron’s in the earth along with Gino’s leg, both of Randolfo’s leg and my right knee-cap’⁷⁵

In a symbolic way the Hemingway hero seems to have buried once and for all in this monument his nightmares, and his neurotic fears and becomes in a manner of speaking invulnerable in spirit. Seen from another angle the character’s symbolic action to bury the past appears pathetic and tends to underline the obsessive hold of his memories which he just cannot shake off.

Because of Hemingway’s own wounds at Fosalta during World War I and the similar situations through which he put his protagonists, critics feel that these protagonists unmistakably resemble their creator and share a part of his history. Joseph Warren Beach is of the opinion that ‘Col Cantwell is the oldest of all the avatars of Nick Adams’⁷⁶. Cantwell is older and mature than any of the previous Hemingway heroes. He is not the brittle Nick Adams, or the impotent Barnes or the

⁷⁵ *Across the River and Into the Trees*, p. 18

⁷⁶ Jeffrey Meyers (ed.), *Hemingway: The Critical Heritage*. London, Boston and Henley, Routledge and Kegan Paul, 1982, p. 45

disillusioned romantic Henry. As an old man he recalls his past and notes many changes in his experience. 'Everything is much smaller when you are older.'⁷⁷ Cantwell has participated in many wars and the bitterness in his nature was caused by the many horrible scenes he had witnessed.⁷⁸ But through a conscious self control he keeps down his temper and evokes a charmed mood. Self-control through a conscious act of will becomes a hallmark of Cantwell's personality and in a way, makes him Santiago's forerunner. Unlike the previous protagonists, especially Nick and Henry, who lose their self-confidence and become disillusioned when they have a narrow brush with death, Cantwell's self-confidence springs from past deeds and familiarity with death. 'I have lived with it nearly all my life and the dispensing of it has been my trade.'⁷⁹ He faces the inevitability of death throughout the whole action of the novel but the best and ultimate test of his character comes while he is on the verge of death. His courage in the face of death is his final advantage over all his heroic predecessors in Hemingway's work.

Colonel Cantwell has been sharply criticized for his relationship with his mistress Renata which according to some critics is merely sexual. But Hemingway depicts Cantwell's love for Renata not just in terms of lustful union as Sheldon Norman Grebstein also notes. 'Sheer sex is characterized by violence, love by tenderness and sympathy, and it is precisely tenderness and sympathy in the relationship of Cantwell and Renata.'⁸⁰ To Cantwell sexual love is the ultimate truth of life that he can impart, to Renata it is part of the legacy of the experience which Cantwell can give her.⁸¹

⁷⁷ *Across the River and Into the Trees* p 13

⁷⁸ *Ibid.* p 198

⁷⁹ *Ibid.* 170

⁸⁰ *The Humanist*, Vol 21, No 4, July - August, 1961, p 217

⁸¹ *Ibid.*

Carlos Baker's impression regarding the overall aspect of the Colonel's nature is that it 'partakes of the nature of love which shows not only in his relations with Renata, but also in his friendship with bartenders and waiters, motor-boatmen and gondolieri, or with various members of the Venetian nobility',⁸² The critic further elevates Cantwell's character by comparing him, as has the author, with well known poets like Rimbaud and Verlaine and by suggesting that he should figure in a book written by no less a writer than Dante.⁸³ Whatever his qualities, Cantwell, somehow, failed to find a place among Hemingway's memorable creations

Santiago, the protagonist of *The Old Man and the Sea*, appears as a perfect Hemingway code-hero, endowed with the moral qualities of courage, dignity, integrity, humility, dedication and endurance which Hemingway cherished throughout his life and art. Carlos Baker has observed that Santiago bears a significant relationship to other characters in the Hemingway canon⁸⁴ and he distinctly reminds us of Manuel Garcia, the aging bull-fighter in the story *The Undefeated* whose defeat itself proves to be a kind of victory. But Santiago is unique among all the Hemingway heroes as the author has deliberately removed all trappings from Santiago's world, and subjected him to extreme tests in which he has to depend only on his own resources.

Santiago is shown as an old man, lacking the virility and strength of youth yet the man's zest for life is not altogether gone.

The old man was thin and gaunt with deep wrinkles in the back of his neck.

The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

⁸² *The Writer As Artist*, p. 269

⁸³ *Across the River and Into the Trees*, p. 101

⁸⁴ *Hemingway The Writer as Artist*, p. 299

Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated⁸⁵

In fact he is so old that with his eyes closed his face looks lifeless⁸⁶ Although he possesses sufficient physical energy that stands him in good stead, his body appears to have been subordinated to his powerful spirit which supplied him strength in times of need. He draws his courage and strength by thinking of the boy Manolin and of the lions on the beach, which are symbolic of his youth. But it is mainly through the powers of his own will that he endures the extreme suffering and pain both before and after he hooks the marlin. 'Pull, hand, he thought. Hold up, legs. Last for me head. Last for me. You never went. This time I'll pull him over.'⁸⁷

Critics have found in Santiago certain qualities of mind and heart which can be associated with the character and personality of Jesus Christ⁸⁸. The foremost of these qualities is his humility. 'He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride.'⁸⁹ Thus, his humility was of the kind which co-existed with pride. He is remarkable for his introspection and self-criticism.

You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman. You loved him when he was alive and you loved him after. If you love him, it is not a sin to kill him.⁹⁰

⁸⁵ *The Enduring Hemingway: An Anthology of a Lifetime in Literature*, New York, Charles Scribner's Sons, 1974, p. 693

⁸⁶ *Ibid.*, p. 698

⁸⁷ *Ibid.*, p. 734

⁸⁸ Carlos Baker, *The Writer as Artist*, p. 299

⁸⁹ *The Enduring Hemingway*, p. 695

⁹⁰ *Ibid.*, p. 741

Here the author successfully mingles the great sin of pride with the greatest virtues of love and compassion making Santiago humanly divine. Santiago's humility and simplicity never became a hindrance in his struggle. 'Man is not made for defeat. A man can be destroyed but not defeated.'⁹¹ Such determination helped to sustain him at times when his physical strength would have failed him.

Santiago is also richly endowed with the quality of compassion. Carlos Baker has compared Santiago with Coleridge's ancient mariner⁹² who also possessed compassion. 'He prayeth best who loveth best all things both great and small.'⁹³ But the critic points out that while 'Santiago already owns compassion as by a natural gift, Coleridge's wanderer must achieve it through an ordeal.'⁹⁴ The mariner's shooting the albatross cannot be compared to Santiago's killing of the marlin. 'One is meaningless and wanton, the other is professional and necessary.'⁹⁵ It is obvious that such comparisons are ridden with problems and do not go a long way in understanding the old man.

Throughout the novel, the author lays repeated emphasis on the extraordinary nature of Santiago. The old man, himself conscious of his strangeness, says 'I am a strange old man.'⁹⁶ His strangeness is also proved by his going far out to fish in a part of the Gulf Stream where other fishermen did not dare to go and it is further enhanced by the extremely big and beautiful fish he catches. Thus in his strength, courage, confidence and resolution he is altogether strange and different from all other Hemingway protagonists. Although defeated temporarily at the end, Santiago still had the resolution to go fishing with the boy, unlike the earlier heroes who got disheartened and disillusioned.

⁹¹ *Ibid.* p 740

⁹² *The Writer as Artist*, p 303

⁹³ Coleridge, *The Ancient Mariner*

⁹⁴ *The Writer as Artist*, p 303

⁹⁵ *Ibid*

⁹⁶ *The Enduring Hemingway*, p 695

However unlike the other heroes of Hemingway Santiago has not been cast in the realistic tradition of characterization. The allegorical or symbolic (depending on the way the reader takes it) intent of the story is all too evident and the author too has pointed to the experimental aspect of the shortest of his novels. While Santiago may be linked to the previous protagonists, he also stands out as singular for no other Hemingway hero has been so consciously moulded as universal man as Santiago. Hence he calls for a different mode of evaluation.

Hemingway's posthumously published novel *Islands in the Stream* has Thomas Hudson, a painter, as its central character with no heroine which Prof J P Tripathi considers to be the cause of the novel's failure.⁹⁷ However *The Old Man and the Sea* also has a single hero without any female characters and yet it was hailed as Hemingway's greatest achievement in fiction. Some critics believe that the failure of *Island in the Stream* was because of the dominance of the autobiographical element and that Hudson is hardly anything else except Hemingway himself without the 'fictional mask' which was so common a feature of the earlier Hemingway protagonists.

Thomas Hudson is a realistic projection of the tired, ailing and disillusioned man he [Hemingway] had by then actually become. And as the distance narrowed between himself and his heroes, his writing lost a crucial dimension.⁹⁸

Whatever the extent of autobiographical writing in the novel, it cannot be denied that Hemingway has probed deep into the inner self of Hudson to bring out the complexity of the painter's character.

⁹⁷ J P Tripathi *Ernest Hemingway: A Study in His Evolution* Prakash Book Depot, Bareilly, 1990.

⁹⁸ John Aldridge in Jeffrey Meyers (ed.) *Hemingway: The Critical Heritage* 1982, p. 555.

Thomas Hudson, like Nick Adams, is troubled by traumatic memories that periodically surface to his consciousness. But the nature of these troubling remembrances is not as important as how the character responds to them in his present situation. It is Hudson's response which determines whether he will be able to survive with dignity or perish in shame. Painting and fishing offer discipline and principles that provide therapeutic order and aesthetic satisfaction to Hudson, thus giving some meaning to his life. The great effort of disciplining the self in painting, like Nick's fishing in *Big Two-Hearted River*, serves to preserve his confidence in the face of doubts.

Like Nick Adams of *Fathers and Sons*, Hudson is also entrapped in the dilemma of providing his sons with a 'viable moral and social legacy'⁹⁹. But while Nick's son was still young and Nick was not separated from his wife, Hudson's paternal duties got more complicated as his sons had grown up and also because of his divorce.

Nick Adams, thus becomes the first of a series of Hemingway's fictional characters, and, although, with the passage of time, we might see the succeeding heroes confronted with a narrowing circle of illusion and an increasing awareness of life, the similarities between the nature of experience and the character's tackling of it as represented through Nick in the earliest stories and the overall patterns discernible in the projection of the later protagonists are strikingly obvious. In grappling with the problems of fear, violence, and death, the Hemingway character grows up gradually, and, though the idea of the meaning or absurdity of life changes and crystallizes for him, the author makes it a point to show that suffering and death, even when heroically endured are a lonely and personal affair. The idea of solidarity and interrelatedness, though often stressed, remains at best ambivalent and enigmatic.

⁹⁹ Gregory S Sojka. *Art and Order in Islands in the Stream*. in Donald R Noble ed. *Hemingway .1 Revaluation*. The Whitson Publishing Company. New York. 1983. p 264

In another posthumously published novel, *The Garden of Eden*, where the exchange of sex roles is an explicit and troubling issue, and a relatively unfamiliar area in Hemingway's fiction, the hero David Bourne seems to have greater qualms than any of the previous heroes Bourne engages in androgynous forms of lovemaking with his adventurous young wife in the south of post war France and is forced to change sex roles at night with her: 'I love to make you do things you really and truly don't want to and then you like them when we do them'¹⁰⁰ It is at such points that David begins to realize 'what a stupid thing he had permitted'¹⁰¹ E L Doctorow feels puzzled over the hero's curious passivity and 'his incapability in dealing with the crisis of his relationship'¹⁰²

David Bourne reminds us of Harry, the dying writer in *The Snows of Kilimanjaro* who is also presented as a passive victim of weakness or of a condition, which he nevertheless bears or struggle against with stoic courage. But Hemingway's intention was not to portrait Bourne as a 'passive' or 'innocent' character as several critics think him to be. 'David Bourne and Catherine in the manuscripts are shown to suffer from different forms of remorse - he from androgynous practices, she from lesbian betrayal of their love'¹⁰³ It is David's attempt to do justice to the complex lesbian nature of his wife by succumbing to her wiles that critics have called his 'passivity'.

Several recent critics and biographers regard the novel as yet another example of the author's attempt to come to terms with his own problems. Mark Spilka says that David Bourne fuses at certain moments with his own creator and becomes an aspect of his creator's life and

¹⁰⁰ *The Garden of Eden*, New York, Scribners, 1986, p 178

¹⁰¹ *Ibid*

¹⁰² *Braver Than We Thought*, *New York Times*, Book Review, 18 May, 1986 p 44

¹⁰³ Mark Spilka, *Hemingway's Quarrel With Androgyny*, University of Nebraska Press, Lincoln and London, 1990, p 305

work - the portrait of the artist as a young newly wed person on a disastrously overextended honeymoon which is itself a description of Hemingway's life with Pauline or his later wives ¹⁰⁴

The triumph of the novel lies in the portrait of the heroine, Catherine Bourne as E L Doctorow points out

The story is told from David Bourne's masculine point of view but its major achievement is Catherine Bourne. There has not before been a female character who so dominates a Hemingway narrative. Even though she is launched from the naive premise that sexual fantasizing is a form of madness, she takes on the stature of the self-tortured Faustian, and is portrayed as a brilliant woman trapped into a vicarious participation in someone else's creativity. She represents the most informed and delicate reading Hemingway has given to any woman

For Catherine Bourne alone this book will be read avidly ¹⁰⁵

Catherine's emotional sufferings, as captured through dialogues, bring out the desperateness in her nature for reversal of roles with her husband and also to compete with him by trying to assert some comparable form of creativity and self-importance by look-alike fashions of tanning, haircut, or a preference for fisherman's shirts and pants etc. Catherine Bourne seems to be related to the risk taking character and sexual adventurer we previously met as Brett Ashley in *The Sun Also Rises*, although Brett was strictly heterosexual. Catherine is the 'androgynous lesbian muse' ¹⁰⁶ against whom her writer husband reconstructs his boyhood world of 'men without women', which Nick Adams, the earliest of the Hemingway protagonist, so distinctly enjoyed in some of the short stories

¹⁰⁴ Ibid p 296

¹⁰⁵ *Braver Than We Thought*, p 44-45

¹⁰⁶ Mark Spilka, *Hemingway's Quarrel With Androgyny*, p 305

The two posthumous novels mark a renewal of interest in the individual psychic processes, and the tendency to reduce the characters to types or symbols or to project them as various incarnations of a certain view of man to which the author remained loyal throughout his life seems to be at a decline. Hemingway was not really at home in this mode of psychologically complex creation of men and women. He was at his best when he experimented with the basic character type that he projected through Nick Adams. The presence of Nick can be discerned in almost all his books which is another way of saying that he kept on reprocessing his own experience through his writings. This however does not detract from his distinction as a rigorously disciplined artist for nowhere is his writing 'an overflow of emotions'

Louis L Barnes has felt a preponderance of negative qualities in Hemingway's central figures

Hemingway's heroes are not alive, merely in motion, not simple, only empty. They do not love, they merely enjoy themselves. They do not have strength they are only aggressive, not proud, only arrogant, not dignified, only close-mouthed, not intelligent, only knowing, not realistic, only cynical, not sensitive but cautious, not kind but patronizing¹⁰⁷

But all the characters, whether in the short stories or in the novels have been developed in accordance with the needs of the narrative. Hemingway never had any ambitious design of representing the human persona in all its aspects. His art was essentially selective and his love of economy and understatement confined him to the most significant in a character. Ultimately the process of character-analysis becomes a question of the reader's own belief and experience. The

¹⁰⁷ *The Helpless Hero of Ernest Hemingway, Science and Society*, Vol. XVII, 1, 1953, p 25

differing value-systems of various societies also add to the confusion of the reader's judgement about a fictional character

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CHAPTER — 4

(C) VISION OF LIFE

Hemingway's choice of themes and his mode of characterization are in accordance with an experience based, organized vision of life. The world he created in his fiction corresponded mainly to his experience as a boy and a young man. It spanned a segment of the post World War I period and the intellectual and spiritual disillusionment which followed the war. After analyzing Hemingway's first volume of the short stories and the novels, Philip Young points out

Hemingway's world is one in which things do not grow and bear fruit, but explode, break, decompose, or are eaten away. It is saved from total misery by visions of endurance, competence, and courage, by what happiness the body can give when it is not in pain, by interludes of love that cannot outlast the furlough, by a pleasure in the countries one can visit, or fish and hunt in, and the cafe's one can sit in, and by very little else.

It is a very narrow world. The vision is obsessed by violence, and insists that we honour a stubborn preoccupation with the profound significance of violence in our time.¹

Hemingway's vision of life seems to have resulted not from any conscious reflection but from an intense emotional response arising out of the contemporary conditions. He carefully constructed his world, piece by piece, out of the most meticulously chosen and crafted materials. Faulkner says 'Hemingway never did try to get outside the boundary of what he really could do and risk failure. He did what he could do marvelously well, first rate.' However Faulkner designated this as 'not success but failure.'² But it is to Hemingway's credit that

¹ Philip Young, *Ernest Hemingway*, Rinehart, New York, 1959, p. 40

² Quoted in Beongchcon Yu, *The Still Center of Hemingway's World, Modern Fiction Studies*, 1973, p. 124

even with his limited world, his vision of life enables us to see 'anew our existence in its nakedness'³

Hemingway seems to have found life a series of operations without an anesthetic: violence, suffering and pain were unalterable facts of life for him. The protagonist of the story *The Gambler, The Nun and the Radio* asks himself: 'Why should the people be operated without an anesthetic?'⁴ In *To Have and Have Not* in more or less the same words Prof Mac Walsey raises the question 'why must all the operations in life be performed without an anesthetic?'⁵ It is pertinent to recall that in the earliest Nick Adams story *Indian Camp*, Hemingway described an operation without an anesthetic implying that even so early in his boyhood he was exposed to the essential brutality of life

The view of life which Hemingway's works bring out has been commonly attributed to the contemporary reaction to the war and no reader of his works can really ignore his manifold tryst with the war. In the early Hemingway stories of *In Our Time*, it is the juxtaposition of the sketches that points to the making out of Hemingway as a war novelist. In this volume the abrupt war scenes are placed directly against the Michigan woods where Nick as a young boy is plunged into the horror and violence around him. The stories of Nick's growing up in the new and alien world, set against the superb evocation of war and horror, elaborately contrive to give the violence of the Michigan woods and the violence of war an equal value in the reader's mind. Perhaps no other contemporary writer has brought us so many vivid studies of the war's impact on the defenseless human psyche.

Besides the Nick Adams stories and the vignettes of *In Our Time*, the other stories appearing in subsequent volumes illustrate an incomparable exposure of the pent up feelings of the 'lost generation'

³ *Ibid.* p 130

⁴ *The Short Stories of Ernest Hemingway*, New York, Charles Scribner's Sons 1938, p 486

⁵ *To Have and Have Not*, Jonathan Cape Thirty Bedford Square London, 1937, p 217

— the human guilt, frustrations of unfulfilled love, acts of destruction, sexual perversion, suffering by fate or chance and the series of little deaths we are stricken by until we finally meet our end. In such a world wherein the identifiable virtues were few and all of them very transient and always under tribute to war, pain and death, personal integrity became almost disproportionately important.

It has already been pointed out in the preceding chapters that in the short stories Hemingway presents a gloomier spectacle of life than in the novels with the exception of the first two novels, and that in the later stories darkness and gloom grow more intense and the entire scene appears to be coloured by deeply pessimistic shades and man is left with little initiative. But even in the later novels where we come across transitory moments of integrity, courage and happiness, we still have the mood of negation and defeat, where man is shown striving for an escape from his predicament. *The Old Man and the Sea* is, however, a notable exception though it too points to some irresolvable dilemmas of existence.

It is mainly in the short stories and the first two novels that we find the spiritual disquietude, the loss of old beliefs and values, a state of perpetual unrest both physical and mental and all those symptoms which characterized the post-war generation. It is this world of the short stories that Alfred Kazin calls 'so brilliant in its sickness'⁶. It is a world where one doesn't mind the blood, where dying is brutal yet apparently easy, where everything seems to merge into a delicately ethereal sense of nothingness.

Living in a meaningless universe, the Hemingway protagonist must bring some kind of sense to this universe, if he is to survive, though he is incapable of creating a permanent order of things. His only victory is

⁶ *On Native Grounds: An Interpretation of Modern American Prose Literature*, Harcourt, Brace and Company, New York, 1942, p. 328

the ironic victory of the fleeting moment of imposed order, a victory which only signals the start of another battle. He has to live in a world where one cannot win but can only fight to lose with dignity. If this is only a partial victory, it is still heroic, for it exhausts every resource of the hero. It is indeed a supremely ironic victory and one which is at the center of Hemingway's vision of the universe.

Hemingway's stance as a short story writer is then to create through muted irony and a scrupulous adherence to realism that sense of despair and despondency in which all the good and genuine in human nature is laid waste. It was the criticism of the post-war society which went so deep that to him life seemed an abstraction, it was something one 'discounted by instinct and distrusted by habit.'⁷ It was a sequence of violent actions and mechanical impulses. As John Peale Bishop was to put it, Hemingway's vision of life was one of perpetual annihilation 'Since the will can do nothing against circumstance, choice is precluded, those things are good which the senses report good, and beyond their brief record there is only the remorseless devaluation of nature.'⁸

Years and success scarcely changed Hemingway's basic view of the world. In the very first story of *In Our Time*, the Indian husband, unable to bear the screams of his wife in labor for two days, finally cuts his throat because 'he couldn't stand things.'⁹ This tendency to cut one's throat because one couldn't stand things remained more or less a constant in Hemingway's work. Similarly the boy in *God Rest You Merry Gentleman*, who mutilates himself rather than continue to endure his sexual passion, is symptomatic of the many other Hemingway protagonists who eliminate their problems rather than solve them. Ole Anderson in *The Killers*, unable to drive himself to continue fleeing

Philip Young, *Ernest Hemingway*, p. 36

⁸ Mc Caffery, ed. *Ernest Hemingway: The Man and His Work*, Cooper Square Publishers, Inc. New York 1969, p. 306

⁹ Ernest Hemingway, *The Nick Adams Stories*, New York, Charles Scribner's Sons, 1972, p. 20

from the hired murderers, would simply lay in bed, waiting, because 'there ain't anything to do'¹⁰ In the story *The Old Man at the Bridge* it is the sheer exhaustion of the old man from this weary world that makes him sit and await his doom at the hands of the advancing Fascist enemy

Hemingway, throughout his stories, created circumstances which place the protagonists beyond the possibilities of reflection and even action. They wait their fate with a magnificent but impotent resignation. Billy Campbell of *A Pursuit Race* who, at last abandoning the effort to keep up with life, shot himself full of dope and retired to bed saying, 'they haven't got a cure for anything'¹¹ In *A Clean Well-Lighted Place*, frustration is shown reaching the peak of nihilism when two waiters watch their last customer on the terrace, an old man, who tried to commit suicide the previous week because 'he was in despair about nothing.'¹²

When such total despair becomes unbearable, its only logical conclusion seems to be suicide. This conclusion remains in the background of most of Hemingway's works. But Hemingway even though himself tempted by suicide (and finally succumbing to it) regards the act as cowardly. Robert Jordan remembers the day when his father shot himself and adds, 'He was just a coward.'¹³ Nick Adams, in *Fathers and Sons*, disapproving of his father's suicide calls him 'nervous' and 'sentimental'.¹⁴ It is the celebrated Hemingway-hero who saves himself from damnation by evolving the code of acting with 'grace under pressure.'

Throughout his works, Hemingway continued to regard the fear of death as the ultimate test of manhood. The meaning of his African story

¹⁰ Ibid. p. 67

The Short Stories of Ernest Hemingway, p. 353

¹¹ Ibid. p. 380

¹² *For Whom the Bell Tolls*, p. 352

¹³ *The Nick Adams Stories*, 258

The Short Happy Life of Francis Macomber hinges on this fear. Death is the inevitable reality and the author observes, 'All stories if continued far enough, end in death'¹⁵ Thus, in Hemingway's world, death is at the center of life, and it awaits man from whichever point he may start. It is the nearness of death which becomes all the more reason for the Hemingway protagonist to cultivate his personal view of how he has played or misplayed the game of life.

Perhaps it was the 'unreality' of war where 'most men die like animals, not men'¹⁶ that Hemingway preferred the simplicity of the orderly death in the narrow world of the bullring. This ring contrasts with the world outside, where the smoke of dead ideals and values blinds all from any hope for positive achievement or self-realization. It is in the bullring, where the bullfighter confronts death and accepts danger and violence as part of life, that life seems to achieve a victory over death. But still, it is an ironic victory signaling the ultimate tragedy of man.

Thus, Hemingway seems to be continuously working in the realm of tragedy. He conceived of life as unalterably tragic, portraying his fictional characters and their world destined for death in an indifferent universe which offers no hope for immortality. He saw life as a continual struggle which man cannot win. This tragic vision of life informs the earliest of Hemingway's fiction just as it does all the fiction from then on, even the last work published in his lifetime *The Old Man and the Sea*.

Hemingway's preoccupation with death and violence has led many critics to believe in his affinity with the existentialists. Although Hemingway was not an existentialist in the sense of being a follower of the Existential philosophy and none of his biographers has discussed the

¹⁵ *Death in the Afternoon* New York: Charles Scribner's Sons, 1932, p. 122.

¹⁶ *The Short Stories*, p. 444.

impact of this philosophy on his works, John Killinger in his book *Hemingway and the Dead Gods* has seen certain situations in Hemingway's writings in an existentialist light. Regarding Hemingway's preoccupation with violence and death in existential terms, Killinger says

Here then is the core of Hemingway's philosophy of violence in the blinding flash of a shell man faces his freedom. Nothing has any meaning at that instant except survival and existence.¹⁷

But the theme of violence in Hemingway is a natural and unalienable part of the life his works portray even without any formal existential significance. Similarly, obsession with death has a more psychological than existential value. It is under the shadow of death that man has his complications increased instead of attaining freedom. After having a foretaste of death, Nick Adams, and later Frederic Henry, cannot sleep soundly but need a light of some sort to keep away the shadow of death. Killinger further says that in the face of death life is reduced to its 'simplest terms'. But in *The Big Two-Hearted River* we find that the need of a simplified life emerged from the psychologically wounded state of the protagonist rather from his facing death. The problem of existential confrontation is not relevant to the situations in Hemingway's works. Hemingway's ritual of death as Cooperman points out is an 'escape' from, rather than 'confrontation' of the existential absurdity.¹⁸ It is difficult to find the idea of existential absurdity in Hemingway. In spite of the disillusionment and defeat of his characters, seldom has the writer seen life as totally absurd or meaningless.

¹⁷ John Killinger *Hemingway and the Dead Gods: A Study in Existentialism*. University of Kentucky Press, 1960, p. 18.

¹⁸ *The South Atlantic Quarterly*, Winter, 1964, p. 90.

Pertaining to Hemingway's 'nothingness' or 'nada', Killinger says 'I believe that this 'nada' as used by Hemingway is basically the nothingness of the existentialists, the strange, unknowable, impending threat of nihilation'¹⁹ It is worth recalling that 'nada' or nothingness is directly mentioned in only one of the stories and does not play any significant role in other works of Hemingway. Sometimes its presence may be felt by implication where it may perhaps stand for all the irrational forces but the protagonists either avoid it or construct a defence against it. In *A Clean Well-Lighted Place*, the order, light and cleanliness of the bar provide, on a metaphorical level, a defence against the all-enveloping nada that permeates the darkness.

Colin Wilson, considering the existentialist problem of the ~~homelessness of man~~ or loneliness of the protagonist, as a stranger, opines that 'all of Hemingway's work has its relevance to the problem of the existentialist Outsider'²⁰ But excepting Krebs of *Soldier's Home*, no other protagonist comes really close to being an Outsider. Nick and Frederic Henry, although declaring their 'separate peace' and being partially alienated from society, do not really become outsiders.

Thus, it is difficult to hold that Hemingway's creations closely conform to the existentialist philosophy. The similarity of the situations in Hemingway's work with those in some existential texts may be a matter of coincidence. There is no doubt that Existentialism was very much in the air in Hemingway's time and it may have affected him and many other writers in an indirect way. John Killinger's remarks in the foreword to his book are quite enlightening on this point, although contradictory to the thrust of his own study.

¹⁹ *Hemingway and the Dead Gods: A Study in Existentialism*, University of Kentucky Press, 1960, p. 15

²⁰ *The Outsider*, Boston, Houghton Mifflin CompNY, 1956, p. 31

Properly speaking Hemingway is not an existentialist, for there has been no known liaison between him and the existentialists, either personally or intellectually, and neither has ever formally recognized a kinship to the others. But it is more likely that the similarities in their world views are due not to collaboration but to living in the same milieu.²¹

Hemingway emphasizes the pervasive role of chance in his world by putting his heroes in hazardous situations. Chance plays its role in the form of unexpected happenings, accidents or coincidences which by their frequent recurrence, give the impression of being a dominant odd against the struggling individual, though it is not as dominant as in Thomas Hardy's fictional world. In Hemingway's violent world, where blind chance rules, human effort, idealism and the will to do good are often thwarted and frustrated by random combinations of circumstances. A bull-fighter with all his skill and training kills many bulls and yet sometimes gets gored, wounded or killed by his own slips or those of his weapons. The success of the bull-fighter becomes the failure of the bull and vice-versa. It is not always the skill of the bull-fighter or the bull's capability for self-defence that decides the game. The double-faced chance may smile or scowl on any of them. In the story *The Capital of the World*, Paco's desire to be a bull-fighter prompts him to accept the challenge from Enriques the dishwasher, who emulates the bull by tying heavy sharp knives to the legs of the chair. Paco, in trying to prove his bravery in his own eyes, meets his accidental end. The story projects the author's deepest intuitive conviction that for all who aspire, life can only end in loss. Even the most optimistic old fisherman is no exception in this regard.

In *To Have and Have Not*, Harry Morgan's profession of smuggling men and liquor into Cuba, is also governed by chance. In one

²¹ Hemingway and the Dead Gods. p vii

trip he gets abundant money, in another, loses his arm and in the third 'unlucky business' while the boat lay full of currency notes enough to last him his whole life, he loses his life. It was by mere chance or ill-luck that he was fatally shot by a Cuban whom he had thought dead.

In *For Whom the Bell Tolls*, the protagonist Robert Jordan, who in his final moments, thinks that he has had 'a good life'²², is defeated by the operation of bad luck in the last four days of his life with the Spanish Republican guerrillas. He may have succeeded in blowing up the bridge had not brave fighters like El Sordo and sincere believers in the Republic like Anselmo been killed in the action. Pablo's discretion, the unseasonal snowfall which helped the Fascists to trace out El Sordo's hideout and the delay in reception of Jordan's message for cancelling the Royalist aerial attack, further enhanced the possibilities of disaster. The absence of any of these factors would have increased Jordan's chances of success. But the author combined these circumstances in such a way and at such a time as to make for a fortuitous collection of accidents over which man has no control.

The element of chance is more evident in the card-game to which Richard Cantwell compares his life. 'I guess the cards we draw are those we get'²³. Life itself is a game of chance for the professional gambler, Cayetano Ruiz in *The Gambler, the Nun and the Radio*, who is without luck for fifteen years. He maintains that the cabron-hit was 'an accident', as he tells the detective and later Mr Frazer

Look, this cabron who shoots me just now. Can he shoot? No. The first shot he fires into nothing. The second is intercepted by a poor Russian. That would seem to be luck. What happens? He shoots me twice in the

For Whom the Bell Tolls p 467

²³ *Across the River and Into the Trees* New York: Scribner's 1950 p 179

belly He is a lucky man I have no luck He could not hit a horse if he were holding the stirrup All luck ²⁴

Cayetano finds no way of winning in his profession of gambling until his luck changes For him as well as for other competent professional men in Hemingway, human effort, however persistent and skillful it may be, is of little avail if luck does not smile on them

Santiago's profession of fishing in *The Old Man and the Sea*, like that of bullfighting, big-game hunting and smuggling in the earlier works, depends on the role of chance Being a seasoned fisherman does not help Santiago to catch any fish for a long time He is believed to be 'definitely and finally *salao*, which is the worst form of unlucky' ²⁵ His cleverness, experience and professional tricks become useless when chance rules his fate and he convinces himself by saying that 'you had violated your luck when you went too far outside' ²⁶ When he returns to the shack he tells the boy Manolin, 'I am not lucky any more' ²⁷ It is Santiago's ultimate failure during the last voyage which reinforced his suspicion of mere chance ruling his life However Santiago also feels that he should be ready to receive luck meaning thereby that hard work and preparedness do count though they are not a foolproof safe guard against what may be termed as ill luck

The operation of chance on Hemingway's protagonists starts from Nick Adams who spits on the hopper 'for good luck' ²⁸ before he starts fishing the Big Two Hearted River According to the narrator of *Fathers and Sons*, Nick's father had 'much bad luck' ²⁹ Catherine Barkley who

²⁴ *The Short Stories*, p 483

²⁵ *The Enduring Hemingway: An Anthology of a Lifetime in Literature*, Charles Scribner's Sons (ed) New York, 1974, p 693

²⁶ *Ibid* p 748

²⁷ *Ibid* p 750

²⁸ *The Nick Adams Stories*, p 191

²⁹ *Ibid* p 258

does not have any religion gives Frederic Henry the Saint Anthony 'for luck'³⁰ which ironically fails him In *For Whom the Bell Tolls* inspite of the narrator's assertion that Robert Jordan 'did not believe in luck'³¹ and Jordan's own protestations to the same effect, there is overwhelming evidence, particularly in the later part of the novel, to show that Jordan believed in it very much He considers his affair with Maria 'lucky'³² On his last night with Maria, he assures her, 'for tomorrow, with luck, we will kill plenty'³³ In the final scene when Jordan awaits Lieutenant Berrendo, his thoughts turn to luck 'Well, we had all our luck in four days'³⁴ 'You do not want to complain when you have been so lucky'³⁵ ' But it was only luck it [the shell] didn't come while I was under the bridge '³⁶

E Nageswara Rao is of the opinion that when Robert Jordan and Catherine Barkley 'who seek rational explanations begin to talk about luck, we cannot dismiss it as a mere superstition of illiterate or irrational persons These people believe in luck because they seem to have realized through their experience that it is the only hopeful sign in a chaotic world '³⁷

Hemingway's vision of the world is, therefore, one in which chance in the form of luck or random combination of circumstances, rather than any rational or logical principle, dominates and determines the course of events, as Frederic Henry says 'There isn't always an explanation for everything '³⁸

³⁰ *A Farewell to Arms* p 116

³¹ *For Whom the Bell Tolls*. p 393

³² *Ibid* p 305

³³ *Ibid* p 353

³⁴ *Ibid* p 466

³⁵ *Ibid* p 467

³⁶ *Ibid* p 469

³⁷ *The Motif of Luck in Hemingway* *American Studies*, 13, 1 1979, p 33

³⁸ *A Farewell to Arms*, p 18

Nature, in Hemingway's works, even though a source of pleasure at times, assumes the form of a malevolent character, only to become indifferent in others, testifying the observation that his attitude to nature shifted 'in accord with the requirements of the story'³⁹ Nature is a source of immense pleasure for young Nick who goes off 'into the hemlock woods'⁴⁰ to avoid his mother's summons and later goes for black squirrel hunting with his father in *The Doctor and the Doctor's Wife*. In *Cross Country Snow*, Nick enjoys skiing with his friend George 'There's is nothing really can touch skiing, is there?'⁴¹ In the unfinished story *The Last Good Country*, Nick elopes with his sister Littleless into the 'virgin' forest to escape the game-warden after shooting a buck 'You just enjoy this, Littleless This is the way forests were in the olden days This is about the last good country there is left Nobody gets in here ever'⁴² Nick's consciousness of nature is surprisingly mature for a boy of his age and seems to echo the author's view of nature rather than that of the character

In *A Farewell to Arms*, nature provides pleasure in the Burgette fishing episode. In *Big Two-Hearted River*, nature plays a very important part, not directly but through the symbolic use for its objects. The meadow, the river and the swamp in the story are suggestive of some of protective agency, an involvement in the life-stream and the unknown⁴³ Fishing the river provides Nick relief from the traumatic memories of war, but he knows that 'in the swamp, fishing was a tragic adventure',⁴⁴ optimistically hoping that 'there were plenty of days coming when he could fish the swamp'⁴⁵

³⁹ Willard Thorp. *American Writing in the Twentieth Century*. Cambridge, Massachusetts. Harvard University Press. 1963. p 187

⁴⁰ *The Nick Adams Stories*, p 26

⁴¹ *Ibid* . p 251

⁴² *Ibid* . p. 89

⁴³ Joseph Defalco. *The Hero in Hemingway's Short Stories*. University of Pittsburg press. 1963. p 45

⁴⁴ *The Nick Adams Stories*, p 198

⁴⁵ *Ibid* . p 199

In the story *The End of Something*, Nick after breaking up with Marjorie feels quite disheartened and says to his friend Bill 'All of a sudden everything was over . I don't know why it was I couldn't help it Just like when the three-day blows come and rip all the leaves off the trees '⁴⁶ But when he himself comes out in the storm he forgets about the Marjorie business altogether because the wind had blown it out of his head Even the fact was not important now He knew that 'the wind blew everything like that away',⁴⁷ and under such circumstances the best thing was to accept the course of his fate The wind and the storm represent the forces beyond the control of an individual

In Hemingway's descriptions of physical nature and outdoor life, the reader perceives the existence of subterranean currents of meaning and implication Nature in his works is seldom merely decorative, it is usually functional in the sense that it evokes a mood in the reader and finally makes it a lasting memory Hemingway describes nature to show the dialectical interaction between his characters and nature As an avowed realist he has observed that nature shows no understanding of human suffering

In *A Farewell to Arms*, Henry is made aware of the futility of man's attempts to escape from pre-determined events which are in the abundance in nature Henry's belief that 'nothing ever happens to the brave '⁴⁸ is short-lived when Catherine dies in childbirth

If people bring so much courage to this world the world has to kill them to break them. so of course it kills them The world breaks everyone and afterwards many are strong at the broken places But those that will not break it kills the very good and the very brave and the very gentle

⁴⁶ Ibid . p 214

⁴⁷ Ibid . p 216

⁴⁸ *The Enduring Hemingway*. p 242

impartially If you are none of these you can be sure it will kill you too but there will be no special hurry ⁴⁹

In the above passage we get a glimpse of the audible march of a force against which the individual is pitted and by which he will be crushed It is with this moment of individual destruction that Hemingway is constantly concerned Whatever path an individual may take will lead to the inevitable crisis, for in a world which kills and breaks, any path would sooner or later, bring him to the point from which no escape is possible The human predicament in the Hemingway world can be best described in the oft quoted passage where Henry recalls putting a log full of ants, on burning fire

Once in camp I put a log on top of the fire and it was full of ants As it commenced to burn, the ants swarmed out and went first toward the center where the fire was, then turned back and ran toward the end When there were enough on the end they fell off into the fire Some got out, their bodies burnt and flattened, and went off not knowing where they were going But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire ⁵⁰

A trap was laid for the ants and they were caught in it The trap reminded Henry of the 'biological trap' in which Catherine was caught Life had thwarted his bid to help the ants even though he attempted to be a messiah, and now was going to do the same with his own efforts to escape the inevitable human predicament

⁴⁹ Ibid . pp 321-22

⁵⁰ Ibid . p 380

In *A Farewell to Arms*, the rain which was 'associated with an evil violence'⁵¹ in *In Our Time*, becomes 'a symbol of disaster'⁵² and 'an omen of death',⁵³ as the very first chapter establishes

At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army.⁵⁴

During the Caporetto retreat Frederic had found the rain to be indifferent to the uprooted humanity. When Catherine is afraid of rain and Henry insists her tell him the reason of her strange fear, she replies 'All right I am afraid of the rain because sometimes I see me dead in it.'⁵⁵ In the end when Catherine is dead, it is in the same rain that Henry walks back to the hotel, indicating that ultimately it is the same unavoidable end which he too will come to.

Like nature, the human world too in Hemingway is not sympathetic but indifferent, sometimes even cruel and merciless in its dealings. An individual, with whatsoever courage and determination, is perturbed when he finds a number of obstacles in his way. Far from encouraging, the world thwarts the efforts of the individual. In *Indian Camp*, Nick finds the world 'an awful mess'⁵⁶, when Nick's father operates an Indian woman without anesthetic and other proper instruments of operation, and the husband commits suicide due to the screams of his wife. The evil ways and slanderous tongues of the people in *The Battler* drive poor Ad Francis, an ex-prizefighter, crazy about his wife. It is a world of liars in *Soldier's Home* which forces Krebs to

⁵¹ Melvin Backman. *Hemingway: The Matador and the Crucified* in *Hemingway and His Critics*, p. 250

⁵² Carlos Baker. *Hemingway: The Writer as Artist*. Princeton, 1952. p. 95

⁵³ John Killinger. *Hemingway and the Dead Gods*. Kentucky, 1960. p. 48

⁵⁴ *The Enduring Hemingway*, p. 142

⁵⁵ *Ibid.*, p. 232

⁵⁶ *The Short Stories of Ernest Hemingway*, p. 94

find that 'to be listened at all he had to lie'⁵⁷ which 'consisted in attributing to himself things other men had seen, done or heard of'⁵⁸ and acquired the nausea in regard to experience that is the result of untruth or exaggeration⁵⁹

In the Hemingway world the jealousy of people gives them a sadistic pleasure in watching the difficulties or fall of others. Many bullfighters in *Banal Story* feel happy in the death of Manuel Garcia Maera because he could perform such spectacular feats which they could not. The spectators in *The Undefeated* do not have sympathy for Manuel, the bullfighter, inspite of his good fight even in his old age. They deride him and hit him by empty bottles from a close range, when he struggles hard against death from being gored or crushed by the bull before their very eyes. The cruelty and lack of sympathy of the world can be seen in *The Gambler*, *The Nun* and *The Radio* where Cayetano Ruiz finds no one to sympathize with him when he lay wounded in the hospital. Sister Cecilia felt appalled by the callousness of people in finding that not a single Mexican had been to see him since he had been brought in the hospital.

The same world of the stories strikes the reader in the novels, when Mike Campbell in *The Sun Also Rises* complains about a lot of false friends and Jake Barnes considers the world a fine market place where you could have friends but only so long as you have money to spend on them. Henry in *A Farewell to Arms*, though not altogether without positive and loyal companions, declares his 'separate peace' because of the senseless cruelty and mercilessness that he witnessed in the war. The same callousness, cruelty and heartlessness of the world, added with Harry Morgan's poverty, bring about the tragedy in *To Have and Have Not*.

⁵⁷ Ibid . p 145

⁵⁸ Ibid . p 146

⁵⁹ Ibid

In *For Whom the Bell Tolls*, the world gets divided on the grounds of politics between Fascists and Loyalists, The Loyalists, inspite of an overwhelming support of the people, cannot do much because of the ambitious, power-hungry Fascists. It is amid the widespread faithlessness and deception of the people around him that when Jordan, as he comes across Anselmo, who faithfully performs his duty even while it snows, cannot suppress his surprise 'Listen, I'm glad to see you here. You don't know what it means to find somebody in this country in the same place they were left.'⁶⁰

The indifference of the people around can be extremely devastating. Reacting negatively, the people instead of encouragement and praise, criticize an individual's lapses. It is the ignorant comment of the tourists looking at the skeleton of the marlin in *The Old Man and the Sea*, which shows the extent to which the onlookers failed to realize the old man's suffering and the immensity of his achievement even in defeat. Their lack of knowledge and concern are appalling when they say that they 'didn't know sharks had such handsome beautiful formed tails.'⁶¹ Thus the on shore tourists and Santiago live in two different worlds with no meeting point between them. However, the Hemingway protagonists are not entirely friendless. Nick, Henry, Jordan, Santiago, all of them have a few true sympathizers and acknowledge their debt of gratitude to them. But on balance it is the apathy of the world to the self respecting individual which contributes to the individual's isolated heroism.

The death of love casts a curious pall on Hemingway's vision of human relations in the short stories. Andre Maurois observes that sensuality rather than love is the essence of Hemingway heroes and that in his works love is made to numb the senses.⁶² In *Up in Michigan* love

⁶⁰ *For Whom the Bell Tolls*, p. 398

⁶¹ *The Enduring Hemingway*, p. 751

⁶² *Hemingway and His Critics: An International Anthology*, p. 53

is debased to sexual adventurism for the lovers, while the girl meant it to be much greater than that Her pursuit of happiness turns into agony *A Very Short Story* ends with the heroine being seduced by an Italian major and the hero contracting gonorrhoea from a Chicago sales girl in a taxi

In the early stories, love of women was generally seen as an oppressive force to be feared and avoided, except for temporary pleasure or for being a necessity Nick Adam in *Ten Indians* is shocked by the news that Prudence Mitchell must have been threshing around the hedges and finds that his heart is broken He has learnt his lesson of avoiding serious affairs in the future Krebs, in *Soldier's Home*, 'would have liked a girl if she had come to him and not wanted to talk'⁶³

In the short stories of the thirties, love becomes gloomier and more debased Breakups and divorces occur many times and with them the self-pitying recriminations Perversion is no longer a pathetic oddity but a sinister force In *The Sea Change* the hero struggles futilely against his mistress' insistence on leaving him to have a Lesbian affair They argue and bicker, as does virtually every other couple, married or unmarried, in Hemingway's stories

"I said we could have everything "

"We can have everything "

"No, we can't "

"We can have the whole world "

"No, we can't "

"We can go everywhere "

"No, we can't It isn't ours any more "

"It's ours "

⁶³ *The Short Stories*, p 147

“No, it isn’t”⁶⁴

The above argument is from *Hill Like White Elephants* which continues in the same tone until the girl says, ‘Would you please please please please please stop talking’⁶⁵ But the same talk seems to go on, from one story to next

The combination of perversion, bickering, and estrangement that pervades Hemingway’s short stories seems to have given place to a more positive view of love in his novels, although the vision of love of the stories does sometimes crop up even in the novels. In *To Have and Have Not*, the passionate cry of Mrs Gordon, one of the ‘haves’ who have nothing, when she screams at her husband, shows the same distrust of love which runs through most of the stories

Love is just another dirty lie Love is ergoapiol pills to make me come around because you were afraid to have a baby Love is quinine and quinine and quinine until I’m deaf with it Love is that dirty aborting horror that you took me to Love is my insides all messed up It’s half catheters and half whirling douches I know about love Love always hangs up behind the bathroom door It smells like lysol To hell with love⁶⁶

In *The Sun Also Rises*, as in the stories, love appears in its most superficial aspect. It does not attain the significance of a value. It is merely a pleasant sensation, the gratification of an animal appetite. Most of the characters are self seeking in love and it becomes ‘hell on earth’⁶⁷ Love fails to offer its natural reward because it is reduced to a

⁶⁴ *Ibid.* p 276

⁶⁵ *Ibid.* p 277

⁶⁶ *To Have and Have Not.* p 183

⁶⁷ *The Sun Also Rises.* p 22

mad rush after sex and becomes a dehumanizing force⁶⁸ It is reminiscent of T S Eliots' projection of love in the contemporary world in *The Wasteland* Carlos Baker has entitled his essay on the novel as *The Wastelanders* Brett, the agent and symbol of this love, reduces herself to mere sexual automation The love between Jake and Brett does not rise to desirable proportions as Jake is physically disabled and Brett spiritually incapacitated It is Romero's love which possesses Brett fully for a time and brings about some change in her character shedding light on what physical fulfillment in love can do

If Hemingway delineates the abnormality of love between man and woman as a curse, a burden difficult to bear and an obnoxious force which destroys people, he also shows the other aspect of love which usually appears in his novels Here he brings about an ideal blend of the physical and the emotional in man-woman relationship which can lead to ecstasy He envisages love as a perfect union of both the body and soul coming very close to the concept of love found in the English metaphysical poets It is something rooted in the self yet beyond all egocentrism Ideal love involves complete self-sacrifice and obliteration of the merely selfish

In *A Farewell to Arms* love becomes the most deeply adored value of life For its other obligations of life are abandoned A perfect union exists between Frederic Henry and Catherine which brings an altogether new and satisfying experience of life to the two There is a constant awareness of each other's feelings and total absence of apathy Henry's existence is so profusely charged with Catherine's love that in her absence he feels an unimaginable emptiness, 'if you aren't with me I haven't a thing in the world'⁶⁹ The happiness that the love offers is infinite 'I felt faint with loving her so much'⁷⁰ Both the lovers are

⁶⁸ Ibid . p 110

⁶⁹ *A Farewell to Arms*. p 198

⁷⁰ Ibid . p 200

shown as true to each other till the very end when Catherine's death parted them

In *Death in the Afternoon*, Hemingway writes 'If two people love each other there can be no happy end to it'⁷¹ But in *For Whom the Bell Tolls*, where love becomes the sublimest value of life, it appears that even death is not unwelcome once the bliss of love is fully experienced Robert Jordan, conscious of the view, meditates

'What you have with Maria, whether it lasts just through today and a part of tomorrow, or whether it lasts for a long life is the most important thing that can happen to a human being There will always be people who say it does not exist because they cannot have it But I tell you it is true and that you have it and that you are lucky even if you die tomorrow'⁷²

In the intense moment of love when 'la gloria' is achieved, the lovers experience the immortal bliss which raises them above body, time and place Thus love becomes a poetical conception when it acquires the form of a transcendent reality that is not subject to destruction by death It exists even if one of the lovers is dead While taking leave of Maria at the time of his death, Jordan says

We will not go to Madrid now but I go always with thee wherever thou goest Thou wilt go now, rabbit But I go with thee So long as there is one of us there is both of us Now you will go for us both'⁷³

Even diction and tone of the passage reminds us of the Elizabethan love poetry This idea of oneness in love is not found in the stories It developed slowly through the novels and changed the author's initial

⁷¹ *Death in the Afternoon*, p 116

⁷² *For Whom the Bell Tolls*, p 289

⁷³ *Ibid.*, p 436

vision of love. In this case the process of growing up brought about a positive change.

In *Across the River and Into the Trees*, the bond of love between the lovers, though with a solid basis in sex, is mainly emotional and spiritual and seems to transcend the limitations of the body. Renata's request, 'Please hold me very tightly so we can be a part of each other for a little while'⁷⁴, appears to be a pointer to the belief in the oneness of the body and the soul.

In his novels, Hemingway also affirms the joy of living in spite of the fact that the shadows of the sinister outside world cover the brighter aspects of life. Amidst all gloom and thwarting of the desire for happiness, his characters manage to snatch some joy out of living. Sometimes they abandon social obligations for its sake, for instance Frederic Henry in *A Farewell to Arms*. If characters enjoy living to the full, they can brave even death as does Colonel Cantwell in *Across the River and Into the Trees*. If love and the joy of life are shared by a character, he feels as if he has experienced all that the earth could provide like Robert Jordan in *For Whom the Bell Tolls*. A complete study of his works reveals that Hemingway had absorbed the reality of life with all its harmonies and disharmonies. The dominance of the sustained positive vision of love is challenged in the posthumously published novel *The Garden of Eden* with its focus on an abnormal woman.

As we enter deeper into the Hemingway world, we find that despite its rough periphery, there lies at the core of it, a basic striving to discover and enjoy the process and art of living. 'All I wanted to know', says Jake Barnes in *The Sun Also Rises*, 'was how to live in [this world]. Maybe if you found out how to live in it you learned from that

⁷⁴ *Across the River and Into the Trees*, p. 122

what it was all about'⁷⁵ This problem as how to live in an indifferent but often hostile and unpredictable world troubles the Hemingway heroes right from the beginning. Most of the decisions of his characters are very difficult to take and they have to face many odds in putting these decisions into practice and sticking to their own code of morals.

Hemingway's characters' stand on morality is intuitive. Its standard is internal and personal, as James B Colvert points out, it is based on 'the idea that the best values are those which are emotionally and psychologically satisfying'⁷⁶ Jake Barnes' statement in *The Sun Also Rises* brings out Hemingway's moral concern in his works

Mike was unpleasant after he passed a certain point. I liked to see him hurt Cohn. I wished he would not do it though, because afterwards it made me disgusted at myself. That was morality, things that made you disgusted afterwards. No, that must be immorality.⁷⁷

Hemingway's moral concern in his works has been termed empirical or pragmatic by the critics as it scraps all those formalistic notions that tradition accepted and sanctified. They are morals of the practical modern world and of the man of action. The writer makes his characters realize their values and ethics on the basis of their own experience in life. These values are in no way forced upon the reader, they rather emerge out of a dramatic treatment of the material. Sometimes the reader has to exercise his imagination to find them out.

Hemingway's mode of depicting moral consciousness in his stories is limited in scope and is based on irony and understatement. The individual appears to be the centre of everything in existence, all values are good if they help and satisfy the individual. These inner values

⁷⁵ *The Sun Also Rises*. New York. Charles Scribner's Sons. 1926. p. 47

⁷⁶ *American Literature*. Nov., 1955. p. 377

⁷⁷ *The Sun Also Rises*. p. 113

consist in some ideals and norms of living like bravery and courage that an individual sets before himself. Any failure in the observance of these ideals makes the person fall in his own estimation. The code is not without a moral significance.

In the novels the characters possess a more definite sense of moral and social obligation. In *The Sun Also Rises*, the writer portrays the moral disorder of the post-war society, but it is not an altogether immoral world for adherence to morality still brings about a psychological satisfaction. Brett feels morally satisfied after giving up Romero for unselfish reasons. 'You know it makes one feel rather good deciding not to be a bitch. It's sort of what we have instead of God.'⁷⁸ In *A Farewell to Arms* Henry although severely wounded in war refused to accept the medical aid provided to him by saying, 'I'd rather wait. There are much worse wounded than me. I'm all right.'⁷⁹ However critics like Delmore Schwartz regard Hemingway's mode of presenting his view of morality to be rather limited in scope. 'It is a morality, for wartime, for sport, for drinking, and for expatriates.'⁸⁰

In *For Whom the Bell Tolls* the significance of both moral and social values becomes important for the characters. They have a feeling that they are banded together against something worse than death, which is impersonal and amoral.⁸¹ They are fighting as Robert Jordan says to himself, 'for all the poor in the world, against all tyranny for all the things that you believed and for all the new world you had been educated into.'⁸² The morality of the characters to act according to their conscience and their faithfulness to fellow individuals transforms

⁷⁸ Ibid., p. 245

⁷⁹ *A Farewell to Arms*, p. 183

⁸⁰ Ernest Hemingway's *Literary Situation* in Mc Caffery, p. 123

⁸¹ J. W. Beach, *American Fiction 1920-40*, p. 89

⁸² *For Whom the Bell Tolls*, p. 368

into a resolve to save humanity from a collapsing moral order. Their moral fervour may be derivatory and generalized but it broadly contributes to the ethics of conduct.

Hemingway's conception of the individual in relation to the community or of the individual's moral or social ethics changed with the passage of time. But he was never a morally neutral writer as some critics believed him to be, he was always positively on the side of morality. He reminds us without lapsing into unrealistically simple optimism that human beings can affirm significant values for themselves, even as they face physical threats, intellectual doubts and moral confusion. Almost all his protagonists follow a code of conduct very scrupulously and have a great devotion to certain virtues.

Richard C. Grebhardt points out that 'Hemingway's ultimate position regarding human values is dual and holistic. It affirms and denies simultaneously in a way that acknowledges the essential complexities of moral truth and of modern life.'⁸³

Hemingway's works shed ample light on the state of man in relation with the universe which mainly manifests its forces through war, fate, luck, chance and nature. In the early stories and the first two novels the attitude may seem to be that of total nihilism and defeat. But in his later works he gives heroic proportions to man's struggle against the forces of the universe, unmindful of the consequences (*Old Man and the Sea*), he shows great faith in man's power to endure and his bravery in the face of severe odds (*For Whom the Bell Tolls*) and he projects man getting over the temptations of dejection and hopelessness (*Islands in the Stream*). Eventually he evolves as a votary of optimism who constructs a relatively positive outlook on modern human life through nihilism and pessimism. Michael Friedberg points out that in some modern writers the trend is 'one of pessimism and negation seen in the

⁸³ Richard C. Grebhardt, *Hemingway's Complex Values*, *The Hemingway Review*, I, No 1, Fall 1981, p. 9

present human condition and optimism and affirmation in a future spiritual condition Hemingway belongs in the same tradition⁸⁴ It is difficult to see what 'future spiritual condition' Hemingway's optimism might refer to Some critics have noted that artistically Hemingway does not seem as convincing in the optimistic outlook of his later work as he does in the terse, understated despondency of the short stories and earlier novels. It has also been observed that even the optimism of *The Old Man and the Sea* is not unqualified and operates within the constraints of an almost deterministic order of existence Hemingway remained characteristically realistic and sceptical even as he allowed a somewhat brighter view of life to his characters.

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⁸⁴ *Hemingway and the Modern Metaphysical Tradition Hemingway In Our Time*, ed Richard Astro and Jackson Benson, Corvallis, Oregon State University Press, 1974, pp 175-176

CHAPTER — 4

(d) METHODS AND TECHNIQUES

The methods and techniques employed by any great writer to bring out the desired effect, act as a mysterious phenomenon - neither fully comprehensible nor roundly explicable. The world is transformed under the creative gaze of the artist as he perceives it. With Hemingway we feel this particularly strongly. His simple and unaffected manner aims at grasping life in its essentials. He seems to concentrate on an economical use of his materials for the effect he wants to produce. His matter and manner were both profoundly affected by his traumatized experience of World War I which coloured his writings right from his first significant work *In Our Time* (1925) to his posthumously published novels and other writings. Although in his interview with George Pimpton, Hemingway rejected the 'traumatic' theory of Philip Young, there seems to be some truth in Young's assertion that trauma and wound acted as both cause and effect in respect of Hemingway's literary productivity. It was the First World War that separated Hemingway, as also some other writers, from the genteel and baroque stylistic American tradition. To convey the irony of war through simple, unadorned statements was a choice in keeping with his attitude to language right from his formative years. He wrote, for the most part, in a seemingly artless manner with a marked allergy for all manner of ornamentation. He adopted an idiom which the peculiar reality of his time demanded but even otherwise this mode of writing was closer to his heart as he had an instinctive preference for a no nonsense use of language.

As early discussed in detail in the previous chapters, Hemingway rejected the traditional form of story telling. His stories are mainly 'creative reports' of significant moments having an impetus of immediate, often undefinable perception. One of the major characteristics of Hemingway's short stories is their heavy reliance upon the dramatic method. He believed that dramatic situations, involving scenes of emotional and physical violence could best be described in

short, terse, colloquial and ironic periods. Relying mainly on accurate description and frugal dialogue the stark narrative would 'lit up briefly by occasional flashes as of some falling star'¹ These 'occasional flashes' would sometimes come off as an echo of a faint suggestion in the atmosphere of the stories (*Big Two Hearted River*), or just carry hints of a nervous thrust when the curtain suddenly falls though the vibrations linger (*Hills Like White Elephants*), or crystalize around some grim news item (*A Very Short Story*), or take shape as variations of a single sentence, a phrase repeated like a refrain (*Cat In The Rain*). Only rarely do they burst forth with a surprise ending as in the story *A Canary for One*. Here the typical Hemingway manner is to interpose a buffer to delay the outcome between the title and the ending of the story.

Paul Smith, in his essay *Hemingway's Senses of an Ending: In Our Time and After*, explores the abrupt ironic endings of the early short stories of *In Our Time* (1925) which firmly secured the author as a great writer of short fiction. The critic says that the ending pattern that dominated *In Our Time* diminished dramatically in *Men Without Women* (1927) and *Winner Take Nothing* (1933) and virtually disappeared in the four stories included in *The First Forty-Nine* (1938)² There is no complexity of structure in the early stories where ironic juxtapositions play an effective role in bringing out the sad spectacle of man's violence in a world where he is absolutely helpless and ineffectual. But in his post-*Green Hills of Africa* fiction, Hemingway shows a break from this early mode. He takes up a larger canvas and more ambitious subjects which demand greater complexity of treatment, and makes bold experiments in technique in an effort to achieve new dimensions in his writing. The two stories, which derive directly from his African safari,

¹ Pier Francesco Paolini, *The Hemingway of Major Works* in Carlos Baker ed. *Hemingway and His Critics*, American Century Series, Hill and Wang, New York, 1961, p. 131

² *The Hemingway Review*, Vol. 12, No. 1, Fall 1992, p. 15

The Snows of Kilimanjaro and *The Short Happy Life of Francis Macomber*, are typical of the changes the form underwent as the writer developed his skills

Hemingway prefaces the story *The Snows of Kilimanjaro* with a note on the Kilimanjaro mountain 'Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai", the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude.'³ The epigraph sets the tone for the structure of the story. The theme is a writer's confrontation with death and the wasted years. He saved to write many things until he knew enough to write them well but had not been successful yet as he traded away his talent for money, comfort and pleasure. Stranded in the African jungle, where he expected to 'work the fat off his soul,'⁴ the writer's condition worsens as he is dying of gangrene. The general structure of the story is based on alternative moments of memory and desire with the actuality of banal experience balancing the two. There are memory flashbacks in the mind of the protagonist which read like interior monologues, but which actually partake of the nature of the dreams — dreams about the past. After the last flashback, he develops the illusion that he has been writing 'I've been writing', he said 'But I got tired.'⁵ He thinks that he has been writing at last the things he saved up to write about. Harry's final dream about his flight towards the peak of Kilimanjaro gives a symbolic shape to his desire. The epigraph about the leopard close to the western summit of the mountain assumes a meaning in the light of this dream. The leopard died while moving towards the summit and Harry dies while dreaming that he is moving towards it. As P G Rama

³ *The Short Stories of Ernest Hemingway*. New York, Charles Scribner's Sons 1925, p 52

⁴ *Ibid* p 60

⁵ *Ibid* p 74

Rao observes, 'the spotted leopard is a dramatic correlative for the gangrened writer who dreams of immortalizing himself by his art'⁶ But there is a yawning gap between the actuality of his situation and his dream. He dies 'full of illusions' just like the protagonist of *The Capital of The World*.

A new dimension in Hemingway's handling of the idea of time is revealed in the above mentioned story. The protagonist's attempt to make up for the lost time through intensity of experience fascinated the author, and constituted one of the main interests in the novel *For Whom The Bell Tolls* and kept figuring in the rest of his major fiction.

The Short Happy Life of Francis Macomber is, again, not a typical Hemingway story. Usually Hemingway's stories do not deal with the process of decisive change so much as with the fact of that change. Although the story's concern with manhood may be familiar to the readers of the earlier stories, those stories usually present much quieter moments, portraying internal action rather than external happenings. As a contrast physical action is of the essence in *The Short Happy Life of Francis Macomber*. The story falls into several discrete episodes, and the very movement of the words appears to hurry the reader on to the next episode. This technique of foreshortening of time is virtually linked up with the theme of the story, as the title itself evinces. Also the story stands as one of Hemingway's most technically intricate and subtle works, mainly because of the various angles of vision and perception it provides. The author's handling of point of view in this story is different from that of any of his other short stories.

As *The Short Happy Life of Francis Macomber* operates on a point - counterpoint principle, we perceive fear, cowardice, humiliation, the enthusiasm to learn and finally the exhilaration of courage mainly through Francis Macomber's sensibility. Other things like the banal

⁶ P G Rama Rao *Ernest Hemingway: A Study in Narrative Technique* p 139

values of rich clients, the American battle of distinction between the sexes, the management of hunting activities, the sexual attractiveness of the chief female character, the need for a code of personal conduct and finally the reactions of Margot after shooting her husband, are made known to us from Robert Wilson's angle of perception. Occasionally, however, Hemingway resorts to other view-points also. Twice in the story he makes important use of Margot as viewer and assessor, once near the beginning of the story and once towards the end. In both instances, we see the two men, Francis and Wilson, through her eyes. Technically, the plot demands that whatever goes through Margot Macomber's mind, when she shoots her husband, is not explicitly stated to the readers. Bernard Oldsey in his essay *Hemingway's Beginnings and Endings* observes that 'to have placed emphasis on her [Margot's] thought processes throughout the narrative and then to have avoided her thoughts and feelings at the crucial point, would have severely damaged the artistic integrity of the story.'⁷ Hemingway as a careful craftsman worked cautiously at this vital juncture in his narrative, 'resorting to auctorial reportage'⁸, stating that 'Mrs Macomber in the car, had shot at the buffalo as it seemed about to gore Macomber, and had hit her husband about two inches up and a little to one side of the base of his skull'⁹ Warren Beck in his article entitled *The Shorter Happy Life of Francis Macomber*, tries to prove Margot's innocence on the basis of the words 'shot at the buffalo' in the text, adding that although Hemingway was 'a highly implicative artist', he was not 'notably given to double talk'¹⁰ Beck's assessment should be seen in the light of Hemingway's own remarks about the story in *The Art of Short Story*:

⁷ Bernard Oldsey (ed), *Ernest Hemingway The Papers of a Writer*, 1981, p 53

⁸ *Ibid* p 53

⁹ *The Short Stories of Ernest Hemingway*, p 36

¹⁰ *Modern Fiction Studies*, p 80

That about handles that story Any questions? No, I don't know whether she shot him on purpose any more than you do I could find out if I asked myself because I invented it and I could go on inventing But you have to know where to stop That is what makes a short story. Makes it short at least The only hint I could give you is that it is my belief that the incidence of husbands shot accidentally by wives who are bitches and really work at it is very low Should we continue?¹¹

Of the many consciousnesses the omniscient narrator enters, one is of the wounded lion which is depicted with great artistic skill, and although some critics have adversely criticized this unusual point of view, Hemingway speaks defensively about its inclusion in the story 'That's all there is to that story except maybe the lion when he is hit and I am thinking inside of him really, not faked I can think inside of a lion, really It's hard to believe and it is perfectly okay with me if you don't believe it Perfectly'¹² Thus, although the structure of the story and the shifting points of view are rather unusual for Hemingway, the intensity and skill with which these factors are fused with the main theme shows the author's skill in experimenting with new techniques and achieving new dimensions in the art of short fiction

Of the later Hemingway stories, the only story which followed precisely the old pattern from his first collection was *Old Man at the Bridge* First cabled as a dispatch after an exhausting day on the road between the Ebro Delta and Barcelona on Easter Sunday 1938, the story's ending suggests that in that bone-weary state Hemingway drew one last time on the pattern he knew so well In the story the narrator urges the old man to join him in the retreat from Ebro The old man tries to rise, falls again, and speaking to no one says, 'I was only taking

¹¹ J M Flora. *The Writer Hemingway on the Short Story*. p 135

¹² *Ibid.* p 135

care of animals' ¹³ The narrator looks to the overcast skies, thinks to himself that the old man's cats 'know how to look after themselves', predicts that 'that was all the good luck the old man would ever have', ¹⁴ and then leaves

The pattern adopted by Hemingway in his early short stories helped him well with the ending of his first two novels. The 'circular - ending' of the first novel *The Sun Also Rises* was nearly effortless as biographical studies have pointed out. Brett's witless words 'we could have had such a damned good time together and Jake's ironic reply 'Isn't it pretty to think so', ¹⁵ ends the conversation, with the policeman raising his baton to slow the car, ironically pressing the unfortunate couple together. The difficulty Hemingway faced in concluding *A Farewell to Arms* is evidenced from the forty-one manuscript attempts ¹⁶ In writing the novel's last three sentences, Hemingway settled again for what he had learned in *In Our Time*. Frederick Henry dismisses the nurse attending Catherine, 'But after I had got them out and shut the door and turned out the light it wasn't any good' ¹⁷ His last blessing and farewell fails for it was 'like saying good-bye to a statue', ¹⁸ and he leaves the hospital to walk 'back to the hotel in the rain' ¹⁹ After the publication of *A Farewell to Arms*, Hemingway's interest in the patterned endings seems to have diminished giving way to the experiments he ventured into in his search for more elaborate narrative patterns. Wallace Stegner observes that 'short fiction was always the

¹³ *The Short Stories*, p 80

¹⁴ *Ibid*, p 80

¹⁵ *The Sun Also Rises*, New York, Charles Scribner's Sons, 1926

¹⁶ In a detailed study Bernard Oldsey traces and examines the forty-one concluding attempts for the novel by Hemingway and how he finally arrived at the flat, nihilistic, numbing conclusion that the novel now has. *Hemingway's Hidden Craft: The Writing of a Farewell to Arms*, University Park, Pennsylvania State University Press, 1979, pp 74-75

¹⁷ *The Enduring Hemingway: An Anthology of a Lifetime*, p 384

¹⁸ *Ibid*

¹⁹ *Ibid*

younger, not the older, writer's province because it uses up so many beginnings and endings'²⁰

Bernard Oldsey in his essay *Hemingway's Beginnings and Endings* says that reading Hemingway's manuscripts reveals that in 'the free flowing and finished quality of the prose that makes up most of the interior passages of the stories and novels', there are hardly any amendments to and reworkings of the passages by the author. On the contrary the numerous drafts and amendments of beginnings and endings of both the short stories and the novels show the difficulty Hemingway had to face in transforming the raw material into finished art²¹ However, David M Wyatt is of the opinion that 'Hemingway had a hard time imagining beginnings but an easy time inventing ends. Middle challenge him most of all'²² The critic further says that Hemingway's novels constantly anticipate, when they do not prematurely achieve, the sense of an ending

Hemingway's beginnings have the uncanny effect of raising the very specter of the end against which they are so concerned to defend. In an attempt to forestall annihilation by preempting it, Hemingway loses hold on the present. His moments of immediate experience unshadowed by future loss are rare indeed. His present tense, abundant as it is, registers itself as the tension of a consciousness caught between the trauma of the "before" and the fear of the "after." Hemingway's pleasure in the "now" is a largely apocryphal experience. Short stories, consumed in the limit of a single sitting, can protect us from the gathering sense of doom which becomes, in all but one of Hemingway's five major novels his central effect----- The

²⁰ Quoted by Paul Smith, *Hemingway's Senses of an Ending*, *The Hemingway Review*, Volume 12, No 1 Fall 1992, p 17

²¹ *Hemingway's Beginnings and Endings*, p 37

²² David M Wyatt, *Hemingway's Uncanny Beginnings*, *The Georgia Review* Volume 31, Summer 1977, p 476

sense of option felt while beginning to write (or read) proves to be an oppressive irony when all that can be foreseen is the outstretched interval of time that must be filled²³

Hemingway's novels reveal an ambitious design, a 'striving to orchestrate the actions of individuals and to discover the laws governing their relations'²⁴ The characters in the novels seem to be carried along by the events, to be changed by them as they are not able to change themselves, and the tone seems to subject itself to a rendering of what actually happened Critics like Carlos Baker have pointed out the importance of time in Hemingway's fiction He says that 'the symbolic underpainting which gives so remarkable a sense of depth and vitality to what otherwise might seem flat and two-dimensional' can be construed as the relationship between 'the temporal and the eternal'²⁵ Furthermore, Baker is aware, especially in his discussion of *The Old Man and the Sea*, of the rhythmic patterns in Hemingway's work, the alternation, especially of pressure and relaxation, 'as in the systolic-diastolic movement of the human heart'²⁶ Baker's insight probably prompted other critics to see a rhythmic pattern as the basic structural design of all of Hemingway's fiction Sheldon Norman Grebstein opines that Hemingway's stories and the episodes of his novels often begin with a movement out of or into a building or a room, towards or away from a locale of action, a movement which creates a pattern of action in which characters are 'impelled into conflict' and retreat from it²⁷ Thus, the pattern that finally emerges in Hemingway's fiction is not of a close

²³ Ibid .pp 476-77

²⁴ Pier Francesco Paolini. *The Hemingway of the Major Works* in Carlos Baker ed *Hemingway and the Critics* p 132

²⁵ Carlos Baker. *Hemingway The Writer as Artist* Princeton NJ Princeton University Press. 1962. pp 289 - 290

²⁶ Ibid p 309

²⁷ Sheldon Norman Grebstein. *Hemingway's Craft*. Carbondale. Southern Illinois University Press. 1973. p 23

analysis of the preceding action but of a presentation of its impact on the character or characters involved.

For writers of fiction the idea of structure is linked with the pattern of narration, and since there cannot be any accepted conventions in this respect, every novelist is free to invent his own pattern. The principles by which a writer chooses between a first-person and a third-person narrative depend ultimately upon the particular effect which the writer wants the story to produce. It is worth mentioning that all the stories in the volume *In Our Time* are told in the third-person except *My Old Man*, which is narrated in the first-person. In the story *Soldier's Home*, the protagonist is 'you' as well as 'he' and more generally 'a fellow'. In the Nick Adams stories, Nick's consciousness represents the author's credo of unblinking, unflinching observation and accurate reporting. In the words of Tony Tanner, Nick is 'the ideal Hemingway eye'. 'What Hemingway makes use of is Nick's "first chastity of mind" which wonderingly notes the details without being tempted away into the blurring habits of theorizing.'²⁸ A majority of Nick Adams stories are narrated in the third-person with an objective viewpoint, but stories like *Now I Lay Me, In Another Country* and *An Alpine Idyll*, narrated in the first person, demonstrate how the choice of first person narration brings about a change in the total impact of a story. The story *An Alpine Idyll* depicts Nick's state of mind after skiing with his friend. He feels that he has been skiing too long. His description of the heat of the sun and of his feeling of fatigue has an

²⁸ *The Reign of Wonder: Naivety and Reality in American Literature*. Cambridge University Press, 1965
p. 242

almost ominous quality in its imagery, he describes spring in the high mountains as 'unnatural'. As he approaches the inn with his friend, he observes a burial. Inside he hears about the peasant whose wife is being buried. She had died in midwinter, but because of the snow the husband was unable to perform the burial. Noticing a deformity of the woman's mouth, the priest had questioned the peasant and discovered that the latter had fallen into the habit of hanging his lantern in the mouth of the frozen propped-up corpse, whenever he went into the woodshed. Although the priest questions and reproaches the peasant, he is unable to get any further explanation, Olz cannot explain why he did it, although he loved her 'fine'. Nick's reaction to this tale is not specified beyond a brief indication of curiosity, 'Do you think its true?', to which his friend replies, 'Sure it's true. These peasants are beasts.'²⁹ One is made to feel that Nick does not share his friend's judgement. We infer that the horrible state of the peasant's perversity, coupled with Nick's own perception of the unnaturalness of skiing too long, has suggested to him some sense of his own vulnerability to madness, given the compelling conditions. The story is calculated to evoke Nick's feeling in this direction. Such feeling does not require us to admire Nick, nor does it imply any maturity or self-detachment in him. Hence the first-person narration does not necessarily give a subjective colouring to the story. The advantage of this mode of narration lies in the dramatic immediacy which it evokes. The sense of drama comes from Nick's ambivalence as a narrator, he is unable to explicitly express the subtle emotion he is trying to describe. We have to infer it from the objective details which he recalls, thus the description is charged with additional significance.

Another Nick Adams story *Cross Country Snow* which again deals with the end of a skiing vacation is narrated in the third-person. The story begins with a fairly detailed account of skiing to suggest Nick's

²⁹ *The Short Stories*, p. 349

pleasure. But he also feels a certain melancholy as it probably was his last chance to ski with his friend George. In the inn, the conversation between the two friends reveals that the reason why they must part is that Nick's wife is pregnant and Nick must return to the States. George suggests to Nick that it must be 'hell' to do so, but Nick disagrees. Whatever reversal the story contains is probably in this answer. Nick is, as it appears, somewhat more mature, somewhat more able to 'take it' than is his friend. The third-person narrative enhances the effect of the description of Nick's pleasure in skiing. Here a first person account would have turned the intended effect into an instance of bragging. The suggested calm of Nick's mind would also not have come off so well in the first-person, and the aforementioned dramatic scene, showing Nick's maturity in relation to his friend, would have suggested pride if Nick had told it himself, and probably brought to the reader a very different impression of Nick's state of mind. Thus, it can be concluded that even though Hemingway adopted the third-person narrative technique in a majority of his short stories, he, with his sound artistic instinct, employed the first-person narration wherever it was called for.

Although the early short stories are related in the third-person, the stories of Hemingway's first two novels *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929) are told in the first-person. What is striking about the first-person narration in *The Sun Also Rises* is the remarkably effective way in which it implements and reinforces the theme of the novel. The limitations as well as the virtues of this mode of narration combine to produce an effect of singularity, in the sense of both physical and emotional isolation, which is inseparable from the novel's theme of moral atrophy. Hemingway makes it easy for us to identify ourselves with Jake Barnes as all the action is seen through his eyes and the reactions come through his mind. As Harry Levin perceptively observes: 'When the narration is conducted in the first-

person, Hemingway makes his readers beholders, we can sit down and drink, with Jake Barnes, and watch Paris walk by'³⁰ Jake's protective reserve about both his physical and emotional wounding, his individualism and his bitter honesty are explored and reinforced by a narrative perspective which, in effect, is necessarily exclusive, limited to the protagonist's point of view and apparently authentic with the tone of an eye-witness report. E.M. Halliday has thus commented on the advantages of the chosen medium of narration

In *The Sun Also Rises*, the objectivity is one of its most celebrated features, though the exact functioning of this feature in restricting the point of view within realistic limits is not usually noticed. Selecting his objective facts carefully, Hemingway manages to convey accurately his hero's subjective states by implication not only through what Jake does under given circumstances, but also through what, as narrator, Jake chooses to report from his perception of outward reality³¹

Near the end of the Pamplona fiesta, Jake describes the incident with scarcely a word about his feelings, everything about the emotional state has to be inferred. A few scrupulously chosen objective details, however, help in highlighting the underlying emotions

When I came back and looked in the cafe, twenty minutes later, Brett and Pedro Romero were gone. The coffee-glasses and our three empty cognac-glasses were on the table. A waiter came with a cloth and picked up the glasses and mopped off the table³²

³⁰ *The Style of Hemingway*, in Carlos Baker (ed.), *Hemingway and His Critics*, p. 111

³¹ E.M. Halliday, *Hemingway's Narrative Perspective*, A. Walton Litz (ed.), *Modern American Fiction: Essays in Criticism*, Oxford University Press, London, Oxford, New York, 1967, pp. 217-218

³² *The Sun Also Rises*, p. 187

Jake's refusal, as narrator, to discuss his emotions, is perfectly in keeping with his projection as a strong willed but physically and morally injured man, retreating into a shell of disillusionment yet stubbornly retaining his hold on outward reality

A Farewell to Arms is again a first-person narration in retrospect by the protagonist Frederic Henry. As P G Rama Rao remarks, 'there is a sad irony about the narration as he relives his memories'³³ Henry states his early involvement with the war, his subsequent disillusionment, his obsessive involvement with Catherine and his final bereavement at her death through the skilful alteration of 'I' and 'we' in the narration. P G Rama Rao thinks that the choice of protagonist narrator has greatly contributed to the total artistic control of the narrative

In this novel the first narrator demonstrates a sure grasp of his subject. He knows his business thoroughly and every particular he mentions contributes to the exposition of the subject of love being clasped in the arms of war and both trapped together in the cruel mesh of fate³⁴

Although Henry, the narrator, consciously controls the presentation of his material which 'shows' rather than 'tells' the story, there is a higher proportion of subjective passages in the novel. And although many of these are controlled by a careful use of interior monologues as in *The Sun Also Rises*, 'their occurrence somewhat slackens the objective tautness, the firm gaze of outward reality'³⁵ which characterized the earlier novel

³³ Ernest Hemingway *A Study in Narrative Technique*, p 181

³⁴ *Ibid* p 181

³⁵ E M Halliday, *Hemingway's Narrative Perspectives*, p 221

As already pointed out in the previous chapters, the conception of the novel *To Have and Have Not* as a series of short stories produced structural difficulties in addition to a wild eclecticism in narrative perspective throughout the novel. In the first five chapters the story is told in the first person by the hero, Harry Morgan, the next three are in third person, the ninth is related by Albert Tracy, who dies before the end of the book along with the hero, the tenth is entirely Harry's interior monologue, the remaining part is in third person narration. This diversity in narrative perspective does not work as a possible unifying force for the novel. The total impression created by the novel is that of an author groping for the manipulation of 'novel effects' in narrative technique and in his ambition 'bites off more than he can chew'.³⁶

Hemingway adopted an omniscient observer for his Spanish Civil War novel *For Whom the Bell Tolls* which is aptly suited to the investigation of the theme of human interdependence. The narrator freely probes the consciousness of each character, showing the common elements in the respective views which each of them has of the action, besides positively stating what is subjective and what is objective in the view of each of the characters. There is no danger of the narrator's violation of conventional restrictions to the exposure of a character's mental or emotional activity. We are made to see a good deal of the action around which the story revolves from the points of view of Pilar, Anselmo, Maria and several other minor characters, including a few Fascists, but the greater of the whole is told as experienced by Robert Jordan, the protagonist. Hemingway's technique of the interior monologue as a device to present Jordan's mental reactions, besides exposing the speculative nature of the hero, gives the rendered passages an aura of immediacy. The novel thus enjoys the advantage of a technique well chosen in the light of its vivid theme.

³⁶ Ernest Hemingway, *A Study in Narrative Technique*, p. 194

Hemingway's later novels are mostly written in third person with indirect discourse which more or less closely follows the consciousness of the central character. An increasing tendency for the author to intrude, commenting in his own person, is one of the weaknesses of *Across the River and Into the Trees*, although the faults for which the novel has been harshly criticized are not principally matters of narrative perspective. E M Halliday has diagnosed the main flaw of the novel in the following observation 'Between a solid beginning and a solid end we meander through a spongy middle of prolonged conversation wherein the hero expresses to his dream-girl *contessa* numerous prejudices, often malicious and often irrelevant to what meaning the book could have'.³⁷

In *The Old Man and the Sea*, with the narrative focus almost continually on the old man except for one or two minor shifts as in the description of the Mako shark, Hemingway almost completely dramatizes the story. As the story, revolving around the old man, unfolds itself, the omniscient narrator's voice becomes less and less distinct, ultimately being reduced to the means of showing the action. We become oblivious of the narrator and concentrate more on the action. This apparent elimination of the narrator in the interests of dramatization is an important feature of the novel. Such mechanics of narration chiefly help in giving the reader a clear, objective view of the drama taking place on the sea, while allowing him to emotionally involve himself with what the protagonist thinks and does. The author has also made an effective use of monologue to bring home to the reader the abstract aspects of the concrete reality of constant struggle.

P G Rama Rao, perhaps, taking a clue from Carlos Baker, thinks that the narrative rhythm in *The Old Man and the Sea* is modelled on concentric circles at different, rising levels culminating in the tension

³⁷ E M Halliday, *Hemingway's Narrative Perspective*, p. 226

rising higher and higher until the desperate battle with the sharks is over

The basic rhythm is more like the circles made by the marlin, each circle shorter and at a higher level than its predecessor, until, at the end, the marlin rises out of the water and hangs in the air above the old man before falling dead into the water³⁸

Hemingway's two posthumously published novels *Islands in the Stream* and *The Garden of Eden* are narrated in the third person. Although *Islands in the Stream* is composed of three sections, 'Bimini', 'Cuba', and 'At Sea', the novel retains enough narrative patterning to make it structurally and thematically coherent. Each of the three part narrative has its own architecture and each is designed to display different facets in the life of the protagonist, Thomas Hudson. The emotional state of the protagonist is the consistent focus throughout the novel. In *The Garden of Eden*, Hemingway adopts the third-person narration with the focus continuously shifting between David and Catherine Bourne. The African tale of an elephant hunt which David recalls to write is 'splicing and counterpoint,'³⁹ with the main narrative and brilliantly narrated.

³⁸ *A Study in Narrative Technique*, p. 219

³⁹ John Updike, *The Simster Sex*, *The New Yorker*, 30 June, 1986, p. 87

Thus, the narrative mechanics employed by Hemingway both in his short stories and novels simultaneously offer interesting insights into his growth as an artist. Of all Hemingway's methods and techniques, it is his unique handling of the prose that commands the most respect. In the words of Archibald Mac Leish, Hemingway has 'whittled a style for his time from a walnut stick'⁴⁰ His style, based on the rhythms of speech, journalistic prose, and the vivid precision of Imagist poetry, is the harmonious expression of his war-scarred personality. It is his entire make-up, 'his view of life' and also 'his way of life' as Philip Young observes:

Hemingway reproduces on paper the life he has seen through the eyes which his experiences have made distinctive. What was muddy and messy becomes ordered and clear. The large part of it that was unpleasant was repeated, mastered, exorcised. The discipline that made the new personality made the new prose style, which developed as a crucial part of the personality that developed it, and which bespoke the personality. Hemingway's style is the perfect voice of his content. That style, moreover, is the end, or aim, of the man. It is the means of being the man. An old commonplace takes on new force: the style is the man⁴¹

Hemingway's prose is for the most part colloquial and nonliterary, characterized by a conscientious simplicity of diction and of sentence structure. The words are mostly short and taken from everyday discourse, and there is a severe and austere economy in their use. The typical sentence is a simple declarative one, or a couple of these joined by a conjunction, with very little subordination of clauses. The rhythms are simple and direct, producing the effect of crispness, cleanness and

⁴⁰ Quoted by Sheridan Baker, *Ernest Hemingway: An Introduction and Interpretation*, New York: Holt Rinehart and Winston, Inc., 1967, p. 77

⁴¹ Philip Young, *Ernest Hemingway*, London: G Bell and Sons Ltd, 1952, p. 180

clarity Cleanth Brooks and Robert Penn Warren have discovered a link between his use of language and the nature of his time 'The short simple rhythms, the succession of co-ordinated clauses, and the general lack of subordination — all suggest a dislocated, ununified world'⁴² caused by the First World War

Leon Edel, however, doubted if Hemingway could create a style for his age He says 'I would argue that Hemingway has not created a style he has rather created the artful illusion of a style ----- He has conjured up an *effect* of style by a process of evasion, very much as he sets up an aura of emotion — by walking directly away from emotion '⁴³ Disputing the charges on Hemingway's style and challenging Edel's view, Philip Young wrote, 'For me Hemingway is, next to Thoreau, the greatest prose stylist in our literature That's at the most At the very least, he is the writer of some of the cleanest, freshest, subtlest, most brilliant and most moving prose of our time '⁴⁴ This estimation is widely accepted for Hemingway did evolve a fresh, simple, colloquial, objective and unemotional style for his age F M Ford has found a telling simile for the impression produced by Hemingway's writing

Hemingway's words strike you, each one, as if they were pebbles fetched fresh from a brook They live and shine, each in its place So one of his pages has the effect of a brook - bottom into which you look down through the flowing water The words form a tessellation, each in order beside the other⁴⁵

⁴² Wesley A Kort. *Human Time in Hemingway's Fiction*, *Modern Fiction Studies*, Vol 26, No 4 1980-81, p 580

⁴³ Leon Edel, *The Art of Evasion*, in R P Weeks, ed *Hemingway: A Collection of Critical Essays*, Prentice-Hall, Inc, Englewood Cliffs, N J 1962, pp 169-70

⁴⁴ Philip Young, *A Defense in Hemingway: A Collection of Critical Essays*, p 173

⁴⁵ Quoted by Edmund Wilson, *Hemingway: Gauge of Morale*, in McCaffery, ed *Ernest Hemingway: The Man and His Work*, 1969, p 238

The above description particularly holds true for Hemingway's early style which is marked by an unassuming but extremely gripping language. The first attribute is the use of the language of everyday speech, shorn of everything which is not essential. He uses words strikingly fresh and free from any shadow of the so called literary use. Hemingway was of the opinion that words had lost their edge because of loose usage.⁴⁶ He was opposed to the traditional and indiscriminate use of words depriving them of their force and connotative power. Frederic Henry in *A Farewell to Arms* remarks

I was always embarrassed by the words sacred, glorious and sacrifice and the expression in vain. We had heard them -----and had read them on proclamations that were slapped up by Bill-posters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not bear to hear and finally only the names of places had dignity.⁴⁷

Hemingway, as he himself must have felt likewise much before his hero used words in a way that their very plainness and precision became their distinction. Well known British novelist Elizabeth Bowen thinks that for expressing the new spectacle of life presented by the twentieth century a 'new language has to be found. We believe that America may be finding it.'⁴⁸ Ernest Hemingway did find this language and employed it most effectively in his early works. If a writer's greatness is gauged by the extent of his influence, Hemingway's style is the most widely imitated one in America and elsewhere. His influence is perceptible in the works

⁴⁶ *Death in the Afternoon*, p 69

⁴⁷ *The Enduring Hemingway: An Anthology of a Lifetime*, p 274

⁴⁸ Elizabeth Bowen, *Saturday Review of Literature*, October 13, 1951

of Norman Mailer, Joseph Heller and Saul Bellow, to mention only a few American literary luminaries, who have acknowledged their debt to Hemingway⁴⁹

Although Hemingway has been applauded as the originator of a new style, the manner of his writing did not emerge spontaneously. His style bears the imprint of several influences to which he was exposed from his high school days at Oak Park. He imbibed quickly from every possible source and everything became grist to his mill. In his formative years he played 'a sedulous ape'⁵⁰ to many writers, but what he learned from others was soon assimilated into a pattern of his own as Philip Young remarks

He is not a reproduction, and if he has the look of a genuine original, who has fashioned what is unquestionably the most famous and influential prose style of our time, it is because many ingredients have been thoroughly assimilated and revitalized by the force of an integrated and talented personality⁵¹

The earliest and subtlest impression on Hemingway's prose was that of the Bible. He himself told Samuel Putnam in an interview in Paris 'That's how I learned to write — by reading the Bible,⁵² especially the Old Testament, King James version' Not that he started by conscious

⁴⁹ Wayne C Miller. Foreword to *The Hero in Hemingway: A Study in Developments*. By Bhim S Dahiya Chandigarh. Bahri Publications Private Limited. 1978 p xii - xiii

⁵⁰ Philip Young. *Ernest Hemingway: A Reconsideration* Pennsylvania State University Press. 1965. p 5

⁵¹ *Ibid* p 144

⁵² Samuel Putnam. *Paris was our Mistress: Memoirs of a Lost and Found Generation*. New York 1947 pp 128-129

imitation. He was in the beginning quite unaware of the influence. The Christian allusions, biblical pulsation, plainness and repetitiveness of understatement, and the frequent use of 'ands' unconsciously passed into the texture of his writing.

Hemingway contributed three stories and four poems to his school's literary magazine, *Tabula*. In the stories — *Judgement of Manitou*, by Ernest Hemingway, '77 (February, 1916), *A Matter of Colour* (April, 1916), *Sept Jingan* (November, 1916) — the tone is clearly indicative of the later Hemingway. The story *Judgement of Manitou*, by Ernest Hemingway, '77 begins thus: 'Dick Haywood buttoned the collar of his mackinaw up about his ears, took down his rifle from the deer horns above the fireplace of the cabin and pulled on his heavy fur mittens.'⁵³ The story is based on a tragic irony. Pierre's misunderstanding of Dick stealing his wallet, leads Pierre to set a snare for Dick along the trapping line. When back in his cabin, Pierre sees a squirrel gnawing on the remains of his wallet, he frantically rushes to rescue Dick from the trap only to find ravens rising from 'the shapeless something that had once been Dick Haywood.' The story ends with the words:

"It is the judgement of Manitou. I will save My-in-gan, the wolf, the trouble." And he reached for the rifle.⁵⁴

This consciousness of man trapped in unjust circumstances, leading ultimately to suicide, surfaced many a time, in Hemingway's later work.

In the story *Sept Jingan*, Hemingway's use of iterative prose, which he later adopted in *The Sun Also Rises*, is unmistakable. 'Yes. He was a bad Indian. Up on the upper peninsula he couldn't get drunk. He used to drink all day — everything. But he couldn't get drunk. Then he

⁵³ Quoted in Sheridan Baker, p. 7

⁵⁴ *Ibid*

would go crazy, but he wasn't drunk. He was crazy because he couldn't get drunk.⁵⁵

This characteristic simple and repetitive manner can be discerned in a familiar passage in *The Sun Also Rises* pertaining to drinking: 'Mike was a bad drunk. Brett was a good drunk. Bill was a good drunk. Cohn was never drunk. Mike was unpleasant after he passed a certain point.'⁵⁶

In these stories the prose is already pared. The dialogue is terse, understated, and colloquial, with maximum suggestive power. Hemingway's high-school popularity depended more than anything on his columns in imitation of Ring Lardner, the tremendously popular sports page writer of the *Chicago Tribune*. He imitated the style of Lardner in the *Trapeze* under the caption "Ring Lardner Returns". Sheridan Baker points out that these imitations actually contributed little to his style except by way of exercise and ease, but they did strongly cast him in the role of journalist.⁵⁷ In this connection Charles A. Fenton notes that Hemingway's 'careful adaptations of Lardner had been an invaluable opening experiment in various levels of humour, burlesque, and satire.'⁵⁸

Hemingway's seven month's journalistic experience in the *Kansas City Star* (1917-18) did much in the formation of his vigorously masculine, objective style. The *Star's* famous style sheet, emphasizing qualities he had already discovered in high school like 'Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative. Avoid the use of adjectives, especially such extravagant ones as splendid, gorgeous, grand, magnificent, etc.'⁵⁹, further helped to train Hemingway to write graphic, vigorous prose.

⁵⁵ Ibid p 9

⁵⁶ *The Sun Also Rises* p 146

⁵⁷ Sheridan Baker *Ernest Hemingway: An Introduction and Interpretation*. Holt, Reinhart and Winston, Inc. New York, Chicago, San Francisco, Toronto, London, 1967 p 9

⁵⁸ Charles A. Fenton, *The Apprenticeship of Ernest Hemingway*. New York, Farrar, Straus and Young

⁵⁹ Quoted by Sheridan Baker, p 10

Hemingway also learnt from L C Moise, a famous journalist of the *Star*, who advised him that 'Pure objective writing is the only form of story-telling---No stream of consciousness nonsense, no playing dumb observer one paragraph and God Almighty the next'⁶⁰ Hemingway never forgot these instructions when later on he came to write his own stories

Furthermore, the *Star's* specialized column consisted of short narrative news stories of one or two paragraphs, numbering as many as twenty-five on the front page Hemingway took great pains in writing them They are exactly the kind of compact noncommittal sketch that illumined his career as a foreign correspondent and also made up his little Paris volume *In Our Time*(1924) - two sketches of which come directly from Kansas City

During the course of his writing career, Hemingway often admitted learning much about literary art from painting and music 'I learn as much from painters about how to write as from writers'⁶¹ He told Lillian Ross, 'I learned to write by looking at paintings in the Luxembourg Museum in Paris--- I learned how to make a landscape from Mr Paul Cezanne'⁶² Writing to Gertrude Stein of his *Big Two-Hearted River*, Hemingway confided '----I am trying to do the country like Cezanne---- the country is swell, I made it all up, so I see it all and part of it comes out the way it ought to'⁶³ In *A Moveable Feast* he remembered 'I was learning something from the painting of Cezanne that made writing simple true sentences far from enough to make the stories have the dimensions that I was trying to put in them'⁶⁴ He also

⁶⁰ *Ibid*

⁶¹ George Plimpton, *An Introduction with Ernest Hemingway*, in Carlos Baker ed. *Hemingway and His Critics*, Hill and Wang, New York, 1961, p 27

⁶² Lillian Ross, 'How Do You Like It Now Gentlemen?' in R. P. Weeks ed. *Hemingway: A Collection Of Critical Essays*, pp 35-36

⁶³ Sheridan Baker, p 15

⁶⁴ Ernest Hemingway, *A Moveable Feast* Harmondsworth, Penguin Books Ltd 1966, p 16

admired the art of Goya. Like Goya, he was also an etcher who concerned himself with lights and shades instead of vivid colours. This relationship of visual arts, of painting and photography to Hemingway's work is quite evident in the works of earlier period. A passage from *A Farewell to Arms* maybe considered typical of the effect Hemingway wanted to produce through this art.

We drove fast when we were over the bridge and soon we saw the dust of the other cars ahead down the road. The road curved and we saw the three cars looking quite small, the dust rising from the wheels and going off through the trees. We caught them and passed them and turned off on a road that climbed into the hills-----We were in the foothills on the near side of the river and as the road mounted there were the high mountains off to the north with snow still on the tops. I looked back and saw the three cars all climbing, spaced by the interval of their dust. We passed a long column of loaded mules, the drivers walking along beside the mules wearing red fezes. They were bersaglieri. Beyond the mule train the road was empty and we climbed through the hills and then went down over the shoulder of a dark hill into a river valley. There were trees along both sides of the road and through the right line of trees I saw the river, the water clear, fast and shallow. ⁶⁵

Although the above description lacks colour, it is presumably an accurate description of what one would see if one were driving along the road. It leads the eye, not the mind, to pick out the details a painter might emphasize, but avoids any reference to non-visual forms of perception.

Hemingway obsessively repeats his determination to describe what 'truly' happened, and his concept of truth is deliberately limited to the

⁶⁵ *The Enduring Hemingway*, p. 172

observable event. Even Hemingway's dialogue (what the observer could have heard) is kept free from any subtlety that might remain unheard in the received version.

In the early twenties, when Hemingway was working as an associate editor of *Cooperative Commonwealth*, he came in contact with Sherwood Anderson, a successful writer at that time. He read Anderson's fiction carefully and 'found there a technique of first person narration and a concern with the living rhythms of speech which would be very useful to him'.⁶⁶ Hemingway confessed to Dean Christian Gauss that he had used 'Anderson's *Winesburg, Ohio* as his first pattern'.⁶⁷ Hemingway's debt to Anderson was enormous, though his acknowledgement of it was almost always 'disingenuous and grudging'.⁶⁸

In *Green Hills of Africa*, Hemingway acknowledged his debt to three American writers--- Henry James, Mark Twain and Stephen Crane. Praising Mark Twain he wrote, 'All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*'.⁶⁹ For him the American novel was born when Twain discovered how to recapture the life of Huck and Jim on the raft. Brian Way writes 'Hemingway felt that the most valuable gift a writer could possess was this ability to recreate the atmosphere of a specific time and place --- to render not merely the mechanical detail of a landscape or the course of an adventure, but to suggest through these elements the pattern of emotion which alone makes them memorable'.⁷⁰ Hemingway also learnt much of his art from Stephen Crane. Many of the striking features of his prose such as its intensity, harmonious terseness, unliterary tone, repetitions,

⁶⁶ Earl Rovit, *Ernest Hemingway*, New York, Twayne Publishers, Inc., 1963, p. 43.

⁶⁷ Quoted by Carlos Baker, *Hemingway: The Writer As Artist*, Princeton University Press, 1963, p. 25.

⁶⁸ Brian Way, *Hemingway: The Intellectual: A Version of Modernism*, in *Ernest Hemingway: New Critical Essays*, A. Robert Lee ed., Totowa, N. J. Vision, 1983, p. 159.

⁶⁹ *Green Hills of Africa*, Harmondsworth, Penguin Books Ltd., 1966, p. 26.

⁷⁰ Brian Way, p. 159.

etc., were already evident in Crane's work. In this connection Ray B West observes 'In fact, so much does Hemingway's writing in his short stories seem an extension of what Crane had done in his short career that it is difficult not to make too much of Crane's influence.'⁷¹

As a roving correspondent for the *Star*, headquartered in Paris, Hemingway came under the influence of a powerful literary ambience and his meeting with Gertrude Stein and Ezra Pound proved to be immensely beneficial in his further development as a writer. Gertrude Stein urged him to give up journalism. She took keen interest in his writing, read his early manuscripts and criticized the weak spots ruthlessly. From her, for the first time, he learned that writing was a matter of rewriting. Criticizing one of his early manuscripts she told him to condense, to prune his detailed description, and to start all over again. She impressed upon him that writing required discipline, and for achieving precision of statement the incipient writer should not feel belaboured in writing and rewriting the same things again.

~~Ezra Pound, a very influential poet and critic at that time, and a friend of aspiring young talents, taught Hemingway the difference~~ between reporting and literature. He blue-pencilled his early work, advised him to eliminate adjectives and adverbs, use the idiom of living speech and write exact and clear prose. Later Hemingway told John Peale Bishop, 'Ezra was right half the time and when he was wrong, he was so wrong you were never in any doubt about it. Gertrude was always right.'⁷² Though later Hemingway developed differences with Gertrude Stein as well.

Being a highly conscious craftsman and a dedicated artist, Hemingway was seriously concerned with the problems of his craft. He had evolved his style by long years of apprenticeship. Once he became

⁷¹ Ray B West Jr., *The Writer In The Room - Selected Essays*, Bombay, Popular Prakashan, 1972, p. 199

⁷² *Homage To Hemingway*, New Republic, November 11, 1936, p. 40

sure of his way of writing, he refused to compromise his style. Living in Paris with his wife and child, short of money, he accumulated a year's rejection slips, yet rejected a lucrative Hearst offer so that he could continue writing as he intended.

Hemingway's belief in the experience based knowledge in the service of a rigorous discipline to achieve in prose an unparalleled verbal economy found usually in poetry, enabled him to achieve an intensity of effect which no other writer could do. Working within a limited range of words, making use of simple ordinary speech, he perpetuated a revolution in prose style which Robert Penn Warren has likened to the one achieved by Wordsworth in poetic diction with the *Lyrical Ballads*.⁷³

Hemingway's direct, clear, concrete, objective and vigorous masculine style, emerged as a reaction to his war experience. As a means of adjusting to the war trauma incurred by a severe wound in the First World War, he cast that experience over and over again in his short stories and novels.⁷⁴ For him the irony of the war came off best through simple, unadorned statements. ~~He wrote, for the most part in a~~ spontaneous and artless manner without any pose and affectation, in what may be termed a natural style.

The worst, he said, were the women with dead babies. You couldn't get the women to give up their dead babies. They'd have babies dead for six days. Wouldn't give them up. Nothing you could do about it. Had to take them away finally-----You didn't mind the women who were having

⁷³ R P Warren, *Ernest Hemingway in Ernest Hemingway: Five Decades of Criticism*, Linda W Wagner (ed), Michigan State University press, 1974, p 103

⁷⁴ Although many critics have conformed to it, the standard traumatic-therapeutic reading is Philip Young's in *Ernest Hemingway: A Reconsideration*, University Park, Pennsylvania state University press, 1966, pp 43-48

babies as you did those with the dead ones They had them all right
Surprising how few of them died⁷⁵

Hemingway believed that the dramatic situations, the scenes of emotional and physical violence in the post-war world, could best be described in short, terse, colloquial and ironic pose. The vignette, 'They shot the six cabinet ministers', immediately locates the scene in time and place, 'it is half past six in the morning and we are outside a hospital. One of the ministers who is being executed has typhoid and sinks down to the ground, whereas the other five stood very quietly against the wall.'⁷⁶ The vignette concentrates its attention on one figure in a seemingly impassive way, the passage ending with the words 'when they fired the first volley he was sitting down in the water with his head on his knees.'⁷⁷ Hemingway's dead-pan statement sets up a strong tension between the prose surface and its subject. He fashioned a style appropriate to the ironic perception of the time that moves away from a direct expression of meaning, relying instead on objectivity and elimination of explicit moral judgement. ~~But it is naive to conclude that, because Hemingway avoids explicit narrative comment, he has no moral perspective on the event. Instead of discursive comment he uses a rhetoric of selection and arrangement in order to show the barbarity of the execution. The focus on the sick man sets up an ironic contrast with the hospital whose shutters are 'nailed shut'.⁷⁸ The wet dead leaves on the courtyard anticipate the death of the ministers, and the rain just as in *A Farewell to Arms* is associated with death or disaster. 'At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked in time and in the end only seven thousand~~

⁷⁵ The Short Stories, pp 87-88

⁷⁶ Ibid, p 127

⁷⁷ Ibid

⁷⁸ Ibid

died of it in the army⁷⁹ Such ironic stance manifests itself through the use of the spectatorial point of view, the construction of apparently simplistic sentence-patterns and the juxtaposition of incongruities Wirt Williams is of the opinion that the evolving irony in Hemingway's stories is more effective in the volume *Winner Take Nothing* than in *Men Without Women*, but the real 'assessment of the author as a great ironist is nowhere better upheld than by the two volumes considered together, even if they are much more important as demonstrations of his power to work diminuendo variations on his overriding preoccupation, the tragic idea'⁸⁰ Although irony in the stories is usually more pervasive, its employment in the first two novels is put to a more telling use, because of the larger canvas and leisurely pace In *A Farewell to Arms*, Hemingway's art of irony and understatement reach their consummation

E M Halliday was perhaps the first Hemingway critic to note that 'irony as a literary device is singularly suited to the view of life which Hemingway has consistently dramatized now for a quarter of our century in such a manner as to distinguish him as a writer'⁸¹ The above view holds good for Hemingway's early mode of writing, but in his post-*Green Hills of Africa* novels, paradox replaces irony as the dominant structural element In this connection P G Rama Rao's opinion is worth quoting 'The style undergoes a change after *Green Hills of Africa*, and the protagonist becomes less and less baffled until he grows into the wise Old Santiago, irony withers away yielding place to paradox, and the prose aspires to the condition of poetry as the protagonist progresses from sex and violence to love and compassion'⁸² Some critics

⁷⁹ *The Enduring Hemingway: An Anthology of a Lifetime*. Charles Scribner's Sons, New York. Charles Scribner's Sons. 1974. p 142

⁸⁰ Wirt Williams, *The Tragic Art of Ernest Hemingway*. Baton Rouge, Louisiana State Univ. Press. 1981. p 90

⁸¹ *Hemingway's Ambiguity: Symbolism and Irony*, in Arthur Waldhorn ed. *Ernest Hemingway: A Collection of Criticism*. New York. McGraw Hill Book Company. 1973 p 48

⁸² P G Rama Rao, *Ernest Hemingway: A Study in Narrative Technique*. New Delhi. S Chand and Company Ltd 1980. p 116

like Philip Young regard the above line of the writer's development as a sign of degeneration

Hemingway's effective use of dialogue, both in his short stories and novels is a most remarkable feature of his narrative. He wrote simple, laconic, terse and clipped dialogue. He ruthlessly slashed off all that was irrelevant and redundant. As W F Taylor says, 'His dialogue is pared of the usual speech tags and explanations. It is spare, short-breathed, prone to understatement, and at times too consciously naive'⁸³ Commenting on Hemingway's effective use of dialogue, P G Rama Rao writes, 'The old habit of underlining the intent or emotion or intonation of the speaker began to be discarded by Mark Twain and Henry James. Hemingway carries the process to its logical conclusion making the dialogue completely dramatic with no commentary from the author except where it is absolutely needed.'⁸⁴

Hemingway acquired fame for what has come to be known as 'the irony of the unsaid'. His meanings are implied rather than stated. His own account of this process, in what is, undoubtedly, the most celebrated statement he ever made about his methods as a writer, appeared in his nonfiction work *Death in the Afternoon*. 'If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of the movement of an iceberg is only due to one-eighth of it being above water'⁸⁵ Hemingway asserts that fiction should follow the same art of implication where the apparently meagre surface detail of a story would suggest a world of buried meanings. A particularly subtle instance of such method can be seen in his

⁸³ *The Story of American Letters*, Chicago, Henry Regner Company, 1956 p 403

⁸⁴ *Ernest Hemingway: A Study in Narrative Technique* p 101

⁸⁵ *Death in the Afternoon* .p 192

description of the remembered landscape which Nick Adams re-enters in *Big Two-Hearted River*

Ahead of him, as far as he could see, was the pine plain. The burnt country stopped off at the left of the range of hills. On ahead, islands of dark pine-trees rose out of the plain. Far off to the left was the line of the river. Nick followed it with his eyes, and caught glints of the water in the sun. There was nothing but the pine plain ahead of him until the far blue hills that marked the Lake Superior height of land. He could hardly see them, faint and far away in the heat-light over the plain. If he looked too steadily they were gone, but if he only half looked they were there, the far-off hills of the height of land.⁸⁶

The above description is of that stretch of the country which Nick knew so well before he went to the war. His return to this familiar landscape, in a state of inner tension, helps him recapture that sense of wholeness which he associates with the relatively untroubled world of his boyhood. ~~As he looks out across the pine planes, the pattern of~~ unbroken and intimately remembered scene takes shape in his mind. Every detail of Hemingway's description is charged with a weight of implication. Nick does not need to look at the view in order to know that it is there. He fails to see the distant hills if he gazes at them too fixedly, but they reappear as soon as he takes his eyes away from them, appearing clearer in his memory than to his physical sight. As Brian Way observes

Authentic art does not proclaim itself, for it is produced in silence. The silence of the artist--his willingness to efface himself except as a kind of ghostly presence haunting the shadows of his own work is not an end in

⁸⁶ *The Short Stories*, p 211

itself it is essential as a precondition for attaining that quality of authenticity which is the supreme criteria of artistic success⁸⁷

In stories like *Hills Like White Elephants*, *An Alpine Idyll*, *The Sea Change*, *A Simple Enquiry*, *Big Two-Hearted River*, and *Killers*, to name only a few, the method of concealment or understatement demands a participation of the readers to fill the gaps in meaning in order to comprehend the situation. What makes these stories so compelling is the art of evasion, which Hemingway effectively used in his short fiction and even in his novel *The Sun Also Rises*. He strengthened about this technique of understatement through his use of dialogue. As Hugh Kenner notes, 'the dialogue in *Hills Like White Elephants* study dry evasiveness with so many silences that we soon commence to fill in the unspoken bits, and realize that the man and the woman are deliberately not mentioning the abortion that obsesses them both'⁸⁸. The whole story is based on one unspoken word. The specific problem in this story is ~~that of abortion~~ but the word 'abortion' is nowhere spoken, leaving it to the reader to grasp the implication.

In *The Sun Also Rises*, Jack Barnes, the protagonist, made impotent by a war wound, and Brett Ashley, converse as they drive in a taxi at night in Paris

"And there's not a damn thing we could do" I said

"I don't know," she said "I don't want to go through that hell again"

"We'd better keep away from each other"

"But darling, I have to see you. It isn't all that you know"

"No, but it always gets to be"

⁸⁷ Brian Way, *Hemingway the Intellectual. A Version of Modernism*. A Robert Lee (ed) *Ernest Hemingway New Critical Essays* pp 157-158

⁸⁸ *A Homemade World: The American Modernist Writers*. New Delhi. Allied Publisher Pvt Ltd 1975. p 152

“That’s my fault Don’t we pay for all the things we do though”

She had been looking into my eyes all the time Her eyes had different depths, sometimes they seemed perfectly flat Now you could see all the way into them

“When I think of the hell I’ve put up chaps through I’m paying for it all now”⁸⁹

In the above passage Hemingway lets us feel the experience of Jake Barnes through his method of allusion, implication, reticence, and understatement He gets his characteristic effects by leaving much half-said and more unsaid, and in doing so communicates far more than he could through explicit description Stewart Sanderson considers this mode of dialogue as characteristic of Hemingway

It is a dramatist’s technique telescoping past time and action and projecting them in flashes of light which are refracted from the present dialogue Hemingway manages with utmost economy, letting the reader see only what Jake sees at that moment, but also compelling him to feel all that Jake feels and has ever felt This method of communicating unexpressed emotion by making the reader identify himself with the objectively described actions and reactions of his characters is one of Hemingway’s favourite and most affective devices⁹⁰

Hemingway’s tight minimalist style, displayed in its purest form in *The Sun Also Rises*, is the precise verbal expression of the view of life that dominates the action of the novel The vacant spaces between words, the strongly sensed presence of the things omitted become expressive of the alterations and elaborations, the excesses and

⁸⁹ *The Sun Also Rises*, New York, Charles Scribner’s Sons, 1926, p 26

⁹⁰ Stewart Sanderson, *Hemingway*, Oliver and Boyd Ltd Edinburgh and London, 1965, p 7

ambiguities of language, that have scrupulously been rejected in the style's formation Hugh Kenner perceptively observes that , 'Hemingway's achievement---- consisted in setting down, so sparsely that we can see past them, the words for the action that concealed the real action'⁹¹ Jake's strength as a character derives largely from his capacity for withholding information as a narrator We are constantly made aware of the presence of what we are not told, of what Jake refuses to acknowledge, as it is too dangerous for him to bring past incidents to the surface of consciousness John W Aldridge has thus commented on Hemingway's use of language

Language is a provisional barricade erected against the nihilism that threatens to engulf his characters, the nihilism that is always seeking to enter and flood the human consciousness Hemingway at his best offered us a portrait that did not need to be painted of a condition we recognize everywhere around and within us, and he gave us well our only means of defense against it— the order of artistic and moral form embodied in a language that will not, inspite of everything, give up its hold on the basic sanities, will not give up and let out the shriek of panic, the cry of anguish, that the situation logically calls for⁹²

In the novels following *The Sun Also Rises* and *A Farewell to Arms*, as in the later short stories, Hemingway's earlier style gave way to a markedly different mode of presentation of materials probably due to the distancing from the traumatic world of his early youth There is no

⁹¹ *A Homemade World*, p 86

⁹² *The Sun Also Rises, Sixty Years Later The Sewance Review*, 1986, p 345

longer the use of well-regulated pauses signifying the strict discipline exerted over the hero to overcome his nervousness and unpleasantness which could prove to be a threat to his psychic equilibrium. In these works there is an attempt by the author to explain things, carrying the style towards enlargement and a certain freedom from the restraint imposed by certain inhibitions.

In the story *My Old Man*, the style has a little verbosity and the average sentence is longer than in the earlier stories. The writer has to describe the necessary details of an incident or scene important for the plot and at such spots the style obviously tends to become descriptive and explanatory with part of comments furnished from the narrator's side. In such descriptions, the sentences are longer, with a number of phrases and expressions and clauses added up.

I was nuts about the horses, too. There's something about it, when they come out and go up the track to the post. Sort of dancy and tight looking with the jock keeping a tight hold on them and maybe easing off a little and letting them run a little going up. Then once they were at the barrier, it got me worse than anything. Especially at San Siro with that big green infield and the mountains way off and the fat wop starter with his big whip and the jocks fiddling them around and then the barrier snapping up and that bell going off and then all getting off in a bunch and then commencing to string out. You know the way a bunch of skins gets off⁹³

Such expansiveness in style fails to provide the impressive precision found in the earlier writing. This does not however mean that Hemingway was not aware of the effects created in the vignettes and the early stories, but as time passed the degree of nervous constraint that caused inhibition in the personality of his protagonists got reduced,

⁹³ *The Enduring Hemingway*, p. 96

marking quite subtle and obvious changes in the protagonist's behaviour and simultaneously in the style

Hemingway's style is distinguished for the repetition of key words. He repeated certain words to mark the tone and emphasis of a particular dialogue. In the story *Mr. and Mrs. Elliot*, he repeated the words 'try' and 'sick' several times to get the required effect.

Mr. and Mrs. Elliot tried very hard to have a baby. They tried as often as Mrs. Elliot could stand it. They tried in Boston after they were married and they tried coming over on the boat. They did not try very often on the boat because Mrs. Elliot was quite sick. She was sick and when she was sick she was sick as Southern women are sick.⁹⁴

By repeating the words 'try' and 'sick' the narrator is trying to focus on the general theme of confronting experience, describe an unchangeable state of destiny, evoke fixity of character, imply an attitude towards sexuality, and bring out the mechanical state of existence. Don Sommerhayes in an essay effectively brings out the repetitions employed by Hemingway in the individual stories and also the repetition which travels from story to story. The critic further remarks that the meanings of these repetitious words tend to 'shift, slide, dissolve' in different stories and situations.⁹⁵

The interpretive reader is hard-put to find an appropriate or unchallengeable response, since the repetitions raise the question of whether a word's meaning in a particular passage or story can even provisionally detach itself from the spectrum of meanings it gathers as it repeats itself across the (potentially) whole text. Attention shifts to the provisional nature of

⁹⁴ *The Short Stories of Ernest Hemingway*, p. 161

⁹⁵ Don Sommerhayes, *You Can Say That Again: Some Encounters With Repetitions*, *The Hemingway Review*, Spring 1991, pp. 47-55

meaning, its instability and tenuousness, to the means by which meaning is produced (and received, or activated), and to a consideration of what it means to produce meaning by words and writing⁹⁶

Nearing the end of *Big Two-Hearted River*, we come across a sentence, 'It was no fun to fish upstream with this much current'⁹⁷ The word 'fun' can't hold firm at the level of the colloquial usage it echoes. It accumulates traces that haunt it and contaminate it (even though slightly), beginning from the start and coming to the reader, this late in the text. In *The End of Something* ('Isn't love any fun? It isn't fun any more'),⁹⁸ it is the same word, inadequate and euphemistic, on which the relationship between Nick and Marjorie is balanced. It is the word which the querulous wife in *Cat in the Rain* finds to epitomize her condition. 'It isn't any fun to be a poor kitty out in the rain'⁹⁹ The ugly uneasiness of the couple in *Out of Season* means that 'we aren't going to have any fun, anyway'¹⁰⁰

In *A Farewell to Arms*, repetition marks an innovation in reporting dialogue

"Italy will return to the splendours of Rome, said the major. I don't like Rome, I said. It is hot and full of fleas. You don't like Rome? Yes, I love Rome. Rome is the mother of nations. I will never forget Romulus suckling the Tiber. What? Nothing. Let's all go to Rome. Let's go to Rome tonight and never come back. Rome is a beautiful city, said the major. The mother and father of nations, I said."¹⁰¹

⁹⁶ Ibid

⁹⁷ *The Short Stories*, p 229

⁹⁸ Ibid p 110

⁹⁹ Ibid p 169

¹⁰⁰ Ibid p 176

¹⁰¹ *The Enduring Hemingway*, p 196

By repeating the word 'Rome' in reporting dialogue in the form of indirect narration, Hemingway successfully produces the effect of direct narration. He jumbles together the conversation of several people in one long paragraph instead of traditionally dividing it in several small paras, quickening the general pace of movement of the conversation, synchronising it with the accelerated pace of movement of the plot. This controlled, experimental narration produces maximum economy in language, and the total impression gathered is that of continuity and accumulateness in sentences, short and apparently disconnected.

As already pointed out Hemingway's style in his earlier works is remarkably simple both in vocabulary and sentence structure. He told Robert Manning that the real style was the plainest. He always rated purity and honesty above ornamentation, maintaining the purity of his sentences by avoiding digressions and structural complications. The athletic march of his clipped sentences gives a characteristic aura to his writing. As Edward Wagenknecht rightly says, 'His writing is (characteristically) simple to the point of brutality, concrete, emphatic as the rain of bullets, largely mono-syllabic and innocent of subordination, as rich in "and's" as the English Bible'¹⁰². He created an air of simplicity by a copious use of the word 'and' in many of his short stories.

"Then a couple of guys came in and one of them patted me on the back and then went over and looked at my old man and then pulled a sheet off the cot and spread it over him, and the other was telephoning in French for them to send the ambulance to take him out to Maisons. And I couldn't stop crying, crying and chocking, sort of, and George Gardener came in and sat down beside me on the floor and put his arm around me and says,

¹⁰² Edward Wagenknecht *Cavalcade of the American Novel*, Delhi, Oxford and IBH pUB. cO 1969. P 372

“Come on, Joe, old boy Get up and we’ll go out and wait for the ambulance”¹⁰³

In the novel *A Farewell to Arms*, Hemingway tries to achieve a new dimension in style by experimenting with the conjunction ‘and’ in quite a different manner. The writer attains the new effect by changing the inner structure of the sentences and the pattern of rhythms.

Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge’s desk and ask for the key and she would stand by the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please¹⁰⁴

The inner experimental construction of the above sentence is evidently unique in itself. There is absolutely no pause inside the sentence, clause after clause is effortlessly added by the simple connective ‘and’, imparting it a free flowing cadence. This rhythmic pattern is entirely different from the short, crisp sentences in the early stories and even the short staccato rhythmic pauses in the sentences in *The Sun Also Rises*. In the above quoted sentence Henry indulges in a day-dream and

¹⁰³ *The Short Stories* p 86

¹⁰⁴ *The Enduring Hemingway* p 167

his imagination moves uninhibited, the rhythmic pattern of the sentence concretizes the uninhibited movement of the character's imagination

Hemingway also made a generous use of 'and' even in his later work *The Old Man and the Sea*

They sat on the Terrace *and* many of the fishermen made fun of the old man *and* he was not angry Others, of the older fishermen, looked at him *and* were sad But they did not show it *and* they spoke politely about the current *and* the depths they had drifted their lines at *and* the steady good weather *and* of what they had seen ¹⁰⁵

The new 'dynamics' of Hemingway's narration in the short stories has already been discussed in Chapter II of the present thesis These short stories read more like creative reports on certain significant events, unlike the traditional 'formula' stories Hemingway's simple narrative structure in the early short stories is most deceptive because there is more to it than meets the eye As already pointed out, the writing in these stories is objective, without the writer's comments, and the reader has to form his own opinion about the story He was superb not only in communicating the action directly, but in also holding the attention of the reader through a succession of images In this connection P G Rama Rao's observations on Hemingway's narrative technique are highly appreciable Rao has rightly pointed out that the narrative focus at the climax of Hemingway's story is of great importance ¹⁰⁶

¹⁰⁵ *The Enduring Hemingway* p 694

¹⁰⁶ P G Rama Rao. *Ernest Hemingway A Study in Narrative Technique* p 79

Life is seen by Hemingway in terms of emotional experience, and emotional experience is a thing of the present, of the living actuality. There is no effort in him to extend a purely physical reality to signify or to include any metaphysical order. Rather there is a negation of any other extended reality than the immediately available contact. The power of the artist is apparent not merely in grasping the contents of the moments of impact, but also in the artistic versatility with which this impact is registered.

In the first two novels, *The Sun Also Rises* and *A Farewell to Arms*, the story is told in the first person by the semi-dramatized narrator who is also the protagonist. This mode of narration provides a tightness of texture and concentration on the development of the subject. The controlled presentation of the material 'shows' rather than 'tells' the story. *Green Hills of Africa*, which is also a first person narration of Hemingway's African safari approaching fiction in its form, acts as a watershed work, dividing his writings before it from those which follow. Although, the total absence of invention, and the reportorial manner of narration keep the book from being treated as a novel, it is invaluable for understanding Hemingway's technique of writing. In this book the author talks of achieving 'a fourth and fifth dimension' in prose. 'It is much more difficult than poetry. It is a prose that has never been written. But it can be written, without tricks and without cheating. With nothing that will go bad afterwards.'¹⁰⁷

'Fourth and fifth' dimensions are expressions employed by artists to comprehend experience beyond the ordinary world bounded by thought and reason. D H Lawrence in his essays speaks of going only upto the 'fourth' dimension, meaning thereby 'the living present'¹⁰⁸. J W Beach has suggested that 'the fourth dimension' is related to an

¹⁰⁷ *Green Hills of Africa* Harmondsworth, Penguin Books Ltd. 1966 p 29

¹⁰⁸ In C L Nahal, *The Pattern of Action in Hemingway's Fiction*, 1965, p 7

'aesthetic factor' achieved by the hero's recurrent participation in some traditional 'ritual or strategy', and 'the fifth dimension' may be an 'ethical factor' achieved by the hero's 'participation in the moral order of the world'¹⁰⁹ Malcolm Cowley dismissed the 'fifth dimension' as 'a mystical or meaningless figure of speech'¹¹⁰ But in the case of Hemingway, who was always conscious of his prose, and often attacked critics for indulging in grandiose abstractions, it is not correct to assign a 'meaningless figure of speech' to his assertion of the 'fifth dimension'. although it may be 'mystical' P D Ouspensky, way back in 1931, defined the term to mean "the perpetual now",¹¹¹ F I Carpenter in his essay *Hemingway Achieves the Fifth Dimension*, says that 'his "fifth-dimensional prose" has attempted to communicate the immediate experience of "the perpetual now",'¹¹² further suggesting that it becomes a reality in Hemingway's best fiction, especially in *For Whom the Bell Tolls* and *The Old Man and the Sea*.

As many critics have pointed out Hemingway did not write all his works in one particular style. He wielded at least two styles — one evocative, lyrical and tender, and the other depictive, hard-boiled and masculine — in different periods of his creative writings and brought about a harmonious union between the two strands in *The Old Man and the Sea*¹¹³

¹⁰⁹ J W Beach, *Now Do You Like it Now? Gentlemen? Sewance Review*, LIX, Spring, 1951, pp 311-28

¹¹⁰ Introduction to *The Portable Hemingway*, New York, 1944

¹¹¹ Quoted in Carlos Baker ed., *Hemingway and His Critics*, p 193

¹¹² Carlos Baker ed., *Hemingway and His Critics. An International Anthology*, American Century Series, Hill and Wang, New York, 1961, p 193

¹¹³ Charles R. Anderson, *Hemingway's Other Style* in *Critiques of Major Novels*, ed. Carlos Baker, New York, Charles Scribner's Sons, 1962, pp 41 - 46

Although not as brilliant as the early period from the viewpoint of stylistic evolution, the period of the nineteen thirties marked profound experimentation in Hemingway's writing career. It was a time of planned safaris, hunting, fishing, bull-fighting, drinking etc in the intervals of writing. The writing of this period is full of personal comments totally absent from the early period. The prose style thus, tended to become subjective with occasional rendering of objective material where necessary. The material at hand did not envisage rigorous artistic discipline.

The prose of the stories during this period especially *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber* moves towards direct statement and greater gracefulness in structure. The sentences have a tendency to become elaborate. The cadence is free and the rhythm gives an impression of continuity and elaborateness instead of the well-regulated pauses of the early fiction of the protagonist's traumatic world, with minimal awareness of meaning and minimal experience of ecstasy, producing effects largely of 'sensation' and meaning 'nada'. With the later stories the protagonists began to outgrow their earlier sense of the futility of the past. To do justice to this development, Hemingway mastered the techniques of stream-of-consciousness and memory flashbacks.

Harry, the protagonist of *The Snows of Kilimanjaro*, who prospered well in life, but wasted his writing talents, realizes in his last moments, his life's ambition and suddenly comes to see the ecstatic vision of supreme success before dying. Francis Macomber, who excelled at sports in the past, fails when confronted with the final test of courage. The same failure helps him in overcoming his fear to achieve a brief ecstasy of happiness. The previous disillusionment gave way to

brief moments of extreme happiness and the style likewise underwent obvious changes. The same structure which informs the above mentioned stories presages the later work, especially *For Whom the Bell Tolls* which succeeds in achieving this radical intensification of experience.

F. I. Carpenter rightly points out that the subject of *For Whom the Bell Tolls* is the 'intensification of experience under the emotional stress of love or war, resulting in an ecstasy transcending the traditional limitations of time and self, and producing a "system of belief" verging on the mystical — both implicitly and explicitly'.¹¹⁴

Both Jordan and Maria in their ecstatic experience of perfect union realize that time has come to stand still 'and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them'.¹¹⁵ Later thinking of this experience, Jordan concludes

I suppose it is possible to live as full a life in seventy hours as in seventy years, granted that your life has been full up to the time that the seventy hours start and that you have reached a certain age. So if your life trades its seventy years for seventy hours I have that value now and I am lucky enough to know it. If there is only now, why then now is the thing to praise.¹¹⁶

¹¹⁴ Hemingway, *Achieves the Fifth Dimension*, p. 198

¹¹⁵ *For Whom the Bell Tolls*, p. 346

¹¹⁶ *Ibid* p. 408

From this experience there emerges the reality of the 'eternal now' which the hero explicitly observes 'There is nothing else than now. A good life is not measured by any biblical span.'¹¹⁷ This mystical transcendence of time and self informs the final pages of the novel, when, after being fatally wounded, Jordan confronts Maria 'Thou art me too now. Thou art all there will be of me.'¹¹⁸ Thus finally the experience of the 'perpetual now' becomes the mystical experience for the hero.

From the point of view of language alone, *For Whom the Bell Tolls* is the most ambitious of Hemingway's works. As the themes emerging from the spectacle of purposeful life are wide in range, the simple language of everyday speech, with monosyllabic words employed in the earlier works, would not suffice for the new material. He had to create an impression of breadth and inclusivity. As a language using only contemporary words would go against the demand of the theme, Hemingway gave an archaic tone to the language, affecting both a distancing from the real historical background and a broadening of the novel's scope of suggestion. The frequent use of the pronouns 'thou', 'thy', 'thee', not only took the language away from modern English, sweeping it back to the language of the Bible or the Elizabethan era, it also helped the novel's language acquire a tonal effect of spoken Spanish. To enhance the calculated effect, Hemingway used directly and distributed proportionately many Spanish words throughout the book in such a way that the reader could clearly make out their sense. Through these stylistic adventures, the writer has tried to produce the impression of translated Spanish speech in most of the conversation among the characters.

¹¹ Ibid. p. 419

W H Mellers is of the opinion that 'the stylized prose and the stylized dialect continuing for hundreds of pages without the slightest variation of tempo or mood, are extraordinarily boring to read at long stretches'¹¹⁸ It should be noted that the tempo of the prose is not static but varies according to the material at hand. As the theme and subject of the entire novel are highly dignified, the prose is consciously built to suit it. At times, when the writer is following a character's stream-of-consciousness, he constructs sentences with a swift and light rhythm, producing the effect of quick passing of ideas through the mind¹¹⁹

In *Across the River and Into the Trees* the language acquires a contemplative and lyrical tone though still retaining the shadows of the author's well known pared and realistic style. A new tendency to allegorize is also visible in this novel. In *The Old Man and the Sea*, Hemingway brings about a harmonious union between the romantic and the realistic modes of his earlier works, regaining some of the beauty of his earlier, purer periods. He makes a liberal use of the connective 'and'. His prose once again becomes simple both in diction and sentence structure. Irony as a literary device is quietly replaced by 'paradox'. Unlike what he did in the twenties, he makes plentiful use of rhetorical figures and poetic images. The lyrical impulse is quite perceptible. The most remarkable thing from the point of view of Hemingway's stylistic development as P G Rama Rao says, is that 'the clean bare understatement is slightly toned up so as to include a little poetic feeling, and the lyricism considerably toned down so as to merge into the general rhythm of the new style'¹²⁰ However Philip Young has

¹¹⁸ *Scrutiny*, June, 1941, p 99

¹¹⁹ *Ernest Hemingway: A Study in Narrative Technique*, New Delhi, S Chand and Company Ltd 1980 pp 115- 116

¹²⁰ *Ernest Hemingway: A Study in Narrative Technique*, New Delhi, S Chand and Company Ltd 1980 pp 115- 116

equated this style with Hemingway's world view going soft in *The Old Man and the Sea*.

The general quality of the language of Hemingway's posthumously published novels remains the same as in the previous works, with the style largely shaped by the demands of the narrative. In *Islands in the Stream* Hemingway's mastery in the art of conveying emotions and feelings stands unique. When the tense emotional states of the protagonist are described, the sentences become short and crisp. The style becomes distinctively marked with tension when Hudson suffers both the misery of death of his near and dear ones against the immediate danger of his own death. The tense inside of Hudson leaves an imprint on the prose.

Ever since they had grounded he had felt, in a way, reprieved. When they had grounded he had felt the heavy bump of the ship as though he were hit himself. He knew it was not rocky as she hit. He could feel that in his hands and through the soles of his feet. But the grounding had come to him as a personal wound. Then, later, had come the feeling of reprieve that a wound brings. He still had the feeling of the bad dream and that it all had happened before.¹²¹

The extract describes Hudson's bruised feeling when his ship cannot move any more in the pursuit of the enemy although the enemy is somewhere close ahead. In *The Garden of Eden* Hemingway employs both dialogue and descriptive prose to achieve the desired effect. The syntax is free and open. Elaborate statement, rather than understatement of the early work, is the stylistic device, with traces of expressionism. The novel furnishes some of the best Hemingway prose, with the coda

¹² *Islands in the Stream*, New York, Charles Scribner's Sons, 1970, p. 416

that creative writing can sustain the soul wrecked by the severest emotional crisis

In Hemingway there is always a dramatic decorum ensuring a harmony of incident, character and language Writing to his editor Maxwell Perkins, Hemingway demanded on behalf of his textual specificity that Perkins spare his text any alteration 'I imagine we are in accord about the use of certain *words* and I never use a word without first considering if it is replaceable'¹²² According to Hemingway, the alteration of any word means that the whole story is altered, reinforcing the idea that every word is irreplaceable and fundamentally necessary to a text's identity Michael Szalay in his essay *Inviolate Modernism* shows the extent to which the romantic conception of the works of art 'resembling natural organism in their wholeness and completeness'¹²³ incorporates Hemingway's writing Szalay concludes that Hemingway's 'textual artifact is not a body at all but a unity whose formal arrangement is fundamentally constitutive of and integral to the relational terms of its identity'¹²⁴

The various methods and techniques which Hemingway employed in perfecting his fiction, whether it be his art of omission of unnecessary information, his use of implicit understatements, his capability of cold editorial excision, his discovery of better points of view and deeper levels of interest, his chosen method of prose writing ensured the kind of fictional art that prized exactitude and precision above everything

¹²² Hemingway, *Selected Letters 1917 - 1961*. New York, Charles Scribner's Sons, 1981, p 211 In this respect the following observation is also instructive 'In March 1925, Hemingway wrote to Liveright that no words were to be changed in any of the stories(of *In Our Time*), for the alteration of a single word could spoil the whole story rhythm The repetitions, he assured Liveright, were intentional, serving a purpose The organization of the book was right Nothing could or should be altered' Michael S Reynolds, *Introduction Looking Backward, Critical Essays of Hemingway's In Our Time*, Boston G K Hall, 1983, p 10

¹²³ Michael Szalay, *Inviolate Modernism Hemingway, Stein Tzara, Modern Language Quarterly*, Vol 56, No 4, December, 1995 p 459

¹²⁴ *Ibid*, 469

else as Santiago the old fisherman would always keep his fishing lines
straight

CONCLUSION

The critical evaluation of Ernest Hemingway's works, with its tendency to take separately the short stories and the novels, has often led to fragmentary appraisals generally at the cost of the short stories. Only when taken as a whole, and studied as a continuity, can the corpus of Hemingway's fictional writings, in the distinct forms of the short story and the novel be appreciated in a proper critical perspective.

Hemingway started his literary career as a short story writer and his early stories were mainly the result of his experiences in the first World War period which were ideally suited to the development of the kind of fictional art for which he had a natural inclination. He had from the beginning decided not to report the variety of human nature, or human situation, or to analyze the forces operating in the society, but to communicate a certain feeling about a certain attitude towards a specific issue. His first collection of short stories and vignette interchapters *In Our Time* is, perhaps, his most striking work, both in terms of personal involvement and technical innovation. All the stories of this early period seem to be observations of the author who sensitively but detachedly portrayed the utter disaster of the 1914-1918 war period which brought humanity to ruin and led to the widespread spiritual disillusionment that followed. It is in these early stories that Hemingway shows his concern for the human situation in his investigation of extremes of feeling and sensation against the background of violence, defeat and death rather than through a probe of the complexities of individual characters. His stories also seem to lack the traditional 'plot'. They consist of a simple incident, often unobtrusively related, in which the protagonist undergoes an experience, which may not seem important to the casual observer but which the author makes significant through a specific projection. Thematically almost all the later writing can be traced in these early stories, they have it all — the understated agony of war, short-lived love, fruitless marriages, veneration for the

old but undefeated, and the fascination for man's encounter with death. The first Hemingway protagonist Nick Adams offers a sustained study in the development of a consciousness, which became almost a standard pattern of observation and response for all the later heroes of Hemingway's fiction. Hemingway's famous prose style too had acquired its distinct identity in the stories of Nick Adams. His theory of composition insisted that meaning must come intuitively, even subliminally, out of a fabric of suggestive stimuli. A familiarity with the earliest works and the author's modes of projection greatly helps in tackling the later works.

With maturity and experience Hemingway's stories moved towards greater skill of craftsmanship. They were no longer the simple, gripping reportorial incidents of the early period tinted with characteristic irony and understatement. He employed new and complex narrative techniques to achieve the desired end, although his themes and attitude to life remained more or less the same. The two post-*Green Hills of Africa* stories *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber* stand unique in Hemingway's development as a writer. In both these stories the protagonists are shown to outgrow their earlier sense of the futility of the past, the previous disillusionment giving way to brief moments of extreme happiness, with the style likewise undergoing corresponding changes. This dimension is brought out through techniques of stream-of-consciousness and memory flashbacks. Moreover, these stories do not have the abrupt endings of the early phase but tend to move towards an apparently defined end. Even the Spanish Civil War stories, dealing with the same themes that Hemingway had treated in his earlier war stories, differ greatly in their mode of presentation. Along with the author's attitude to war which changed in the course of time, his method of writing also underwent distinct changes. He no longer viewed the war in a detached and reserved way as

he had done earlier, a stance that led to a generally subjective view of everything, including the emotions. The later stories, thus, show a greater preoccupation with the deeper and subtler manifestations of human instincts.

Hemingway's concern of the early short stories are handled with slight alteration in the first two novels *The Sun Also Rises* and *A Farewell to Arms*, and comfortably bring out the author's artistic adjustment with the longer narrative, although Hemingway himself was, to begin with, not sure of his talent as a novelist. Both these novels proved to be extremely successful as they were the product of the same material which had gone into making the short stories a great success. *The Sun Also Rises* is, perhaps, closest to the short stories. While the short stories in their limited range and compactness presented individual characters in existential situations, portraying the impact of disillusionment on their consciousness, *The Sun Also Rises*, due to its larger scope, gave us a most convincing, eloquent and accurate portrait of the general disillusionment of the so called 'lost generation'. The basic structure of *A Farewell to Arms* draws upon some of the episodes in the stories of the early period. Although nearly all the earlier short stories are narrated in the third-person, the first two novels are related in the first person by the protagonists, but the distance between the implied author and first-person narrator in both *The Sun Also Rises* and *A Farewell to Arms* is essentially ironic, as is the distance between the implied author and third-person narrator in the Nick Adams stories. The similarities between the experiences, and mental attitudes of Nick Adams, the earliest Hemingway protagonist of the short stories, and the two protagonists Jake Barnes and Frederic Henry of the first two novels are strikingly obvious. The war-wound, with both its literal and symbolic implications is transferred from Nick, who was hit in the spine, to Jake Barnes and Frederic Henry. The familiar Hemingway-hero, thus,

emerges as the lonely figure who is disillusioned, distraught and dislocated, but who still makes a matter of fact effort to adapt to the circumstances beyond his control

Both in the short stories and the first two novels dealing with the First World War, much that was criticized was in the novels and not in the short stories. Even in the succeeding novels, despite their relative failure, the author's experimental attitude is quite distinct. In his less famous novels like *To Have and Have Not* and *Across the River and Into the Trees*, Hemingway diverted from his natural mode of depicting the individual in moments of existential significance in the ongoing emotional encounter of man within his immediate environment. In *To Have and Have Not*, the author, for the first time as also for the last, deals with certain socio-economic themes. The narrative too has an experimental aspect. These experimental narrative techniques provided a distinct quality to the later Hemingway novels. In *Across the River and Into the Trees*, the fiction helplessly fails as Hemingway chose to abolish the distance between the implied author and the narrator, giving way to self-pity and an unabashed expression of feeling and fantasy.

The Spanish Civil War novel *For Whom the Bell Tolls* is the culmination of Hemingway's diverse concerns as man and artist during the decade, a work which exalts the spirit of collective solidarity, not known in the previous works. In the novel the flash-back and interior monologue that both extend and sink our awareness of time and space, the compression of a variety of narrative material into the span of three days, attest to Hemingway's attempt to bring a greater range of the possibilities of his craft to bear on a more elaborate novel that would do new things and establish new claims. The hero Robert Jordan is still the wounded protagonist of the earlier works, but he has learned to live and function with his wounds. Although in the end he dies, he is fully satisfied of having done his job and lived life to the full.

A constant pressure of man's creative will and a constant sense of universal responsibility conjoin in the awareness of the Hemingway-hero, and he grows to his full-stature by the time he appears in *The Old Man and the Sea*. There is a clear departure from the helplessness and cynical nihilism of the early short stories and the first two novels in the direction of a more affirmative plan of life first visible in *For Whom the Bell Tolls* and later brought to its culmination in the old fisherman's single handed epic adventure. The fisherman of *The Old Man and the Sea* represents a return to the center of Hemingway's view of the human situation: the moral issues of strength, courage, suffering and endurance are presented here with greater clarity. In this semi-allegorical short novel, the author offers a review of all that he has maintained and described with varying success throughout his work. However, unlike his other heroes, Hemingway has not cast Santiago in the realistic tradition of characterization. While the old man may be linked to the previous protagonists, he also stands out as singular for no other Hemingway-hero has been so consciously moulded as universal man as Santiago. In the novel the author also brings about a union between the romantic and the realistic modes of his earlier works, regaining some of the beauty of his earlier, purer periods. His prose becomes once again simple both in diction and sentence structure. But unlike his work in the twenties, he makes plentiful use of rhetorical figures and poetic images with the lyrical impulse quite perceptible.

The two posthumously published novels *Islands in the Stream* and *The Garden of Eden* mark a renewal of interest in the individual psychic processes as evident in some of the later stories and novels. In *Islands in the Stream*, Hemingway casts the hero Thomas Hudson in the image of his earliest protagonist Nick Adams, projecting his mental anxieties and sufferings and finally showing him getting over the temptations of dejection and helplessness. The theme of androgyny in

The Garden of Eden strikes the reader with such a force and urgency that we are compelled to search for such themes and issues in Hemingway's earlier works. As pointed out by recent critics and biographers, Hemingway was preoccupied with questions of gender roles and gender reversals in his fiction from the very beginning. Hemingway's mastery of dialogue in his short stories and novels, while portraying the inner conflicts of his characters, resurfaces with a new vigour in the *Garden of Eden* as Catherine Bourne's suffering is captured through dialogue. Since there is a frequent recycling of the older materials in his fiction, the reader must often go back to get the right perspective of the author's craft.

On the basis of the present analysis it can be inferred that Hemingway's range of themes is not wide and he deals with the same kind of material both in his short stories and novels. Taking for his themes some of his own experiences and the characteristic experience of his generation, he brought out in the light of his vision the plight of the individual in the contemporary world. From this he went on to depict the nature of man's predicament and his struggle for survival in a timeless frame. As Hemingway started his literary career as a short story writer, his earliest stories reflect his principal thematic concerns, which he further explored and developed in his novels. Thus, both his short stories and novels were inspired by the same source geared to two different narrative forms. Hemingway's art was essentially selective and the love of economy and understatement confined him to the most significant in a character or situation. He was at his best when experimenting with the basic character type that he projected through his very first hero, Nick Adams. The essential character of his writing was etched out in the Nick Adams stories. The presence of Nick can be discerned in almost all Hemingway's books. However, all the characters

whether in the short stories or the novels have been developed in accordance with the demands of the particular narrative.

The notion that the Hemingway hero is cast in the image of his creator has been responsible for forcing most of the criticism into a biographical groove. The subjection of Hemingway's text to the context occurs also because of the distinguished and dominant character of the author — whether this subjection takes the direction of Philip Young's psychological treatment of the texts, or Baker's efforts to establish the writer as artist or Scott Donaldson's study of Hemingway's interests in establishing a public image of himself; the narrative texts are used to illustrate a point or make a case about the man Hemingway's own interviews in which he often admitted that he used incidents and events in his fiction from his own life further strengthens the case. But Hemingway's fiction compels the reader to prefer the text to the context, to take the text as primary. Philip Young's collection of the Nick Adams stories in the chronological order in which the incidents described in the stories occurred in the life of the author does not enhance the impact of the stories. With so much recent biographical studies of Hemingway and so much hard information available, critics may have to be a bit more careful. Over the years, the author's personality has tended to generate a deductive rather than inductive approach to his work. Hemingway's sustained literary experimentation has been relatively neglected. Most of the critical attention has been given either to his heroes as thinly veiled self impersonations or to the ethical preeminence of the much publicized 'code'. Hemingway's choice of themes and situations throughout his writing career did not show much variety, but his method of expression as observed in the later works has undergone obvious changes which have been discussed in the present thesis. In conclusion, the quintessential Hemingway is found in the quality of fine and unobtrusive intelligence which appears in the

short stories of the first decade of his writing career. However, the short stories were but a stepping stone for the novelist. The present study has tried to underline the interrelatedness of the two as the study of one illumines our perception of the other.

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