

“The life and Art of Ernest Hemingway: A thematic study of his selected Novels”

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CHAPTER - I

Introduction



Ernest Hemingway

1899–1961

1.1 *Introduction*

Ernest Hemingway is admittedly one of the most outstanding American writers of the twentieth century. He has been a colourful personality all through his life: the literary lion of the twenties, the ambulance driver in the World War I was decorated for his bravery on the front, a deep-sea fisherman who won several trophies in fishing competitions, a boxer of no mean stature (and it is said that he could easily have become heavy-weight world champion), a big game hunter who spent months shooting wild animals in Africa, an excellent wing shot, a soldier of fortune during the Second World War who had a miniature army of his own, Nobel Prize winner for literature, the boastful Papa, a brilliant columnist who covered major wars and conferences and interviewed people for important newspapers and journals in the United States and Canada. In spite of his multifarious activities it is amazing how he

did succeed in writing novels and short stories which in their own right could have won a place of him among the most important people of the United States. In the words of Archibald Macleish, he was “famous at twenty-five; thirty a master.” After all he used “his imagination for good purposes, “(Kaushal 17)

Hemingway’s full name was Ernest Miller Hemingway. He was born in a small town, Oak Park, in the state of Illinois of the United States of America, on 21 July 1899. Hemingway’s parents- father and mother were religious and talented. His father Dr. Clarence Edmonds Hemingway was an outdoor man devoted to hunting and fishing. During his early childhood there seems to have existed a tussle between the father and the mother over the future of the boy. The mother, Grace Hall Hemingway, wanted him to develop his musical talent while the father encouraged him to develop outdoor interests. The battle seems to have been definitely won by the father who gave him his first fishing rod when he was only three years old and he received his first shot gun when he was only eleven. He was the second of the six children. The boy was a rebel from childhood. On the testimony of Robert McAlmon, symptoms of a slightly schizophrenic personality were apparent in his early childhood:

Hemingway was a type not easy to size-up. At times he has deliberately hard-boiled and case-hardened; again he appeared deliberately innocent, sentimental, heart, wanting to be brave, not bitter or cynical but being somewhat of both, and somehow on the defensive, suspicions lurking in his peering analytic glances at a person with whom he was talking.(S. Baker 8)

At Oak Park High School, he was one of the most active boys, contributing a great deal to the extra academic activities of the school. Hemingway’s interest did not

remain confined to sports and Prize fights alone. He was evincing equally an ardent interest in professional writing, which was to become later the dominant passion of his life. He showed his determination to be a writer and articulated it first in 1915. When his sister Marcelline's manuscript was adjudged the best in the tryouts for the story club, Hemingway wrote to her: "Hey, how in the name of all things just and unjust did you get in the story club? If I couldn't write a better story than you, I'd consign myself to purgatory. Congratulations."(Sanford 36)

Charles A. Fenton points out that Hemingway's "high school fiction demonstrates that he was blessed with an acute interest in all new experience, a ready narrative style and a sound training in clear self-expression" (Fenton 7). In the high school magazine *Trapeze* Hemingway wrote some humorous sketches imitating Ring Lardner. On 4 May 1917 he wrote a column in it, addressed to Dear Marce, when his sister, Marcelline, was its editor.

Hemingway graduated from Oak Park High School in June 1917, when war was uppermost in the minds of young boys. Keeping Hemingway's interest in journalism in mind, his father decided to get him a summer job on the Kansas City *Star*. But there was no opening till the fall of 1917 and Hemingway chose to wait till he finally got the promised assignment and left for Kansas City as cub reporter for the paper. Ernest found the city and his association with the Kansas City *Star*, a stimulating engagement. The experience of the people and places in that capacity was imperceptibly building up within him the reserves which were to feed his Nick Adam stories a few years hence. The period of seven months that he spent on the staff of the

Star was marked by intense activity, movement and discipline. He was a reporter with difference.

Hemingway was learning the rules of writing under the strict guidance of Pete Wallington, the editor of the paper, for whom he had a genuine admiration. Later in life, the novelist acknowledged his gratefulness to Wellington, who was among the first to teach Hemingway the art of writing “stories straight off the cuff.” In 1940 Hemingway recalled some lines for Pete Wellington and *Star’s* Style Sheet, “Those were the best rules I ever learned for the business of writing. I have never forgotten them. No man with any talent who feels and writes truly about a thing he is trying to say can fail to write well if he abides by them.”(S. Baker 10)

His early training in journalism was an important factor in his development as a writer because it was there that he learnt the art of writing simple sentences and avoiding ornamentation. He himself said that he started writing with “the truest sentence” that he knew, and that;

If I started to write elaborately, or like someone introducing or presenting something, I found that I could cut that scroll-work or ornament out and throw it away and start with the first true simple declarative sentences I had written.
(Hemingway, *AMF* 15)

As Carlos Baker rightly remarks: “He learned how to get the most from the least, how to prune language and avoid waste motion, how to multiply intensities, and how to tell nothing but the truth in a way that always allowed for telling more than the truth” (C.

Baker 117). In many of his stories, for instance, *Hills Like White Elephants*, Hemingway aims at maximal objectivity. Once Hemingway himself said; 'Writing to me is architecture . . . not interior decoration . . . and the ornate style is over.'

In early 1918 there came an opportunity Hemingway had been waiting for. Red Cross needed voluntary ambulance drivers to serve with the Italian Army. He cabled his application and on 12 May 1918 he was enlisted as an honorary lieutenant. Driving ambulances behind the lines was the job he did not like because to him it was unexciting and dull. He wished to see action. He, as a consequence, volunteered for canteen service on the front lines. His request was granted and he was assigned the job of carrying mail, tobacco and chocolates for soldiers at the front. On his tenth day in Italy, as he was handing a chocolate bar to a soldier, a large mortar shell fell nearby. Hemingway was almost buried. His body was filled below the waist with over 250 pieces of shrapnel, but after regaining consciousness he rescued a badly wounded Italian soldier and was turning to help other when he was hit again, with a machine-gun bullet, below the left knee. In his own words, "I remember that after we had searched quite thoroughly for the complete dead we collected fragments . . . Many fragments we found a considerable way in the field they being carried farther by their own weight."

Ernest Hemingway received gallantry awards for his selfless service to others at a time when he himself was grievously wounded. He was awarded the silver medal 'Croce de Guerra' with three citations and the Medaglia d' Argento al valore Militare, the second highest Italian military decoration. As a result of his war experiences and the wound, Hemingway enjoyed a respectable standing among professional soldiers. This near-death experience gave him an insight into human suffering and it was a

valuable asset to him as an artist. "I wouldn't really be comfortable now, unless I had some pain." As a result of this experience he was afraid to sleep in the dark; he was afraid that his soul would go out and never return. Perhaps he set out to prove to the world that he was not scared. Therefore most of his novels are concerned with violence or death or war and the heroes' reaction to these demanding situations.

From the Italian war experiences he brought with him another scar which cut deeper into his soul than the ones suffered at Fossalta. It was in the Milan Hospital that he had his first emotional love experience with the British nurse, Agnes Krowsky, on whom is based principally the character of Catherine Barkley in *A Farewell to Arms*. After a few weeks stay in Milan, he was assigned to the Italian Infantry, where he worked till Armistice in November, 1918. Back in New York, Hemingway became the cynosure of all eyes. His war experience and return were highlighted by the *New York Sun*.

After disappointment in love Ernest Hemingway married Hadley Richardson in September 1921. And soon he returned to Europe for study. He was also a correspondent for *Toronto Star* with headquarters in Paris. It was here that he met the contemporary literary personalities and became intimate with them. Among these famous persons were James Joyce, Gertrude Stein, Ford Maddox Ford, Ezra Pound, etc. During this period he wrote much but despite the encouragement of his illustrious friends and acquaintances he could not sell. His manuscripts kept coming back from one editor after another. Ernest, quite naturally became greatly disappointed.

Once he complained for his ill-luck to a friend in Paris. His friend suggested that perhaps Ernest had not suffered much. This made Ernest bitter and he narrated to

him his experience of war and disappointment in love. Later he made these very experiences the theme of his novel. Surprisingly his novel became an instant success. Ernest Hemingway became famous while he was still in his twenties. This novel was *A Farewell to Arms*, published in 1927. 1922 through 1928 is considered as the most fruitful period of Hemingway's life for its creative output. *Three Stories and Ten Poems* was published in mid-August 1923 by Robert McAlmon (Contact publishing Company), Paris and Dijon. *Up in Michigan* was the first story in it.

William Bird of the Three Mountains Press, Paris, published Hemingway's second collection of short stories under the title *in our time* in January 1924. But a year later an American edition was printed with capitalized letters *In Our Time*. It covers all the miniatures from *in our time* along with other stories. *Up in Michigan* and *My Old Man*, the two stories, in these editions seem to have on them the impress of Sherwood Anderson. *Out of Season* must by all standards be considered a typical Hemingway story which lays the foundation of most of his future work, "a remarkably subtle blend of statement and implication and probably The best short story in English to be published during 1923." (C. Baker 15)

In Our Time is a significant, forward looking work in the sense that the entire pattern of Hemingway's fiction emerges from this collection. The major themes of violence and responses to it to be developed in his later fiction, from *The Sun Also Rises* on the one extreme and *The Old Man and the Sea* on the other are all covered in the sketches contained in *In Our Time*. The passage of the Hemingway hero from innocence to experience, the uneasiness that accompanies the process of growing up, the ephemeral sex pleasures, the dirty war, the shell or trauma, a separate

peace, a search for meanings or escape, the escapist activities, all of a primitive kind like fishing, bull fighting, hunting and, through these, the cultivation of some sort of inner discipline known as the Hemingway code: all these are hinted at in ***In Our Time***. The stories evoke Hemingway's characteristic mood and project the generic image of Hemingway hero. The Hemingway hero seeking his refuge in a creed outworn is out to have a glimpse of a different world that would alleviate his loneliness and keep him busy so that he avoids thinking. Judged in terms of his activities, the Hemingway hero does not give one the impression of being a mindless primitive, as suggested by Wyndham Lewis, but appears, on the contrary, a sensitive, bruised man, carrying within him infernal nightmares which he is trying to escape.

During his stay in Paris he brought out ***In Our Time*** and ***The Sun Also Rises***. ***In Our Time*** was later published in the United States in 1925 and his second book ***The Torrents of Spring*** was rejected by his first publisher because it parodied their popular author, the author of Winesburg Ohio, Sherwood Anderson, and then he took his ***The Sun Also Rises*** to Scribner's who published all his subsequent books. ***The Sun Also Rises*** (1926), published by Scribner's, created a stir in the literary world of the day. It was soon recognized as the best critique on the lost generation of the twenties and found its way into all parts of the world through translations in many languages. Its author was equated with Mark Twain for his irony, Sinclair Lewis for his openness, Upton Sinclair for his strength, Walt Whitman for his vividness and Edgar Allan Poe for the death theme. A little later ***The Sun Also Rises*** was filmed

by producer Darryl Zanuck and brought Hemingway \$ 80,000. With the publication of *The Sun Also Rises* Hemingway's literary reputation became established once for all.

The book became a popular best seller and it gave to the American expatriates an attitude, a way of life and a code in a society whose cherished Nineteenth Century values had been demolished by the war. He became the spokesman of the "lost generation." From 1928 to 1938 that he stayed at key West his reputation as a sportsman, big game hunter, and fisherman grew and he became a world celebrity with the publication of *A Farewell to Arms* in 1929. *A Farewell to Arms* (1929) based on the memories of the World War I, *Death in the Afternoon* (1932), "the bull fighters' manual," and *Winner Take Nothing* (1933), a collection of short stories, naturalistic in design and expressive of Hemingway's "nada" philosophy.

After coming back from his hunting expedition to the heart of the big game country, Africa, in February 1934, he wrote a first-person account of his violent confrontation with the forces of death with the freshness and immediacy that go with a vivid personal experience. An experimental attempt at writing an absolutely true book to see whether the shape of a country and the pattern of a month's action can, if truly presented, complete with a work of the imagination, *The Green Hills of Africa* soon became one of the most truthful accounts of what Hemingway saw in Africa, the peculiar temperaments of fierce animals, of the natives and the way to hunt the wild beasts. *The Green Hills of Africa* was a tribute Hemingway paid to the country which influenced his imagination. "I knew a good country when I saw one," said Hemingway of Africa. "Here there was game, plenty of birds, and I liked the natives.

. Here I could shoot and fish. That, and writing and reading and seeing pictures, was all I cared about doing.....”

The third phase of his short fiction covers the period 1932 - 1933. Between the second and the third phase, however, he published a novel about the World War I, *A Farewell to Arms* (1929) and a book on bullfighting's, *Death in the Afternoon* (1932). The bullfighter, like hunting, boxing and deep sea fishing is important as an avenue where the Hemingway protagonist can put to test his courage and heroism after being disillusioned by modern mechanized warfare which denied him this opportunity. It is through these sports that Hemingway dramatizes the cherished values of courage, and endurance with dignity.

To this decade also belong two of Hemingway's immensely powerful stories, *Short and Happy Life of Francis Macomber* and *The Snows of Kilimanjaro*, both products of the year 1936. Immediately the next year he wrote *The Spanish Earth*, a documentary film and *To Have and Have Not*, not a great book but important in so far as it celebrates the return of the Prodigal. From his long exile and alienation, he comes back to embrace the society he had renounced in the twenties. Through this book Hemingway stood in line with the writers of the thirties, the depression years. For Alfred Kazin the Hemingway of the *To Have and Have Not*, “was an angry and confused writer who had been too profoundly disturbed by the social and economic crisis to be indifferent.” (Kazin 200)

The Spanish Civil War started in July 1936. Hemingway's sympathies were with the Loyalists i.e., the Republicans who were fighting against the Fascists led by Franco. In

January 1937, he became chairman of the Ambulance Committee, Medical Bureau, and American Friends of Spanish Democracy. Throughout the duration of the Civil War, 1936 through 1939, he was either in Spain, or mustering support for the Republic outside Spain. He was a reporter for the NANA - North American Newspaper Alliance. He accompanied Joris Ivens, the Dutch film director and his cameraman to the besieged Madrid in connection with the production of the documentary film, *The Spanish Earth*. It was a great personal risk that they succeeded in photographing the mutilated bodies of the innocent citizens of Madrid, lying bitterer about in the streets. Hemingway felt disgusted at the massacre of the citizenry. Again, ignoring the danger that lay in the process, they got snapshots of tanks and infantry in action against the Spaniards.

The years of the Spanish Civil War once again awakened the soldier in him. Once again he felt a craving for the front line action and he saw it and met, in that capacity, thousands of volunteers, the "irregulars" known as "guerillas" who, a year after the Civil War, were to be glorified by him in one of the most factual accounts of the Spanish Civil War, *For Whom the Bell Tolls*. It was the first of Hemingway's novels to make the yearly top-ten bestseller list. Hemingway's passion for Spain and one of the most intimately autobiographical of his works, *For Whom the Bell Tolls* contains a fuller account of Hemingway's association with Spain during the most difficult days of her history. His loving attitude towards Spain is expressed pinpointedly in *Death In the Afternoon* and *For Whom the Bell Tolls*. Here the Hemingway protagonist rises to the call of duty and has a passionate commitment to the cause of liberty, but the artist in him almost always recoils at the horrors and sufferings of war.

The sixth and last phase of his short fiction comprises of his masterpiece, *The Old Man and the Sea* which was published in 1952 in the September issue of the *Life Magazine* and brought out as a book the same year. Through the struggle of the old fisherman with the giant marlin and sharks, Hemingway showed his high regard for the values of courage and sacrifice in the midst of trial. Santiago emerges as a man of heroic stature, the essence of the Hemingway hero.

After *The Old Man and the Sea* and till his death in 1961, Hemingway did not publish any significant work. He published two stories *The Atlantic Monthly* in (November 1957) entitled *Two Tales of Darkness*, which are not considered his significant works and rank much below his earlier published stories. In *The Nick Adams Stories* published posthumously in 1972, several new stories were added to the already published Nick Adams stories. But these were mostly incomplete stories and fragments. Hemingway further explored and developed in his novels the themes of his short stories and so it seems that both his short stories and novels sprang from the same source of inspiration.

The war which, according to Hemingway, was the “most colossal, murderous, mismanaged butchery that has ever taken place on earth,” (Hemingway, *MAW* xiv-xv) had a great impact on Hemingway. He had thought of war as a romantic enterprise where one could put to test his personal courage and heroism, but his experiences in the war, led to disillusionment as he discovered that in modern warfare the scope of individual heroism is non-existent and he himself had not been able to do anything heroic. This made him create, and develop in his writing, a hero, who was an

imaginative extension of himself; a fictive persona Hemingway wished people to believe was largely autobiographical.

Hemingway was probably the most wounded man of the United States. Like his own Cantwell, he was bruised from head to toe. The history of his serious wounding began on 8 July 1918, when the Austrian trench mortar had hit his leg. The surgeons discovered more than 237 steel shrapnel splinters in his body. As a writer, Hemingway stands in the front rank of renowned world writers, devoted passionately to his vocation. A strong advocate of originality in writing “. . . He writes a book like an exploring expedition, setting out into unknown territory,” wrote Malcolm Cowley in his *A Portrait of Mister Papa*.

A large number of his stories are all symbolic quest stories. Cowley said, “Hemingway’s fictions seem rooted in his journeys into himself much more clearly and obsessively than is usually the case with major fictional writers.” In the light of this observation, Earl Rovit’s comments that “Hemingway’s aesthetic concerns are not with the depiction of objective reality but with the fantasy projections of his inner consciousness” are understandable. Every quest is a journey into the introspective depths of one’s being: every quest or confrontation is an exploration of self, “a solitary excursion of the psyche into the last enigmas and shadows of life,” as put by Maxwell Geismar.

The Nick Adams Stories was the most influential posthumous publication of the decade. The events of Nick’s life would make up a meaningful narrative in which a memorable character grows from child to adolescent to soldier, Veteran writer, and parent- a sequence closely paralleling the events of Hemingway’s own life. Nick and

his doctor father are none other than Hemingway and his father in the first story *Indian Camp* in *In Our Time*, it gets easier to presume that Hemingway had his initiation into the world of violence and death at a fairly young age.

The great themes in Hemingway are: love and war, wilderness and loss. Hemingway's protagonists tend to come paired with women, and in some of these pairings there may be links to the Hemingway/ Agnes Von kurowsky romance. The losses of love and war, and the loss of the beauty of wilderness, all underscore the value of Hemingway. Love, similarly, was as much a matter of violence, fraught with as many tragic possibilities in Hemingway's orientation as bull fighting, fishing, and hunting. Love is just another dirty lie. Towards love, Hemingway's attitude was like that of Zola, the naturalist, for whom love was "a form of electro magnetism and success in life was a question of chemical compounds," or like that of Fitzgerald, for whom love was basically a longing and a frustration.

In Hemingway alienation is the result of overwhelming disenchantment leading to a state of spiritual exhaustion, a numbing of the mind as it were that prevents the protagonist from clearly assessing his situation, or to make effort to disengage himself quickly from an impossible situation. Hemingway's code heroes try to ward off the oppressive darkness that envelops them but the darkness remains, looming large as ever, leaving the code heroes alone in the midst of their temporary asylums, the idylls they create for themselves of the kind in *The Big Two -Hearted River* or the Burguete section of *The Sun Also Rises* or the well lighted café in the *Clean Well Lighted Place*. The code hero offers up and exemplifies principles of honour, courage and endurance, which in a life of violence and pain, make a man,

Man. It is not to say that the code hero is more successful than the Hemingway hero. He also suffers defeat but he wins moral victories. He refuses to compromise his dignity at any cost. Santiago loses the marlin but he has the satisfaction that he did all he could. And it is this satisfaction that lends him dignity and even grandeur.

All study of Hemingway's works is more or less a study of Hemingway's tragic vision, his inner tensions. From his early career in school nobody could foresee the tragic intensity that he explored in his subsequent life. The themes he wrote on or talked about at Oak Park were mostly humours so that one might have vaticinated in him the makings of a writer of humour. But his buoyancy, as later years were to reveal, was only a facade, a mask to disguise inner upheavals and ambivalences giving rise thus to "the legend of a turbulent youth," rocked by inexplicable kind of restlessness. In Hemingway's own words "the best training for a writer was an unhappy boyhood."

Hemingway's war torn world has been compared to a Waste Land where one finds things a little too hot to be withstood and just to get over its grimness one finds an easy escape in drink or death through suicide. Like the existentialists Hemingway believed in the defensive parapets an individual could build around himself to afford him protection, and this defense is what the Hemingway code provides, the code which enables them to transcend their destiny and enable them to lead an authentic existence. The oasis in the Waste Land created by his characters is a manifestation of the Hemingway code. T. S. Eliot had also created this kind of an oasis, reserving it for the chosen few, leaving the rest of mankind alone to get destroyed amid rocks and sands.

Professor Sheridan Baker has referred to the presence in Hemingway of two different modes- the soft and the hard and to two distinct types of hero - the early, the beaten one and the emerging unbeaten, the undefeated one. All his early heroes are afraid of darkness, some suffer from sleeplessness. Nick Adams, the early Hemingway hero, confesses in *A Way You'll Never Be*, "I can't sleep without a light of some sort. That is all I have now." It is a mental state like this that torments the early Hemingway hero. Jake Barnes of *The Sun Also Rises*, Fredric Henry of *A Farewell to Arms*, and the classic old man in the story *Clean Well Lighted Place* are all afraid of the dark. The fear reaches its climax in the story last named. It is at this supernal moment that the Hemingway hero gets suddenly liberated from an infernal situation like this. And there emerges, phoenix like, the new hero, the code hero as he is popularly known.

To the Second variety belong his later heroes, Harry Morgan of *To Have and Have Not*, Robert Jordan of *For Whom the Bell Tolls*, Col. Cantwell of *Across the River and Into the Trees* and Santiago of *The Old Man and the Sea*. They are enveloped in the same darkness but their attitude towards the dark undergoes a change. They are no longer afraid of it, as their predecessors were.

The early Hemingway hero's movement towards the latter one is an existentialist movement forward where the hero sets out to transcend his immediate environs, and works out for himself a rigorously disciplined code, consisting of certain stoical virtues like perseverance and courage. Jordan and Santiago, for instance, stop thinking and put themselves, body and soul into action. They leave everything behind, far back

of them, the need to think, the other needs. They do not rush their sensations and for most part of the time they remain forgetful of their situation.

In the Hemingway world the characters, in their attempts to come to terms with others as much as with themselves, exist under a variety of tensions. This naturally brings in the aspect of verbal violence in their relationships of love, fraternity, and camaraderie. The inner conflict of these people, seeking to find some value in the business of fighting, comes to surface in words rather than in actions. This is true of the early Nick, Jake or the later Frederic, Kashkin, Harry, Jordan and Santiago.

The major themes which have been investigated in the novels of Ernest Hemingway are war, alienation, love, resignation and affirmation. And he deals with these themes in the majority of his short stories and novels. Hemingway does not depend on books or his imagination to create the matter for his writings. We know the fact that Hemingway is interested in the present and so he writes about things he has seen, known or experienced himself. He writes honestly, directly and clearly.

Hemingway wrote about war, violence, horror, death, disintegration of traditional values, religious, moral and ethical. He wrote about war not the violence associated with war alone. He also wrote about his personal experiences, i.e., about war, violence, love, morality of human relationships and emotions. He wrote about nature, rivers, mountains, oceans and seas, about baseball, boxing, wrestling, fishing, bull-fights, big-game hunting, etc. Hemingway's heroes are autobiographical and he has transposed his memories of war, the wound, the hospital and of other experiences. They have physical, emotional and psychological wounds and they have tried to adjust with the outside world.

marlin which is attacked by the sharks, the critics. In endurance and fortitude he is unique like Christ with his sympathy and fellow-feeling for other creatures, fish, the bird vultures and sharks.

The dominant theme of the novels and stories of the fifth phase was war, and they were all set in Spain during the Civil War, which Hemingway had then recently covered as a journalist. The Spanish Civil War was a crucial event in Hemingway's life. For almost two years it absorbed his whole attention and it led to some of his finest work as a writer. Several different things combined to make that war so important to him: his love for Spain and the Spanish people, his fear and hatred of Fascism, his interest in war itself, the attraction of a big story for a former newspaperman, and, as a product of all these things, the impact of his experiences in Spain on his creative imagination as a writer.

The Spanish Civil War stories, like the stories resulting from his experiences in the World War I, again reflect Hemingway's anti-war sentiments, but there is a difference. The World War I seemed senseless while in the Spanish Civil War, Hemingway championed the cause of the Republicans. This is only faintly apparent in the stories but comes out prominently in his novel about the Spanish Civil War ***For Whom the Bell Tolls*** (1940). In this novel, the Hemingway protagonist rises to the call of duty and has a passionate commitment to the cause of liberty, but the artist in him almost always recoils at the horrors and sufferings of war.

According to some critics *The Fifth Column* and *For Whom the Bell Tolls* reveal Hemingway's incapacity to deal with complex social and political problems. He reverts back to man's isolation and the code of endurance, courage and a life of sense once again. It is a retrogressive step on the one hand and on the other it reveals Hemingway's limitations as a social critic.

Hemingway's plots are extremely simple. With the exception of *For Whom the Bell Tolls* in which social and political forces are introduced and they play very important roles in the destiny of the main characters, the other novels have very simple plots. They are mainly concerned with one or two major figures, their ordeals, their disappointments and frustration and their struggle to achieve some measure of dignity. The novels usually end at a point where they began. Jake Barnes's love of Brett Ashley cannot be consummated because of his physical injury. At the end of the novel he is as frustrated as he was at the beginning of the novel. The few complications that are introduced are usually resolved and their method of resolution is just a step in the spiritual development of the main character.

Carlos Baker calls the plots of Hemingway's novels cyclic but if they were cyclic then there would be no insight obtained in the course of the action. It is felt that his plots are not so much cyclic as spirallic, that is to say, the hero does not achieve anything materially but he obtains an insight into his own identity and passes on this unique experience to the world. The main character invariably grows in stature in the course of the novel.

Hemingway's peculiar vision of life seems to have resulted not from conscious reflection but from an intense emotional response. His brutal, animalistic world chills

and repels many readers. One wishes that he admired something beyond the capacity of a professional gladiator. It was the new factor of belief in *For Whom the Bell Tolls*, which gave that magnificent novel its unquestioned rank as his finest book. For the first time in this novel, he found a cause worthy of his allegiance, the cause of freedom in arms against Fascism.

His short stories offer instances of verbal tension. Hemingway anticipates the more methodical and comprehensive use of the same in a mature novel like *For Whom the Bell Tolls* or *Across the River and Into the Trees*. In *For Whom the Bell Tolls*, Jordan gets only four days to act and the fourth brings the action to a conclusion, definitive and irrevocable. He is fully conscious of the supreme significance of what man is able to do within an allotted time. The inner violence of those people seeking to find some meaning in the business of fighting comes to surface in words rather than in actions.

Concentration on moments of violence and attempts to interpret them from usual and unusual viewpoints is a distinctive feature of *For Whom the Bell Tolls*. As critic comments:

A new emphasis is placed on the moments of violence in this novel. The desire to suffer violence rather than to inflict it, the aspiration to remain innocent even in conflict by playing the role of the raped rather than the rapist, the Jew as opposed to the Cossack, is a new turn in Hemingway's investigation. (Rosen 96)

Hemingway stresses on three basic traits in his protagonist: tenacity, the capacity to keep the stoic poise and the power to confront death without morbid pessimism or

specious piety. In *A Farewell to Arms*, Frederic is the victim of a mortar shell blast

which shatters his knee, but he survives it through sheer will and physical strength. This lends him a chance to fall in love with the nurse, Catherine Barkley. He makes an effort to perform some meaningful action in the midst of an otherwise bleak world.

After a period of silence Hemingway brought out *Across the River and into the Tree* (1950) which rates the story of a peace time army colonel who comes to die in Venice where he was once wounded. Critics observed a decline in Hemingway's talent as a novelist. The *Old Man and The Sea* (1952) convinced the lovers of Hemingway that this genius had not fallen into decay. It illustrates saga of Santiago's endless endurance and his epic struggle against the violent forces of nature. It won critical recognition and was partly responsible for Hemingway's winning the noble prize for literature in 1954 on July 2, 1961. Hemingway the most colorful personality and one of the greatest writers of the world in the end shot himself to death.

The brilliant writer Hemingway's case as a writer is highly interesting for several reasons: the first of these reasons is that it is difficult to separate Hemingway the man from Hemingway the writer because most of his writings are in one way or another related directly to his personal life. Secondly, Ernest Hemingway's writing depicted a way of life that illustrated his view of the role of man. Thirdly Hemingway's beliefs about life are commonly referred to as the Hemingway code. And, lastly we have to keep wondering as to how Hemingway who spent so much of his time over other conceived role of man, was also the conceived role of man by the society during the time he lived and that was still prevalent after his death in 1961.

Ernest Miller Hemingway's unique artistic style is best-known all over the world, for the reason that most of his works come from his experiences and

personality, although the characters in his works are different in age, sex, and profession including antiwar soldiers, bullfighters, antifascist warriors and fishermen etc. Ernest Hemingway is classified among the most important pioneers of the American literature in the modern era, whose writings topped as one of global literary works because of its simple style, easy ideas with reliable and accurate descriptive sentences, which make the reader able to imagine incarnate the hero while he was challenging and handle those adversities, he accompanied his epoch to contribute to flourishing the golden literature calling for freedom and progress. Most of his writings are not built on the basis of dead prose and found only for reading, but each work is lively full of pieces of advice and life morals, which help not only to cohabitate with problems and difficulties, but overcome them. The literary work under study can be considered as the best evidence of the Father's (the nickname for the author) message of values and tips that can be inference from this novella such as heroism, humility, perseverance, adventure, self-realization, dignity, etc. This literary adornment is full of moral values withdrawn, interpreted and understood differently from reader to another in accordance with his challenges and purposes in life.

In the present study the following foregoing chapters have established close parallels in the treatment of plot, characters and themes of love and war, wilderness and loss appeared in Ernest Hemingway's novels *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls* and *The Old Man and The Sea*.

IIIIII

CHAPTER – II

Literature Review and Research Methodology

2.1 Review of Literature

The Hemingway bibliography is prodigious and is increasing rapidly each year. Of course, the award to Hemingway of the Nobel Prize for Literature in 1954 stimulated researchers. Ever since, much has been written on the Hemingway hero and much material has also been written about the theme of violence in his work. However, there is relatively little criticism on thematic aspect of love and war, wilderness and loss. These themes have received incidental consideration by a majority of those who have written about Hemingway.

The early decades of the twentieth century were an era of experimentation and search for new values, and a quest for the meaning of life. It was an epoch of change and reform, of youth and promise. America by this time emerged as a world power and the novelists who published their works in 1920 grew up in an atmosphere of national confidence and maturity the first world sense of well being. American isolation was no longer possible and the nation swept into the horror and ugliness of war and when the young men experienced the horrors of war and when they returned they found themselves ill at ease in their home country. They resented the self satisfied attitude of their nations because the war had drastically altered the picture. The young writers were thoroughly disillusioned and disgusted in America. Some of them even settled outside America. The wide spread feeling of disillusionment and isolation in post war era was variously described as “the wasteland” or “the lost generation”. The term “lost generation” was coined by Gertrude stein for the work of

Hemingway who in his novels articulated the fallings, longings and frustration of the lost generation.

The great themes in Hemingway are: love and war, wilderness and loss. Hemingway's protagonists tend to come paired with women, and in some of these pairings there may be links to the Hemingway/ Agnes Von kurowsky romance. The losses of love and war, and the loss of the beauty of wilderness, all underscore the value of Hemingway. Love, similarly, was as much a matter of violence, fraught with as many tragic possibilities in Hemingway's orientation as bull fighting, fishing, and hunting. Love is just another dirty lie. Towards love, Hemingway's attitude was like that of Zola, the naturalist, for whom love was "a form of electro magnetism and success in life was a question of chemical compounds," or like that of Fitzgerald, for whom love was basically a longing and a frustration.

All study of Hemingway's Works is more or less a study of Hemingway's tragic vision, his inner tensions. From his early career in school nobody could foresee the tragic intensity that he explored in his subsequent life. The themes he wrote on or talked about at Oak Park were mostly humours so that one might have vaticinator in him the makings of a writer of humour. But his buoyancy, as later years were to reveal, was only a facade, a mask to disguise inner upheavals and ambivalences giving rise thus to "the legend of a turbulent youth," rocked by inexplicable kind of restlessness, In Hemingway's own words "the best training for a writer was an unhappy boyhood."

As the critics on Hemingway have usually analyzed the themes of war and

love separately, I decided to present first the critical material on war, then the criticism on love.

I have gathered in one group the critics who have expressed their views on the extent to which the war experience affected Hemingway's-life and art. Frederick Hoffman, for example, accounts Hemingway's injury as a kind of death:

Hemingway's "awareness of death," his experience of it, had led to a form of rebirth, had "separated" him from his . . . American past, from the Middle West. The experience of the wound and the circumstances- in which it had happened radically altered Hemingway's entire view of the world he re- entered.

The critic's explanation of Hemingway's psychological trauma is based on Freudian theories. In his opinion:

The most important consequence of a traumatic shock is that the experience that caused it is recalled again and again. It is not that the victim enjoys the experience and so wishes it repeated, but rather that initially it has thrown him entirely off balance and he is unable to adjust to it.

.....The experience is itself almost equivalent to a death; what follows it amounts to a new and a different life. The man who survives violence is often quite remarkably different from the man who has never experienced it.

Hoffman has found in Hemingway's writings evident proof of his concern over his wound, his repeated efforts to review his war experience, and "to find a balance between the inner terror caused by it and the outward need to survive."

Philip Young expressed with other words his view similar to Frederick Hoffman's. In his discussion, he says that Hemingway's preoccupation with death,

and with the scene of what was nearly his premature end, his devotion to hunting and fishing . . . all these things and several others may be accounted for in psychoanalytic terms. They used to be called symptoms of “shell shock”; now it is called “traumatic neurosis.”

This critic also adds that as a result of the war experience, Hemingway's hero always appears as a wounded man, “wounded not only physically, but, as soon becomes clear, psychologically as well.” And, finally, Young emphasizes that:

Hemingway's world . . . is, ultimately, a world at war— war either literally as armed and calculated conflict, or figuratively as marked everywhere with violence, potential or present, and a general hostility.

John McCormick in his study of American prose fiction of 1919 to 1932, says that:

Such writers as Ernest Hemingway..... among others, dealt with the war directly to indicate how they personally or a segment of society had been altered by it.

Maxwell Geismar, in similar fashion, has pointed out the effects of the war experience on Hemingway:

the war affected Hemingway, surely, yet many other temperaments were affected and recovered. With him the impression was so deep, so natural and final as to make it seem that the war experience released his energies rather than inhibited them.

Another critic, *Malcolm Cowley*, also considers the war experience as a decisive event in Hemingway's art. Cowley's view is based on Hemingway's own comment on his experience:

"in the first war I was hurt very badly; in the body, mind, and spirit and also morally," he told me (Cowley) thirty years later.

All critics mentioned above hold nearly identical points of view concerning Hemingway's war experience. However, *Jackson J. Benson* disagrees with the role of the war experience as the main factor in the formulation of Hemingway's views of life and art. He insists that:

the trauma that formulated the young Hemingway's views of life and writing was not the sudden, single event of being seriously wounded in war, as Philip Young has suggested, but rather the more gradual accumulated perceptions of the sharp contrasts between Oak Park, and all it stands for, and the world at war with the individual.

This critic considers Hemingway's trauma as being the result of the contrast between the environment in which the author grew up and the world he found outside.

There is more criticism worthy to be included in this section. However, this critical material is not concentrated in one specific problem, that is, each critic focuses on a different aspect. In spite of this, all of them discuss the problems of the same theme of war. Robert Penn Warren, for instance, writes in his study of Hemingway's characters that they are placed in a violent and chaotic world of war or other situations which:

usually involve a desperate risk, and behind it is the shadow of ruin, physical or spiritual.

This critic adds that the typical character faces defeat or death. Considering the risks involved in the lives of Hemingway's characters, Warren stresses the importance of a code and a discipline. He suggests that it is through the acceptance of a code that the typical character finds strength to face the vicissitudes of life. And also, "It is the discipline of the code which makes man human."

Discussing violence in Hemingway's writings, this critic says that:

the presentation of violence is appropriate in his work because death is the great nada. In taking violent risks man confronts in dramatic terms the issue of nada which is implicit in Hemingway's entire world.

Leo Gurko, in his analysis of heroism, refers to the situations in which Hemingway places his characters:

. . . he evaluated his men and women by their reaction to some deliberately contrived strain. He is interested in them only to the degree that they are under pressure, and indeed approaches them in no other way. The crisis situation, the breaking point, is his chief, almost his sole concern. . . . His people are confined mainly to occupations like sport, war, drinking, and love, where every day brings its showdown.

Alfred Kazin comments on violence in Hemingway's world in which:

life became only another manifestation of war; the Hemingway world is in a state of perpetual war. The soldier gives way to the bullfighter, the slacker to the

tired revolutionary, the greed of war is identified with the corruption and violence of sport.

Yet, concerning violence in Hemingway's work, in his article, "Hemingway the Painter," Alfred Kazin comments:

Hemingway's attraction to violence, to hunting and fishing, to war . . . was not just a form of adventure and roaming and self-testing in the usual flamboyant masculine way. It was a way of coming close to certain fundamental ordeals.

Some critics have discussed the effects of the war on those who were in military service during the war. Malcolm Cowley in *Exile's Return* discussed this subject and gives us an accurate definition of the "lost generation":

It was lost, first of all, because it was uprooted, schooled away and almost wrenched away from its attachment to any region or tradition. It was lost because its training had prepared it for another world than existed after the war (and because the war prepared it only for travel and excitement). It was lost because it tried to live in exile. It was lost because it accepted no older guides to conduct and because it had formed a false picture of society and the writer's place in it.

Oscar Cargill remarks the effects of the conflict on the war generation, as follows:

The *Sun Also Rises* has no peer among American books that have attempted to take account of the cost of the War upon the morals of the war generation and there is no better polemic against war than this, which was meant for no polemic at all.

Earl Rovit in his analysis of the novel stresses the effects of the war upon those who had taken part or not in the conflict:

For *The Sun Also Rises* is a good deal more than a polemic against war. It does show the battle casualties, and it does demonstrate that others than those in the direct line of fire were grievously crippled by flying shell fragments.

Maxwell Geismar in his article, "A Cycle of Fiction," has distinguished Hemingway as the writer who better than anyone else transmits the pressures of war:

Perhaps . . . no other contemporary writer brought his readers so many vivid and almost unbearable impressions of the human temperament under the pressures of war.

Finally, *Carlos Baker* emphasizes the important role of symbolism in Hemingway's writings. This critic points out

the opposed concepts of Home and Not-Home. Neither, of course, is truly conceptualistic; each is a kind of poetic intuition, charged with emotional values and woven, like a cable, of many strands. The Home-concept, for example, is associated with the mountains; with dry-cold weather; with peace and quiet; with love, dignity, health, happiness, and the good life; and with worship or at least 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; with irreligion.

Having studied in great detail the symbolism of Hemingway, Baker insists on the symbolic line of interpretation. However, E. M. Halliday rebukes Baker for

emphasizing symbolism. He believes that Baker has overstated his case. He is pointed in his rebuttal:

What all this illustrates, it seems to me, is that Mr. Baker has allowed an excellent insight into Hemingway's imagery and acute sense of natural metonymy to turn into an interesting but greatly over elaborated critical gimmick.

Before restricting this discussion to criticism on love, I think it is worth examining Leslie Fiedler's comment on some characteristics of American novels which present themselves as common problems for American novelists.

Through the analysis of various writers, Fiedler has observed that the American novelist tends to avoid dealing with adult heterosexual love. Instead, he prefers to deal with death or other means of escaping from women. The critic informs us that American writers avoid:

the presence of any full-fledged, mature women, giving us instead monsters of virtue or bitchery, symbols of the rejection or fear of sexuality.

It seems that "rejection or fear of sexuality" is for Fiedler the main characteristic of the American novel.

In his discussion, Fiedler reveals that the great American novelists, except for Hawthorne in *The Scarlet Letter*, tend to escape from society to nature or to "male-bonded" activity (the war) so as to avoid dealing with women and love. The figure of Rip Van Winkle has been the model of American fiction, for the myth of Rip embodies an alternative to married life.

Fiedler remarks that Hemingway includes love and sex in a great part of his work. Nevertheless, the critic calls attention to the fact that despite Hemingway's insistence on describing sex,

Fiedler remarks that Hemingway includes love and sex in a great part of his work. Nevertheless, the critic calls attention to the fact that despite Hemingway's insistence on describing sex,

There are, however, no women in his books: In his earlier fictions, Hemingway's descriptions of the sexual encounter are intentionally brutal, in his later ones unintentionally comic; for in no case, can he quite succeed in making his females human, and coitus performed with an animal, a thing, or a wet dream is either horrible or ridiculous.

He also accuses Hemingway of introducing women into his fictions “though he does not know what to do with them”

On the other hand, Fiedler praises Hemingway's simplicity when he deals not only with male companionship but also with men who stand alone, or with men in flight from women.

Some critics agree with Fiedler's views. For instance, Harry Levin says of Hemingway's heroines that:

when they aren't bitches, are fantasies—or rather, the masculine reader is invited to supply his own, as with the weather in Mark Twain's *American Claimant*. They are pinup girls.

In similar fashion, Lois L. Barnes writes in her essay, “The Helpless Hero of Ernest Hemingway”:

To Hemingway's “men,” women are sexual instruments. Their submission to worthy males is admirable and pleasant, but the truest happiness is, to be found in male companionship on fishing and hunting trips, in bars, in the army.

Barnes also comments that Hemingway's characters:

like most Hollywood heroes and heroines are stereotyped virility or femininity, with only so much life as the desires and dreams of members of the audience will put into them.

Carlos Baker's discussion of women in Hemingway's fiction is based on Edmund Wilson's analysis of this subject. Baker disagrees with Wilson's arguments against the woman characterizations in Hemingway's; fiction.

Having found similarities between Hemingway's and Kipling's women, Wilson argues that:

Hemingway seems to reflect Kipling in the submissive infra Anglo-Saxon women that make his heroines such perfect mistresses. The most striking example of this is the amoeba like little Spanish girl, Maria, in *For Whom the Bell Tolls*.

Wilson compares Maria to "the docile native 'wives' of English officials" in Kipling's stories, and points out that this type of wife:

lives only to serve her lord and to merge her identity with his; and his love affair with a women in a sleeping-bag, lacking completely the kind of give and take that goes on between real men and women, has the all-too-perfect felicity of a youthful erotic dream.

Wilson gathers Hemingway's females in two groups: one formed by "deadly females" and the other group by "the allegedly docile and submissive mistress-types. The women of the first group are "selfish, corrupt, and predatory." On the other hand, the women of the other group are "incredible wish-projections, youthfully erotic dream-girls, or impossible romantic ideals of wife-hood.

Baker presents some arguments in defense of Hemingway's female characterizations. One of them is that "Hemingway shares with many predecessors an outlook indubitably masculine, a certain chivalric attitude of disinterest in "the proclaims of the female world."

Baker also argues that Hemingway's heroines are "an aspect of the poetry of things, for even his worst bitch, Margot Macomber, is portrayed 'damned beautiful.' And, finally, putting emphasis on the role of symbolism in Hemingway's writings, Baker states that these heroines "are meant to show a symbolic or ritualistic function in the service of the artist and in the service of man."

Benson has observed that Hemingway is strongly concerned with the restoration of the proper roles of man and woman in their relationships to each other. The critic emphasizes that Hemingway's treatment of love is a cry of protest, and calls attention to Hemingway's counterattack upon the Victorian feminine tradition, as follows:

The courtly love-feminine tradition demanded that the love object be removed; Hemingway insists on close physical contact as a prerequisite to love. The feminine tradition insisted that love be based on a "spiritualization" of the relationship, and on the emotions of yearning or desire (which must remain unfulfilled); Hemingway depicts love as being founded on sexual intercourse and requiring that satisfaction be given and gained.

Benson affirms that Hemingway ostensibly opposes any cultural forces to which can be applied the term "feminism," In order to emphasize in his writings the

masculine point of view, Hemingway avoids the usual stereotypes of sentimental literature: the “martyr-victim” and the “all-wise mother,”

Instead of the “martyr-victim,” Hemingway offers the girl who frankly enjoys sex and who is genuinely able to give of herself, ungrudgingly, without a sense of sacrifice. The “all-wise mother” becomes the “all-around bitch,” the aggressive, unwomanly female.

Although there is more criticism on war than on love, the ... critical material on war is difficult to deal with because there is no significant opposition between the critics' views. Benson is the only critic who disagrees with the view of the ones who stress the war experience as the main factor in the formulation of Hemingway's views of life and art. Benson believes that the environment in which the author grew up is responsible for his views on life. In fact, Hemingway showed in his works his revolt against the mores of Oak Park society. But this aspect was not so relevant in his life and art as was the war and its sequels.⁹ Considering the hints that the author gave in his fiction and his own statement, it can be assumed that the mark left by the war on Hemingway's life and art was stronger than the ones left by the environment in which he grew up.

Inversely, the critical material on love offers strong contradictory opinions. Fiedler and Wilson are representative of the hostile criticism. They present arguments against the woman characterizations in Hemingway's fiction. On the other hand, Carlos Baker presents strong arguments in defense of Hemingway's female characterizations which seems to me more convincing.

Baker seems to be the best critic on Hemingway. This critic is the only one who associates, in his analysis, the two themes of war and love. The other themes are discussed below:

Professor S. K. Baker (2010) has referred to the presence in Hemingway of two different modes- the soft and the hard and to two distinct types of hero - the early, the beaten one and the emerging unbeaten, the undefeated one. All his early heroes are afraid of darkness, some suffer from sleeplessness. Nick Adams, the early Hemingway hero, confesses in *A Way You'll Never Be*, "I can't sleep without a light of some sort. That is all I have now." It is a mental state like this that torments the early Hemingway hero. Jake Barnes of *The Sun Also Rises*, Fredric Henry of *A Farewell to Arms*, and the Classic old man in the story *Clean Well Lighted Place* are all afraid of the dark. The fear reaches its climax in the story last named. It is at this supernal moment that the Hemingway hero gets suddenly liberated from an infernal situation like this. And there emerges, phoenix like, the new hero, the code hero as he is popularly known.

Philip Young (2010) described that Hemingway is not the simple primitive he is often mistaken for. He is honest virile, but clearest of all very sensitive. He is an outdoor male, and he has a lot of nerve, but he is also very nervous. It is important to understand this nick, for soon, under, the names in other books, he is going to be known half the world over as "the Hemingway hero" every single one of these men had or has the exact equivalent of, nicks' childhood, adolescence, and young manhood. This man will die a thousand times before his death, and although he would learn now to live with some of his troubles, and how to overcome other's he would

never completely recover from his wounds as long as Hemingway lived and recorded his adventures.

According to *S.K. Gill (2011)*, as a stylist, Hemingway commands great respect. His prose style has been most imitated. His prose is colloquial, simple, precise, crisp, clean, clear and fresh. His style is communicative of the inextricable part of the content. Hemingway is the apostle of the lost faith, the faith that had already begun to erode by the middle of the nineteenth century.

Alfred Kazin, Lionel Trilling, and W.M. Frohock, (2011) who gave more importance to technique than to theme, saw in Hemingway's later works a serious decline from his earlier masterly craftsmanship. They thought that Hemingway had moved from the earlier art of indirection and implication to the direct and obvious parading of ideas. Hemingway's later work, in their view, was an imitation, even a parody, of his earlier tight-lipped philosophy and his famous style of the twenties.

Critics like *Edgar Johnson and Maxwell Geismar (2012)* who was primarily concerned with theme, saw in Hemingway's later works a "major re-orientation of his values," a movement from the early "atomic individualism" and "defeatism" to a positive affirmation of social values. Keeping in mind Hemingway's suspicion of ultimate doom and his extreme fondness for being alive, it is no surprise that his philosophical preoccupation is primarily ethical. Extinction may well be the end of all, but for Hemingway and his heroes this merely emphasizes the need to live each moment properly and skillfully. The focus is on conduct.

J. S. Guler (2012) suggested that Hemingway's literary kinship was not so much with the naturalists as with the symbolists like Hawthorne and Melville. This

made an important departure from the earlier critical concern with Hemingway's realism and naturalism. Thus, while the thirties gave birth to the concepts of "code" and the "autobiographical hero," the forties made current the notions that Hemingway's (and his hero's) growth had reached its culmination in the twenties and that his prose had deeper levels of meaning beneath its tight surface. Many critics afterwards began to lay emphasis on Hemingway's symbolism. The sleeping bag in *For Whom the Bell Tolls* has been regarded as a symbol of the womb and a ketchup bottle in *The Killers* a symbol of blood.

Many critics have hunted for the source of Hemingway's use of the mountain and the leopard symbolism While Douglas Orrok names Victor Hugo and Revelation "as Hemingway's source"; **William B. Bache** argues that it is Conrad's *Nostromo*, **Robert O. Stephens** asserts that Hemingway took a suggestion for his symbols from Hans Meyer's account of the African mountains in his *Across East African Glaciers* (London 1891). But Young accepts Dante and Flaubert as the sources of Hemingway's symbols without any attempt to look into any particular use that each of these writers makes of these symbols.

Dr. Bhim S. Dahiya (2013) has compared Hemingway with Shakespeare. He writes:

Both Shakespeare and Hemingway appeared on their respective literary scenes to confront the dominant literary tradition of their times

..... If Shakespeare trained himself in the art of drama from his experience in the theater and self-schooling, Hemingway learned his prose style from his experience in reporting and self reading. Both learned to write as well

as to think from experience rather books; they contemplated life, not words, and wrote about what they saw, not what they learnt.

Like Shakespeare, Hemingway had to face adverse criticism from his own contemporaries, including even close friends like Ezra Pound and Gertrude Stein, the latter calling him and his generation that grew up during World War I as “the lost generation”. Besides calling Hemingway a “dumb Ox”, a “man without art” Wyndham Lewis described “Hemingway’s art. ..an art of surface” (M.W.A, 19). Lewis insinuates that, like Shakespeare, Hemingway is a simple writer catering to the taste & leaning of the simpletons. What is being implied in both cases is the absence in both Shakespeare and Hemingway of the referential art that showcases the writer’s own vast knowledge. Like Jonson’s neoclassical wit, thriving on indirection and implication, we know, Eliot and Joyce, too, relied on myth and allusion, which like Shakespeare, Hemingway rejected. And, like Shakespeare., Hemingway willfully departed from the dominant style and invented his own as observed by Carlos Baker in *Hemingway: The Writer As Artist*.

Although the Hemingway criticism has almost assumed the proportions of an industry it has largely remained focused on either the technical aspects of his fiction such as symbolism, style, or his narrative technique. It has been based on such non-literary disciplines as psychology, philosophy, and religion. Above all, most studies of Hemingway's thematic concerns have been so much dominated by the writer's biography that the merits of his work as literature and of his genius as an artist have not received the highly deserved critical attention. Robert P. Weeks sums up this tendency when he observes that Hemingway and his work “exist in a synergetic

relationship, re-enforcing and fulfilling each other; he has created a personal legend which serves as an ambience in which we read him.” The legend which emerged during the twenties, and has continued thereafter without showing any sign of its disappearance is that “of Hemingway the blowhard, of Hemingway posturing with movie queens, bull-fighters, and big fish, or of Hemingway the hard drinker who made pompous male pronouncements in men's magazines.” This larger than life image, which Hemingway so assiduously cultivated, has hampered the proper understanding and evaluation of his fiction. A brief survey of the Hemingway criticism shows how the critics' excessive concerns with the artist's life and their frequent tendency to interpret his fiction with the aid of extra-literary schemata have led to serious distortions of the novelist's art. Consequently, many aspects of the writer's versatile genius unrelated to his biography or unsuited to extra constructs have remained almost unacknowledged. Hemingway's cultural aspect reflected in his various works is one which has received very scanty recognition from the writer's interpreters.

There are of course, some writers like *Richard K. Peterson*, *Chaman Nahal*, *Linda Welshimer Wagner*, and *Sheldon Norman Grebstein* who have consciously deviated from the major critical streams outlined above, and have focused their attention on the hitherto neglected aspects of Hemingway's fiction such as, style and narrative technique. Nahal's study is concerned with Hemingway's Method of telling a story.

M.M. Morya (2014) says Hemingway captured the theme of “the age's man,” and in writing the book he finally objectified his own youthful traumatic experiences.

Morya sees a thematic parallel between Thomas man's death in Venice and *Across the River and Into the Trees*, presented in a series of commonalities and differences. Death in Venice is set in the summer on Venice's Lido; Hemingway puts Cantwell/ Conwell in Venice in the winter. Mann's protagonist is a writer; Hemingway's is a Both Face Death, and in the face of death seek solace in a much younger character. Cantwell reminisces about the past while Renata (an 18 year old countess with whom Cantwell spends the last days of his life) lives in the present. Cantwell says that "Every day is anew and fine illusion where a kernel of truth can be found. Cantwell is character in opposition: a tough soldier yet a tender friend and lover. The two Cantwells at time overlap and bell into the another. Hemingway added yet another layer in the characterization: 50-year-old Cantwell his dying day is "in an intense state of awareness" of his younger self of 1918 to the point that meld – yet retain the differences wrought by time.

V. K. Jain (2015), writes that how a writer transforms biographical event into art is more important than looking for connections between Hemingway's life and his fiction. He believes autobiographical events may have a "very tenuous relationship" to the fiction similar to a dream from which a dream emerges. Hemingway's later fiction Benson writes "is like an adolescent day-freak in which he acts out infatuation and consummation, as in *Across the River*, May ears agrees that parallels exits between Hemingway and colonel Cantwell, but he sees more similarities with Hemingway's friend of many decades "chink" Dorman – Smith, whose military career was undermined causing the demotion. **V. K. Jain** believes Hemingway used autobiographical detail to work as framing divides to write about life in general – not

only about his life. For example, **V. K. Jain** postulates that Hemingway used his experiences and drew them out further with “What if” Scenario’ “What if were wounded in such a way that I could not sleep at night? What if I were wounded and made crazy, what would happen if I were sent back to the front?” for example he describes Hemingway’s experiences in the world war Second battle of the Battle of Herten forest succinctly as “*passchendacle* with tree bursts.”

According to **M.G. Rosthas (2016)** Hemingway practised at least two styles, moving from an early economy of language and objectivity of presentation to a much longer, more discursive, and for most all observers, less successful later style. It was the first style that became famous and much imitated: the wiry short sentences based “on cablese and the King James Bible” (as John Dos Passos thought) that Hemingway struggled to perfect during his young manhood in Paris. This was the style whose words, “Ford Madox Ford remarked, “strike you, each one, as if they were pebbles fetched fresh from a brook.”

Like any great writer, Hemingway is concerned not only with the immediate interests on the cultural and historical planes, but also with the universal problems of human nature and life. His vision of life is healthy rather than sick, and his concerns are humanistic rather than existentialist. While his comedies reflect his healthy outlook on life, and embody the humanistic ideal of striking a balance between the contraries of human nature and life, his tragedies reveal the ironic vision which acknowledges the inherent gap between man's aspirations and his achievements, between man's desires on the one hand and life's denial on the other. Hemingway to be sure, subscribes to the Renaissance concept of the balanced personality projected

through his central characters. Hemingway, in fact, manifests a more balanced outlook on life than is done by any of his contemporaries.

2.2 Background of the Study

The new era was the stage of development and flourish in the United States in all the different areas of life. The First World War was the huge deterioration, and the Second World War shattered the American people. But despite of all this hard and destructive times, the flared twinkle of flourish and development appeared. This period of time is known in the golden twenties in the history of the United States.

The early 20th century saw many American writers rebelling against long held social norms to an unheard of degree, abandoning many of the value systems and tightly held worldviews that had influenced American society and art since the birth of the nation. Change was the norm of the time as new advances in technology, radical new social theories, and two brutal world wars changed the face of the world forever. Many of America's artists began to question what they could trust in this new world, especially the literary world, such diversity of booms cause for changes of this time to new epoch.

By World War I, the United States had become a significant political, economical world power. Two world wars and a decade of economic depression tempered America's innocence and optimism. From 1918 to 1945, the American writers explored new literary techniques, Influenced by developments in modern psychology such as oneness of humanity, equality of women, democracy, sensitivity to nature, and cultivation of the mind, spirit of discovery, and love for truth and frankness of statement, folklore and novelists began using the stream-of-

consciousness technique, attempting to re-create the natural flow of a character's thoughts.

Poets were equally innovative, E.E. Cummings, for example, experimented with typography, capitalization, and syntax to stretch the boundaries of written expression. At the same time, the African-American writers of the Harlem Renaissance burst forth with an extraordinary outpouring of creativity. F. Scott Fitzgerald celebrated the Roaring Twenties in a series of glittering short stories and one gem of a novel, while Ernest Hemingway took a different view of the times, poignantly expressing the angst of the "Lost Generation". Meanwhile, William Faulkner became celebrated for his fables of the Southern of human destiny.

During the twentieth century American literature exhibits two qualities which make it distinctive: in a sense it is individualistic in term of its rebellion against social, moral, traditional, cultural and literary conventions. On the other hand, it is a search for a national vernacular so that writers might write in a way that is wholly American.

The rise of realism came strikingly after the civil war between the industrial North and agricultural South. Then in this epoch there is an opposing tendency came as a reaction to realism comprising different forms of repudiation of external objectivity including psychological fiction, neo-romanticism, impressionism, symbolism, neostoicism and other forms of anti-realistic experiments. Thus, modern America is tremendously creative in literature, especially novel form.

There is a kind of rejection of American traditional culture, and many literary men and novelists like: Ezra Pound, Gertrud Stein, T. S. Eliot, and Ernest Hemingway took the form of expatriation. They were also attracted by Europe with its lack of

traditionalism and its more sophisticated attitudes towards literary production, especially the novel. Under such a condition the American novelist and Noble Prize winner Ernest Miller Hemingway put himself into a towering fame, established what is called Hemingwayan style, with creative ideological themes which include phrases such as: Code of Moral, Grace Under Pressure, neostoicism, Death and Love, Man the Sinner, Brutality and Violence, and the Persistence of Desire. There is perhaps great substance and meaningfulness in the statement that

No literary figure during the 1950s, or any other decade in American history, achieved a degree of literary celebrity equal to that of Ernest Hemingway. Though, experienced, independent-minded, action-seeking, hard-drinking, and photogenic, he represented the full romance of authorship for readers of the time. (Hemingway 57)

The study of literature is not like the study of math or science or even history, because those disciplines are based largely upon fact while the study of literature is mostly based upon imagination, and it needs interpretation and analysis in order to understand literary works. But each person usually brings a different set of values and a different background to the reading. Understanding a literary work, such as a novel, is not as easy as one may think. We need to understand the text of the literary work and some disciplines of knowledge that are related to it. It, therefore, becomes more complicated if an author makes use of a discipline of knowledge, such as philosophy or psychology in his literary work. Even though, it makes the literary work more interesting because readers have to think the content deeply. Literature can't be separated from human life, while human life consists of various aspects. Rene Wellek

and Austin Warren in their book *Theory of Literature* (1977: 94) state that; "Literature represents life, and life is, in large measure, a social reality, even though the natural world and the inner of subjective world of the individual has also been object of literary imitation." Thus, literature concerns with all aspects of human life and the universe in its entirety including relationship between individual and society, people environment, etc. The focus of analysis in this thesis the novels written by an American novelist, Ernest Hemingway, *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls* and *The Old Man and The Sea*. There are various elements in the novels, such as themes, characterization, plots, setting and point of views. It is common that an analysis of a novel is focused on one of those elements, such as theme or characterization. The analysis of theme may cover various perspectives because theme is related to ideas. The ideas might be related to economic life of people, political condition of a country, or religious doctrines. Eugene H. Falk (in Francois Jost, 1974:178) explains what theme and motif are,

Theme may be assigned to the ideas that emerge from the particular structure of textual, elements as actions, statements revealing states of mind or feelings, such textual elements "designate by the term motif, the ideas that emerge from motif" call theme

2.3 Statement of Problems of the Study

There are some problems found in the analysis of Hemingway's novels. The researcher has selected four novels for analysis *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls* and *The Old Man and The Sea*. The problems deal with the meaning of motif and theme, because there are actually some meanings of

motif and theme. But in this thesis the meaning of motif and theme is basically taken from Eugene H. Falk's definition. The problems are, therefore,

1. What are really some motifs in the selected novels?
2. What is really the theme in the selected novels?
3. How is the relationship between motif and theme in the selected novels?

2.4 Statement of Purpose

In the present study I intend to examine the thematic aspects of Hemingway's fiction. The main aim of the present study is to investigate the themes in the following novels: *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls* and *The Old Man and the Sea*. Since researcher's main concern is with the novels illustrate the Love and War, alienation, death, courage, resignation and affirmation theme in Hemingway's fiction.

Except for the last one, the other three novels deal directly with the war while treating the love motif. In *The Sun Also Rises*, the war appears only indirectly. However, its analysis is relevant to the present thesis since it provides a means to contrast love in the peacetime-context with love in the war-context.

In the novels about war itself, the researcher has compared and contrasts the war heroines so as to discover whether they belong to the same pattern, or whether each case is a specific type of woman. In the same novels the researcher intend to analyze Hemingway's attitude toward war, and whether there are shifts of his attitude toward military idealism in three consecutive conflicts: World War I, the Spanish Civil War, and World War II. The researcher has also compared and contrasts the hero's attitudes to make clear whether they maintain the same attitudes, or change

their views on war. Besides, the researcher has intended to study carefully whether the idealized woman appears in the midst of wars as a means to relieve the violence of war, and why violence between sexes occurs mainly in non-war fictions. In *The Sun Also Rises* the researcher has draw a parallel between Brett and Catherine's personality in order to show that, ironically, in war the woman stands for peace, whereas, in peacetime she becomes herself a war, Thus it is the researcher's intention to examine, in this novel, the effects of the war on the main characters.

The researcher has also pointed out in all novels that Hemingway is apparently anti-war. This aspect has been exhaustively commented on in Hemingway criticism.

However, there are some aspects, such as the relationship between war and love, which is the researcher's main concern in the present research study, that have received little consideration on the part of critics.

The researcher has especially taken into account what, critics have said about the theme of love and war. In the researcher's analysis, since it offers two strong opposing views: the group commanded by Leslie Fiedler which is chiefly hostile to Hemingway's treatment of the theme, and the other group, whose leader is Carlos Baker, who defends Hemingway's position.

Since the researcher has intended to argue that Hemingway's war heroines are not characterless, but emancipated women and symbols of femininity, Baker's views again has serve as support for the researcher's ideas.

2.5 Scope of the Study

The present study has been confined to an examination of only the thematic aspect of Hemingway's work; those novels have been taken up for study and analysis which are based on love and war, wilderness and loss. The novel '*The Sun also Rises* ',

'A Farewell to Arms', 'For whom the Bell Tolls' and 'The Old man and The Sea' only has been discussed at length and in depth. The study does not have the unreal ambitious plan to say everything that can be said on the subject.

Even with the ever emerging bulk of critical evaluation of the creative writer however original, no study can claim to have pronounced the last word. Even while focusing on the same aspect, the perspectives will vary. These perspectives again have so many formative perspectives behind – some individual, some related to class & groups—social, economical, political, historical, geographical, religious and ethical – that the analysis cannot but be partial and limited. The researcher has limited his analysis into a narrow scope in order to avoid misinterpretation or misunderstanding and also to make his thesis more specific. That is why the researcher will limit his analysis only to discuss one element of the novels that is theme and motif.

The researcher has also find out the answers of such questions:

- σ Is Hemingway fascinated by what it is and as it is?
- σ Does this fascination have an American frame of reference?
- σ Which concept of culture is he adhering to or formulating?

The present study is an attempt at seeking and not pronouncing definitive answers to these queries. Any answers emerging in the process will be gainful knowledge. It is not proposed to seek confirmation of any existing theories of culture or to subscribe to the list.

2.6 Need and Significance of the Study

There are quite a few researchers who have done the research on the thematic aspects of the novels of Ernest Hemingway. The language used by Ernest Hemingway is exceptionally incredible because it has the power to evoke human feelings. Therefore studying Ernest Hemingway's novels from the point of view of thematic aspect the present research is useful not only to the linguists but it is also beneficial to the teachers and readers of English Literature in general and fiction in particular. The main concern of the researcher has been to study the thematic aspect of the novel in relation to the society in which the characters are placed.

2.7 Aims and Objectives of the Study

Following are the aims and objectives of the study:

1. To scrutinize and analyze the thematic aspects of the selected novels of Ernest Hemingway.
2. To evaluate the roles played by the main characters in the selected novels against their socio- cultural background.
3. To critically analyze the effects of social and regional dialects in the selected novels of Ernest Hemingway.

2.8 Methodology and Techniques

2.8.1 Data Collection

The research data has been collected from the celebrated novels of Ernest Hemingway. The highly marked appearances of the characters from the selected novels form the data to be analyzed the thematic aspect of selected novels. In addition, the most important words and phrases used by the novelist will also be segregated for

the purpose of analyzing them from the thematic point of view.

The data-collection techniques allow us to collect information systematically about our objects of study (people, objects, phenomena) and about the settings in which they occur, ample data from the selected novels has been collecting and segregating according to the category. The categorically selected examples have been examining and analyzing in the context. The data has been collecting from the great theme of Hemingway: love and war, wilderness and loss, alienation, resignation, revolt, violence, horror, death, courage, humour and tragic vision etc.

2.8.2 Methodology and Techniques

The following methodology and techniques has been adopted for studying the characterization in the selected novels of Ernest Hemingway:

1. The introductory chapter throws light on Ernest Hemingway's life and works. In addition, it provides the theoretical framework explicate the thematic aspect of the selected novels of Ernest Hemingway.
2. The researcher has been explaining the worlds which were created by Ernest Hemingway in his novels such as world of action, adventure, brutality, courage and endurance etc.
3. The data has been selected from the novels *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* and *The Old Man and The Sea* (1952) respectively.
4. Themes used by Ernest Hemingway and his characters has been explained in detail, supported with some vitally significant extracts and conversational pieces from the original texts focused on the elements of structure, pattern,

idiolect, sociolect, regional dialect, etc.

2.9 Chapter Plan

Chapter First: This is an introductory chapter, which presents the background of the study. It has been dividing into two parts. The first part has been including the life story of Ernest Hemingway and second part includes the thematic aspects of Novels of Ernest Hemingway.

Chapter Second: This chapter is mainly delineates the significance of the present study. It discusses the aims and objectives of the study, methodology, scope and limitations of the study, life and works of Ernest Hemingway. Then, it has been including the review of related literature. The methodology and techniques to be adopted has been spelt out in clear terms followed by the modus operandi of data collection, scope and limitations of the study. The study is restricted to the analysis of Ernest Hemingway's selected novels, and hence does and their works for comparison.

Chapter Third: In this chapter the researcher has been describing the thematic aspects of Novel '*The Sun also Rises*'.

Chapter forth: In this chapter the researcher has been describing the thematic aspects of Novel '*A Farewell to Arms*'.

Chapter Fifth: In this chapter the researcher has been describing the thematic aspects of Novel '*For Whom the Bell Tolls*' and '*The old man and the sea*'.

Chapter Sixth: In this chapter includes the findings and conclusion. At the end bibliography and two research papers has been including in the present work. □□□□

CHAPTER III

THE SUN ALSO RISES

The Sun Also Rises is Hemingway's best war book. In a very real sense all of Hemingway's fiction is war fiction. A brilliant achievement in organizing post-war tensions, pressures, and situations, *The Sun Also Rises* offers a concentrated picture of the 1920s. This novel is considered the first significant novel by Ernest Hemingway, published in 1926. The epigraphs of the novel, *The Sun Also Rises* were aimed by Hemingway at his own generation. He says so in its two epigraphs. One is from *Ecclesiastes*: "One generation pass the away and another generation cometh; but the earth abideth forever" (Hemingway, *SAR* 1). The other is Gertrude Stein's reechoed judgement: "You are all, a lost generation" (1). So the book's title, selected by Hemingway (at the recommendation of his publisher) is taken from *Ecclesiastes* 1:5: "*the sun also ariseth.*" Hemingway's original title for the work was *Fiesta*, which was used in the UK and Spanish edition of the novel.

The Sun Also Rises became a best-seller in 1926 and firmly established Hemingway's fame. This novel became the Bible of a whole generation (Gertrude Stein, Hemingway's fellow-novelist and mentor, called it a 'Lost Generation'), and began the cult of Hemingway and of supposed Hemingway attitudes: the attitudes of tight-lipped and stoical disillusionment in a world of senseless and sudden violence, the absence of faith but the cultivation of composure, the code of understatement, wry, sardonic wit, and a slightly self-pitying toughness. Sheridan Baker said:

Hemingway has written the courtly romance for moderns, tough, dissonant, yet echoing forever the ancient sweetness of being forever lovelorn and forever longing, all underlined by the final knowledge of damnation, knowing that it never could have been, yet doomed to think that it might. (Baker 56)

The nineteenth century came to an end with the beginning of the World War I. The post-war writers have on the one hand expressed their longing for a world that had come to an end or depicted the effect of violence on the lives of the post-war generations. T.S.Eliot, D.H. Lawrence and Ernest Hemingway are conspicuous in the writings of the Twenties for they have highlighted the predicament of the modern man. Among the most persistent themes of the Twenties is the death of love as a consequence of the World War I. T.S. Eliot writes in *The Waste Land*:

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
“Well now that’s done; and I’m glad it’s over.”
When lovely woman stoops to folly and
Paces about her room again, alone,
She smooths her hair with automatic hand,
And puts a record on the gramophone.

Hemingway in *The Sun Also Rises* has written his own version of *The Waste Land*. His protagonists are consciously shaped as allegorical figures.

Jake Barnes and Brett Ashley are two lovers desexed by the war; Robert Cohn is the false knight who challenges their despair: while Romero, the stalwart bull-fighter,

personifies the good life, which will survive their failures. Certainly, characters are not abstractions in the text: they are realized through the most concrete style in American fiction, and their response to immediate situations. But the implications are there, the parable is at work in every scene, and its presence lends unity and depth to the whole novel.

Jake Barnes himself is a fine example, who represents the theme of the death of love in *The Sun Also Rises*. Cut off from love by a shell wound, Jake seems to suffer from an undeserved misfortune. But his condition also represents a peculiar form of emotional impotence. It does not involve distaste for the flesh, as with Lawrence's crippled veteran, Clifford Chaterley; instead Barnes lacks the power to control love's strength and durability. His wound, the result of an unpreventable accident in the war, points to another realm where accidents can always happen and where Barnes is equally powerless to prevent them. In Book II of the novel he makes this same comparison while describing one of the dinners at Pamplona: "It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening."(129)

This fear of emotional consequences is the key to Barnes' condition. Like so many Hemingway heroes, he has no way to handle subjective complications, and his wound is a token for this kind of impotence; he, therefore, cannot consummate his love.

Mike Campbell, who is also a casualty of the war, is equally impotent. He is engaged to Brett but is helpless to prevent her from having affairs with men. He seeks consolation in the fact that Brett shows him the letters that she receives from her

lovers. He makes a pathetic figure at Pamplona when he learns the Brett has gone off with the bull-fighter. He seems to delight in Cohn's discomfiture. He advises Jake, "... Get tight. Get over your damn depression" (197). He knows it was a bad thing to do and Brett should not have done it; still he cannot do a thing about it.

Pedro Romero has caught Brett's fancy and he becomes a tool in her hands. She knows she is doing something wrong; still she cannot help it. "I can't help it. I've never been able to help anything" (161). She has drowned her sorrow in drink in the past but now she "can't just stay tight all the time" (162). She knows that she is a bitch and still she continues being a bitch. Hers is the feminine version of male impotence. Pedro Romero is a victim to her insidious designs. He becomes a laughing stock of the bull-fighters and their hangerson. Yet he elopes to Madrid with her. He wants to marry her, Brett reports to Jake. If this marriage had come off there would not have been much room for pessimism. But as it is Brett sends him away and he is equally helpless in her hands. Brett reports to Jake:

'You know I'd have lived with him if I hadn't seen it was bad for him. We got along damned well.'

'Outside of your personal appearance.'

'Oh, he'd have gotten used to that.'

'I'm thirty-four, you know. I'm not going to be one of these bitches that ruins children.'(215)

The newly emancipated woman has become the new goddess of the Twenties and all her votaries pay obeisance to her. The dominance of Brett is a symbol of male

impotence. All these lovers have failed to register their manhood on the nymphomaniac Brett.

Even the romantic lover Cohn has no real manhood in him. He is led by the outward symbols of power and virility rather than real manliness. "He likes the idea of a mistress more than he likes his actual mistress; or he likes the authority of ending and the prestige of ending, though he is a bad editor and poor novelist." Cohn wanted to get away from Paris mostly because he wanted to get rid of Frances. Before his project to go to South America could materialize he was over head and ears in love with Lady Brett Ashley. He wanted to know from Jake Barnes something about Lady Brett Ashley. He disclosed Jake, "I shouldn't wonder if I were in love with her" (33). Cohn succeeded in persuading Brett to go with him to San Sebastian for a week. This was the peak of his happiness because he did not believe that a lady with a title would do that much for him. For Brett this was just another episode in her life. It did not mean a thing to her but Cohn could not realize this. He could not let his romantic dream slip out of his fingers. Throughout the fiesta he kept on looking at her with an appeal in his eyes that he be treated with kindness by her. She understood Cohn's state of mind but she had already discarded him. When Cohn realized that she was deeply in love with Pedro Romero he beat him black and blue. Cohn had become a Knight-at-arms and was going to fight against practically everybody who in one way or other had made him conscious of his rejection by Brett. He was crying without making any noise when Jake went to see him in his room:

'I just couldn't stand it about Brett. I've been through hell, Jake. It's been simply hell. When I met her down here Brett treated me as though I were a perfect stranger. I just

couldn't stand it. We lived together at San Sebastian. I suppose you know it. I can't stand it any more.' (171)

Cohn's life internal strength has no real place; he would rather go by the outward signs. He is like the last chivalric hero belonging to an age that has come to an end. The absurdity of his behaviour represents that romantic love is dead and the old chivalric code is no longer valid.

If any code is to be found it is in the conduct and performance of Pedro Romero, who as stated earlier, is a failure in love. The novel does not narrate Pedro's feelings on leaving Brett but it is quite obvious that genuine conjugal love or even romantic love has come to an end. "..., the war, which has unmanned Barnes and his contemporaries, has turned Brett into the freewheeling equal of any man." Brett's conduct is a representative of the dangerous state of shock from which the post-war generation is suffering and they let themselves be lost in drink and promiscuity.

Count Mippipopolous, one of Brett's admirers, is equally unsuccessful to carry out his amorous designs with Brett because Brett tells him that she is in love with Jake Barnes. He has been through the experience of the war and therefore is "one of us" (53). Since he has developed a hierarchy of values he bears himself well among the post-war ruins. But it does not mean that he is not a cripple. He has alienated himself from his conventional society and made Paris his home. Life is intolerable and only a stoic endurance of one's misfortunes and sufferings is the way out.

Besides Pedro Romero the only character who has achieved any measure of success is Bill Gorton. He is a successful novelist and has developed a love for sports

and outdoor life. He accompanies Jake Barnes on the fishing trip, which is highly successful. The conversation between Bill Gorton and Jake Barnes about Brett indicates that in the outdoor life Jake can forget Brett's love and does not care for it any more.

The two main characters Jake and Brett, can't love either physically or emotionally. When they speak of the possibility of love, they are imagining life in another, better world. In the actual world they inhabit, both are wounded, Jake physically, Brett psychically. Neither is able to find any satisfaction or completeness in love.

Only in Book **III**, Barnes succeeds in reclaiming his dignity and cleansing himself of the damage suffered at Pamplona. And when he goes back to Brett in Madrid he discovers what happened between Brett and Pedro Romero. His previous experiences fall into a pattern and he realizes that in the post-war world there is no scope for love. The mounted policeman in Khakhi directing traffic is a symbol of society and law and order and he would prevent them from going further. Mark Spilka remarks:

With his khaki clothes and his preventive baton, he stands for the war and the society which made it, for the force which stops the lovers' car, and which robs them of their normal sexual roles. As Barnes now sees, love itself is dead for their generation. Even without his wound, he would still be unmanly, and Brett unable to let her hair grow long. (Charles 255)

Many critics see a correspondence between *The Sun Also Rises* and T.S. Eliot's noted poem *The Waste Land*. The central figure in the poem is acknowledged by Eliot to be Fisher King, as described in Jessie L. Weston's study of

the Grail legend, *From Ritual to Romance*. The Fisher king had a sickness that kept him from reproducing. Because his personal health was reflected in the health of his country, his hand remained sterile. And Jake Barnes is this impotent hero presiding over an infertile land. Though life in Paris is liberating for this young American, it is also decadent and essentially pointless. Only in the Spanish countryside does fertility abound. While fishing, Jake becomes well, but when he returns to his civilized friends he loses his health again.

The wasteland is a dead land, and those in it are dead-in-life. In the novel this death-in-life is found in an emotional sterility that infects all the characters. Only Brett regains some health when she gives up Romero. The greater rejuvenation that might be possible from a life with Jake is, for both of them, only a wistful dream. Philip Young wrote:

The Sun Also Rises is still Hemingway's Waste Land, and Jake is Hemingway's Fisher King. This may just be coincidence, though the novelist had read the poem, but once again here is the protagonist gone impotent, and his land gone sterile. Eliot's London is Hemingway's Paris, where spiritual life in general, and Jake's sexual life in particular, are alike impoverished. Prayer breaks down, ... a knowledge of traditional distinctions between good and evil is largely lost, copulation is morally neutral and , cut off from the past chiefly by the spiritual disaster of the war, life has become mostly meaningless. "What shall we do?" is the same constant question, to which the answer must be, again, "Nothing". (Young 87)

Like *The Waste Land*, *The Sun Also Rises* focuses on failed sexual relationships as metaphors for the post-war human condition. Both poem and novel use man's sexual inadequacies as a sign of his moral and spiritual failings. The novel concerns itself with the themes of emotional paralysis and wastelandishness, the two situations posed by World War I. In matter of these themes the novel "transcends its idiosyncrasies of unrepresentative locale and its restricted range of action to become a compelling and universalized metaphor for its era as well as ours." (Rovit 160)

An excerpt from the moral history of the twenties, *The Sun Also Rises* is a frank analysis of the post-war predicament, which involved all and sundry. Here "Everybody's sick", (13) observes Georgette, the prostitute whom Jake Barnes, the protagonist of the novel, picks up just for company's sake. Every body's sickness in the world of the twenties might well be taken as one of the theme statements of *The Sun Also Rises*.

With this novel the very phrase, 'The Lost Generation,' became an epithet for the disillusioned young people who had seen an entire world of ethical, moral and political values shattered in the chaotic butchery of World War I. Hemingway made the words the lost generation famous prominently displaying them on the title cover of *The Sun Also Rises*. It is reported that Gertrude Stein had used these words by saying "you are all a lost generation" (1). Hemingway had reacted to this particular definition by saying that they were as solid as any other generation and the words "lost generation" were a piece of high bombast. This word however, was in many ways a misleading label for the young writers and critics who came out of World War I convinced of the hypocrisy and shallowness of western civilization. If such young

people distrusted the sacred cows and sacred causes of their elders, it is also true that they did not sit back and sulk over their own disillusion. An end to an illusion, after all, is not in itself a harmful thing- and may actually be a stimulus rather than a depression.

Some critics say that the novel is a study in moral failure, and their reaction against the Paris-Pamplona life-style is perhaps closer to Hemingway's original intention than most realize. And some people, who want *The Sun Also Rises* to be a hedonist's handbook to unbridled night life and sexual extravagance, misread the book as badly as Hemingway's mother did in 1926. Once, Grace Hemingway, Hemingway's mother betrayed her son for his apparent abandonment of traditional values:

It is a doubtful honor to produce one of the filthiest books of the year. What's the matter? Have you ceased to be interested in loyalty, nobility, honor and fineness of life?... surely you have other words in your vocabulary besides "damn" and "bitch"- Every page fills me with a sick loathing- If I should pick up a book by and other writer with such words in it, I should read no more-but pitch it in the fire. (Reynolds 60)

And finally after two months Hemingway replied as clearly as he could:

...I am in no way ashamed of the book, except in as I may have failed in accurately portraying the people I wrote of, or in making them really come alive to the reader. I am sure the book is unpleasant. But it is not all unpleasant and I am sure is no more unpleasant than the real inner lives of some of our best Oak Park

families ...The people I wrote of were certainly burned out, hollow and smashed - and that is the way I have attempted to show them.(Reynolds 60)

The Sun Also Rises made Hemingway the spokesman for the war generation. Its profound insistence upon the futility of abstract verbalisms, and its equally profound insistence that only a code of manners and action could combat this futility, captured the imagination of an age. Hemingway's personal life, however, was chaotic despite his literary success.

The novel was semi-autobiographical, following a group of expatriate Americans as they ambled around Europe. The novel was a success and met with critical acclaim. While Hemingway had initially claimed that the novel was an obsolete form of literature. At the advice of Sherwood Anderson, Hemingway and his wife Hadley settled in Paris, where Hemingway covered the Greco-Turkish war for the *Star*. After Hemingway's return to Paris, Anderson gave him a letter of introduction to Gertrude Stein. She became his mentor and introduced him to the "Parisian Modern Movement" then ongoing in the Montparnasse Quarter, this was the beginning of the American expatriate circle that became known as the "Lost Generation", a term popularized by Hemingway in the epigraph to his novel, *The Sun Also Rises*, and his memoir, *A Moveable Feast*. The epithet, "Lost Generation" was reportedly appropriate by Miss Stein from her French garage mechanic when he made the offhand comment that was "une generating perdue".

The term "lost generation" is generally applied to those who had actively participated in the First World War and as a consequence of this had realized that life was meaningless. The importance of the World War I in the dethronement of moral

and religious values cannot be over-emphasised. Those who had gone to the war had gone under the impression that war was an occasion to seek glory and assert one's manhood. It was the first war in which machine had played a very important role, more important than the men who were fighting the war. The unprecedented hatred of men shook their faith in the goodness of man and even the fact of their manhood. It was the first time that soldiers and generals alike had come to realize that they were helpless in the hands of the destructive weapons that they were using. As a result of the domination of the machine over men, men had felt they were extremely helpless, they were victims of vast conspiracy in which machines and gods had conspired to strangle the individual's freedom. They had moved from one trench to another in order to save their lives and when they were killed, they were killed by accident and they did not have any chance whatsoever to show their courage or bravery which war is usually supposed to bring out in man.

Lost generation marks a sense of revolt against firmly established American traditions and manners, a disillusionment with and a distaste for the insipid puritanical values of pre-war America. But Hemingway set out to expostulate that *The Sun Also Rises* was not just "an expose of loose living expatriates" and that Gertrude Stein's phrase lost generation did not communicate any adequate idea of them. The novel communicates the young expatriates' belief that the inherited attitudes and conventional morality prevalent in the states were all hollow and ought to be, therefore, rejected. The members of the so-called lost generation, the rebels at large, were called upon to start from scratch and evolve a new sense of experience and a code of behaviour and thus change the face of America. Theirs was more or less a

newer hunt, a newer exploration of “the great good place”. They could be a lost generation if this new search for meaning were abortive.

Hemingway had based the title *The Sun Also Rises* on a quotation from the first book of *Ecclesiastes* to establish that there was no such thing as a lost generation:

Vanity of vanities . . . vanity of vanities; all is vanity. What profit hath a man of all his labour which he taketh under the sun?

One generation passeth away, and another generation cometh; but the earth abideth for ever. The sun also ariseth and the sun goeth down, and hasteth to his place where he arose. (Rovit 161-62)

In terms of the Biblical text, *The Sun Also Rises*, in the words of Earl Rovit, “combines in one radical metaphor the two antithetical halves of the broad humanistic tradition that goes back to Ecclesiastes. It documents in full, unsparing detail the meaningless . . .” (Rovit 161) and futile struggle the poor things make in a joyless world. This struggle, the first antithetical half, projected by the first half of the quotation, is illustrated amply by the meaningless movement of the characters in Book I of the novel where the action consists mainly in haunting around the cafes, boozing, carousing and self-indulgence. The movement of the novel in book I is eddylike, conveying the impression of vanity in all our enterprises, and one might ask, “What profit hath a man of all his labour which he taketh under the sun?” (Rovit 161) This entire profitless whirlpool into which the characters are caught up presents a really hopeless situation out of which, it appears, there is no escape.

Cohn's decision to break with Frances, and his suggestion to Jake that they take a vacation to South America, elicit the following reply from Jake: "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that." (10)

This answer must be closely marked because, it establishes early in the book Jake's aloneness and his ability to live with himself. It not only establishes his aloneness; it also establishes the extent of his moral awareness. "You can't get away from yourself" (10) is another way of saying that one has to learn to face the reality of oneself-have the courage to face that reality and to face the reality of the total life around one. Going away to South America would not alter that pattern. Jake's remarks also imply that he himself has gone through a similar cycle. "I've tried all that", (10) are the words of a lonely man who has run the genital wound, has gone through hell and purgatory and has now come out at the other end. "I've tried all that", (10) he tells Cohn, almost like a long-suffering saint.

The real point of the book lies in the second half of the epigraph, which concerns itself with the permanence of the mother earth and with the sunrise as a recurrent phenomenon. Men may come and men may go, but the earth, like Tennyson's brook, "abideth for ever". The fascinating beauty of the earth, a manifestation of nature is evoked in Book II. In the pivotal position of the earth and the cyclical movement of generations, one passing away and the other coming up to replace the one gone, is implied a foil between "two sets of moral and emotional

atmospheres” that characterize the novel. “The sun also ariseth,”(1) and “the sun goeth down,”(1) the first part of the statement refers to the healthy norm of the book and is projected through Book II, which evokes the mood of sanity and relaxation as opposed to that of vanity and vexation of Book I.

Gertrude Stein named the generation that came of age during World War I the “lost generation”. The world quickly adopted the phrase as the most accurate description of the generation that passed through the threshold of adulthood at this time-working, fighting, or dying in the war. The horrific conflict shattered this generation’s faith in traditional values such as love, bravery, manhood, and womanhood. Without these values, the members of this generation found their existence aimless, meaningless, and unfulfilling. It is these men and women that Hemingway portrays in *The Sun Also Rises*.

The Sun Also Rises portrays a few American and British youngmen whose experiences of the war are qualitatively not different from those of Nick Adam and Jake Barnes and they are lost in a world, which they do not understand. They seek solace in drink and sex and in an endless round of merry-making. Their meaningless wanderings in Paris and later in Pamplona are the equivalents of their confused minds, which have failed to find any guiding principles in life. But-fighting for them becomes a symbol of life in which the matador demonstrates how a man facing death can retain dignity. As a matter of fact, it is in the face of danger and confrontation with death that they show courage, so that they can lead a life in which they can respect themselves. There is a vague realization on the part of these expatriates that they cannot implement the matador’s code in their lives because the wounds inflicted by the war will take quite some time to heal.

Mike Campbell is a bankrupt. His drunkenness is a public scandal. One cannot understand what sort of life he is going to lead with a woman like Brett Brett's lack of fidelity makes him go to pieces and he takes it out in either drinks or with Robert Cohn who unfortunately becomes a scapegoat. He has no manhood left in him because unlike Robert Cohn he does not challenge the bull-fighter, Pedro Romero. He is pathetic in his reaction when he learns that Brett has gone off with the bull-fighter.

The life in Paris in which these expatriates have found a congenial place is rotten to the core. Robert Cohn, as soon as he has tasted success, wants to discard his mistress, Frances. Georgette, a prostitute, is sick of her life in Paris. Brett, when she makes her appearance in the dancing hall, is in the company of some homosexuals. The homosexuals in turn having discovered Georgette decide to dance with her one by one. The whole city seems to be infested with moral and sexual perversity. It is a reflection on their existential condition and they wish to fill the void in their hearts by being tight all the time. When some of these characters move over to Pamplona they carry their immorality with them.

In the starting of the novel, when we meet Jake Barnes first and glimpse into his private tensions, he gives us the impression of being a Hemingway hero, as distinct from the code hero. Like Nick Adams of *In Our Time*, he is wounded, sleepless, nervy, afraid and haunted by the horrors of war, with his mind as hysterical as that of the protagonist of the story *A Way You'll Never Be*. His head keeps racing like a flywheel and he cries in the night:

My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a Joke front like the Italian . . .

I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry. Then after a while it was better and I lay in bed and listened to the heavy trams go by and way down the street, and then I went to sleep. (27)

But Jake, by persistent effort, gets over a state like this and adjusts himself to his present lot. That does not amount to saying that Hemingway's code heroes are insensitive. Even the best of his code heroes have their moments of sorrow. Since the code is a cultivated one, it remains at best a stance, assumed as a painful necessity, a kind of working alliance with the wound. The code enables the hero to ward off the grimness of life temporarily but it cannot completely obliterate it. That is why, left to himself, alone at night, he finds his anguish unbearable. "It is awfully easy to be hard boiled about everything in the daytime, but at night it is another thing"(30) ruminates Jake when alone.

World War I undercut traditional notions of morality, faith, and justice. No longer able to rely on the traditional beliefs that gave life meaning, the men and women who experienced the war became psychologically and morally lost, and they wandered aimlessly in a world that appeared meaningless. Jake, Brett, and their acquaintances give dramatic life to this situation. Because they no longer believe in anything, their lives are empty. They fill their time with inconsequential and escapist activities, such as drinking, dancing, and debauchery.

As a soldier in World War I, Jake is wounded. Jake's physical malady has profound psychological consequences. He seems quite insecure about his masculinity. Brett, the love of his life, refuses to enter into a relationship with him and compounds this problem. Jake's hostility toward Robert Cohn is perhaps rooted in his own feelings of inadequacy. In many ways, Jake is a typical member of what poet Gertrude Stein called the lost generation, the generation of men and women whose experiences in World War I undermined their belief in justice, morality, manhood, and love. Without these ideals to rely on, the lost generation lived an aimless, immoral existence, devoid of true emotion and characterized by casual interpersonal cruelty. Part of Jake's character represents the lost generation and its unfortunate position: he wanders through Paris, going from bar to bar and drinking heavily at each, his life filled with purposeless debauchery. He demonstrates the capacity to be extremely cruel, especially towards Cohn. His insecurities about his masculinity are typical of the anxieties that many members of the lost generation felt.

Yet, in some important ways, Jake differs from those around him. He seems aware of the fruitlessness of the lost generation's way of life. He tells Cohn in chapter II: "You can't get away from yourself by moving from one place to another" (10). Moreover, he recognizes the frequent cruelty of the behaviour in which he and his friends engage. Most important, perhaps, he acknowledges, if only indirectly, the pain that his war injury and his unrequited love for Brett cause him. However, though Jake does perceive the problems in his life, he seems either unwilling or unable to remedy them. Though he understands the dilemma of the lost generation, he remains trapped within it.

The Sun Also Rises presents a group of expatriates, figured in the personalities of Robert Cohn, Mike Campbell, Brett Ashley and the Count. For these people life holds no meaning and they are lost in the midst of eating, drinking, dancing, playing cards, and making love. They are passing away their youth in these pursuits, for this is the only way. They can find for keeping off the gloom and dreariness of life. But as we have seen, all are not lost in this group. Presented as foil to Cohn, Brett, Mike and the Count, there are Jake Barnes, Pedro Romero and Bill Gorton. Bill Gorton is a successful novelist and has developed a love for sports and outdoor life. The conversation between Bill Gorton and Jake Barnes about Brett indicates that in the outdoor life Jake can forget Brett's love and does not care for it any more. Bill accompanies Jake Barnes on the fishing trip which is highly successful. During one of their conversations Bill defined what an expatriate was:

'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. You are an expatriate, see? You hang around cafes'. (101)

This statement of Bill about expatriate presents that he understands the dilemma of the lost generation. And in the novel Bill uses humor to deal with the emotional and psychological fallout of World War I. However, he is not immune to the petty cruelty that characterizes Jake and Jake's circle of friends. They are the clear-eyed, level-headed men, who are able to see through the mists of life. They are able to face and live life as men should.

Hemingway seems to emphasize another point in his work, which is that suffering and death even when heroically endured are a lonely and personal affair. He never explicitly states that Jake and his friends' lives are aimless, or that this aimlessness is a result of the war. Instead, he implies these ideas through his portrayal of the characters' emotional and mental lives.

These stand in stark contrast to the characters' surface actions. Jake and his friends' constant carousing does not make them happy. Very often, their merrymaking is joyless and driven by alcohol. At best, it allows them not to think about their inner lives or about the war. Although they spend nearly all of their time partying in one way or another, they remain sorrowful or unfulfilled. Hence, their drinking and dancing is just a futile distraction, a purposeless activity characteristic of a wandering, aimless life. Hotchner reports that, according to Hemingway in *The Sun Also Rises* there are a few people of more or less the same age and they had been through the war, and were making a living by writing novels, poetry or journalism; they were quite decent people and there was no degeneration in them:

No body I knew at that time thought of himself as wearing the silks of the Lost Generation, or had even heard the label. We were a pretty solid mob. The characters in *Sun Also Rises* [sic] were tragic, but the real hero was the earth and you get the sense of its triumph in abiding forever. (Hotchner 53-54)

Before the novel opens, Hemingway quotes Stein and a Biblical passage from *Ecclesiastes*. The passage contrasts the transient nature of human generations with the eternal survival of nature: the world endures, and the sun continues to rise and set despite the inevitable passage of each human generation into death. Hemingway's

juxtaposition of the two epigraphs produces an ambivalent tone. On the one hand, there is hope, because there will be a new generation after the aimless generation that populates *The Sun Also Rises*. On the other hand, there is bitter irony, since every generation is lost, in the sense that each generation will eventually die.

In *The Sun Also Rises*, Jake Barnes has moved from a stage of being lost in illusions to a stage of awareness in which love has no abiding place. The novel deals with his ordeals, his suffering, his attempt to find a viable course of action and finally his self realization. In the novel, he bears his sickness well. He is a sensible man who sees life dearly and who carries himself well in the face of love's impossibilities. Jake loves Brett, but he knows that he cannot lead a happy married life with her. It is he who remarks that it is no longer pretty for him to think that he could have had a damn good time with Brett. Once in the novel it is he who had asked Brett to come and live with him in the country and it is he, finally, who has made up his mind to drop her from his life and lead a life devoted to his work and outdoor life. He has the courage to face what life has given him, to live his life alone without Brett. He is unlike the unstrained romantic Robert Cohn who follows Brett around all the time like a steer. But though Jake keeps his emotions under control, there are moments when his weakness overtakes him. In public he may always put on good face, but when he is alone with Brett, his restrained emotions usually give way and his love for her forces him to ask: "Couldn't we live together, Brett? Couldn't we just live together?" (48) Jake derives strength for his moral values from the bull fighter, Pedro Romero. Romero is the frontier of Hemingway's values and for Jake he is just an example of these values. Seeing the undemonstrative courage with which Romero faces death

during the bull-fight, Jake also takes courage. Therefore in the end of the novel when Brett says to him: "Oh! Jake we could have had such a damned good time together," he simply replies: "Yes, isn't it pretty to think so" (218). Finally in the end Jake has learned how to face life quietly.

The theme of the novel is, as Hemingway puts it. "the earth abiding forever," (1) which means that the present set of characters and what happens to them is only a small part of that total drama of life around them. The theme of the novel is cosmos, and specifically, in the context of the story before us, it is the fate of a few characters as placed by the side of that cosmos. At the level of these characters, the theme is one of hopeless love-the love between Jake Barnes and Brett.

At the end of the novel nothing seems to have changed except that Jake Barnes has realized the limitations of his existence. Brett is as disconsolate as before in the novel; Mike Campbell may seek temporary consolation in Brett's return to him but there is no guarantee that she would not repeat their experiences. There can be no denying, however, according to Cochran, that circularity such as contained in the epigraph may be employed by an author to suggest meaninglessness. Perhaps it may even be said that our usual response to circularity is that it suggests meaninglessness. From a certain point of view it may be argued that nothing exceptional happens in the novel. Life will go on forever undisturbed and perhaps in its old fashion. Hemingway was disappointed by critics' views, and inevitably he tended to suggest that the critics had not understood the book he had written. He was sure that his novel was sad, serious, tragic; hence his irritation at being told he had written "a jazz superficial story" about unattractive people, or an 'amazing narrative of English and American

after-the war strays running up and down France and Spain in wistful wildness'. 'That's a book, he told Maxwell Perkins "you shouldn't miss" (Lee 53). Hemingway offered his most famous comment on the book's central meaning in defense of himself ; "The point of the book to me was that the earth abideth forever ... I didn't mean the book to be a hollow or bitter satire but a damn tragedy with the earth abiding for ever as the hero".(Lee 53)

It is possible that the real hero of the novel is neither Jake nor Robert Cohn nor Pedro Romero but the earth itself because it "abideth forever" (1). And the sun shall also continue to rise- irrespective of what happens to human beings. In the context of the revolution of the earth round the sun, human dilemmas seem petty indeed; and so do human concepts of right and wrong.

The novel, *The Sun Also Rises* is presented as an inverted novel of initiation. In traditional initiation stories, a young man leaves his home or community, goes through experiences that change his character or world view, and returns to take his place in his community as a mature person. Jake Barnes, in contrast, leaves his autonomous position in Paris to join the group on their trip to Pamplona. His experiences there constitute an initiation, though not an initiation into the group but an initiation into self reliance apart from the group. At the end, he renounces the detrimental influence of his friends and especially of Brett. If Brett is the sun of the title around whom the men revolve, he has succeeded in breaking out of the orbit and becoming an independent person (another sun) himself. Ultimately, the novel propagates the self-reliance and autonomy embodied by Romero, the bullfighter whom Jake admires.

This war-time morality was carried over by these youngmen to their peace-time activities. They gathered on the Left Bank in Paris in cafes and bars where they sought relief from their inner turmoil in drink and sex. In *The Sun Also Rises*, sex is a powerful and destructive force. And sexual jealousy leads Cohn to violate his code of ethics and attack Jake, Mlike, and Romero. Furthermore, the desire for sex prevents Brett from entering into a relationship with Jake, although she loves him. Hence, sex undermines both Cohn's honor and Jake and Brett's love. Brett is closely associated with the negative consequences of sex. She is liberated woman, having sex with multiple men and feeling no compulsion to commit to any of them. Her attitude makes Jake and Mike miserable and drives Cohn to acts of violence. The sacredness of love and sex was no longer respected by these young men. Sex was just another opiate like drink. Their loyalty to themselves was one major trait that bound them together because only in the stench of their comrades did they find any security. The previous values were dead; these people lived in a world beyond moral, evil and good, it is said that in the books of Ernest Hemingway the amount of liquor consumed by the characters is fantastic. Free sexual relationship is the order of the day. Hemingway's twin novels *The Sun Also Rises* and *A Farewell to Arms* celebrate the conditions that led to this disillusionment and how man sought desperately to clutch at straws in this meaningless and valueless world.

The rationalism of the last three centuries was tying on the junk heap of the World War I. The master plan that religion or science put forward had huge cracks in it and they could not be sealed. Worship of instinct instead of rationality became the order of

the day. Nietzsche had been reinforced by Freud and the result is *The Sun Also Rises* or *A Farewell to Arms*. In the words of Maloney:

The judicious reader will censor Hemingway because the scent or garbage, real as well as metaphorical, invades his pages along with the clean smell of the north woods and the African hills and plains. For man is man, that is an animal of animals, and he who would write truly of him cannot be unaware of his animosity. But for the greatest masters of literature man has always been something more. He has also a spirit, although 'the great job of spirit,'...The omnipresent symbolism in Hemingway's writing seems to be a confession that this is true. For the utilization of the symbol is an admission that the fact is more than a fact, that behind it lies other planes of meaning and reality. In a strictly logical system of materialistic monism there may be no symbolism.

The sun Also Rises is a portrait of American searching for new values in a world in which old standards have been blown away by war. Jake, the primary searcher, is interested in Count Mippipolous, who seems to know exactly what he wants and how to get it. But the Count's value system is simply to pay as little as possible for as much as possible-marvelous advice in a department store, but a little thin when applied to life.

Pedro Romero has a strong sense of right and wrong, but he does not talk about it. He simply does his job perfectly. He fights bulls and conducts his life with affection, or passion, which both Hemingway and his characters greatly admire. Romero's afición is as untamished and pure as the bullfighter himself. This is because he comes from a land that was relatively untouched by the war. Most of the characters

have settled for empty rounds of drinking and sex in Paris. Romero is different. He does not need to buy pleasure; he gets whatever he needs because he deserves it. He does not need to shop for love because he is part of life; he experiences it from the inside.

The World War I ended six years before the novel begins but it continues to affect each of the characters. Jake's genital wound destroyed his hope of romantic fulfillment. The wound has forced him into a position where survival and sanity depend on his balance and self-restraint. In Paris, therefore, he moves in a world as confused and tangled as his own problem. He must again and again repeat the circumstances of his life and must somehow hold on; "It had the feeling as in a nightmare of it all being something repeated, something I had been through and that now I must go through again."(56)

The confusion of Paris is a repetition of the violence (in the scale of emotional tension, at any rate) of the war experience; he must bear the one as a reminder of the other. This in itself makes the novel a meaningful commentary on the pathos of the post-war experience, and is a very real measure of the depth of that experience. In the novel, the death of a soldier in the war, Brett's first true love, destroyed her capacity for selfless love.

Though the war was unimaginably destructive, it did have an excitement and drama that make post-war life seem drab in comparison. The characters go to the bullfights in Spain to recapture the excitement of the war. The fiesta is like a battlefield -it catches the characters up in something larger than themselves and lets them forget their own meager lives.

The Sun Also Rises is, in the words of its author Ernest Hemingway, a “damn tragedy,” of “the slice-of life” kind. The characters, many of them are neurotics and their world is that of desperate gaiety and the atmosphere is gloomy, filled with futility and lostness. There is a total denial of values and in this mood of nihilism and utter gloom there is a will to survive and ultimately to prevail.

The Sun Also Rises is not a cheap exploitation of post-war interest in immoralities, but a perceptive portrayal of the human condition within the rigorous limits of circumstance, which the post-war world had imposed. It reveals the men and women who lived in this closed, secular world isolated from tradition for what they genuinely were; above all it shows them working painfully for an adjustment, with all the problems of adjustment increased and intensified.

Hemingway saw the human condition in starkly honest post-war terms. He angrily brushed aside conventional palliatives, dismissed the shams of literary explanation, and obstinately risked what seemed absurdities and obscenities to reach the naked, raw, quivering core of human fear and hysteria. His overpowering honesty produced a work of art that is at the same time a literal ordering of a historical emotional experience. As a result his major characters, Brett and Jake, are often pathetic creatures.

The Swedish Academy commented on the central themes of Hemingway's work. Courage and compassion in a world of violence and death were seen as the distinguishing marks of “one of the great writers of our time . . . who, honestly and undauntedly, reproduces the genuine features of the hard countenance of the age.”

These comments sum up perceptively the characteristic preoccupations of Hemingway's fiction and of the heroic code of behaviour, which it explores. The novel is having a universal validity of its own and offers a percipient portrayal of the human condition. An all-time classic, *The Sun Also Rises* is an outstanding achievement in highlighting post-war strains and stresses.

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## Chapter –IV

### A Farewell to Arms

Ernest Hemingway's *A Farewell to Arms* has been acclaimed as one of the finest novels of love and war. It has been placed in the same category as Leo Tolstoy's *War and Peace* and Henri Beyle Stendhal's *Le Rouge et le Noir*. *A Farewell to Arms* was first published in 1929 and instantly marked Hemingway's most distinctive development as a literary artist. Begun in Paris in early 1928, ten years after the novelist's return from World War I, the novel was rounded off in six months' time. Hemingway kept working on it all through his sojourn in Key West, Havana, Arkansas, Kansas City and Wyoming. To begin with, the book appeared serialized every month in Scribner's magazine. After innumerable rewritings and revisions, it was published in the final form by Scribner's on 27 September 1929.

The story *A Farewell to Arms* is about love and war - war is as much a character as background and the story is more of love than of war. The story was anticipated in *A Very Short Story* published in *In Our Time*. It was used in *A Farewell to Arms* but the original novel was lost and so the revised and rewritten *A Farewell to Arms* was the second, and not the first, as it should have been novel of Hemingway. The first being *The Sun Also Rises*.

Ernest Hemingway is an accomplished literary artist and his art is manifest in the conception and execution of this novel *A Farewell to Arms*, a literary masterpiece of Post War American fiction. Undeniably the novel is not only one of the masterpieces of Ernest Hemingway but also of the Post War American fiction.



*A Farewell to Arms* written in the first person singular, the novel is intimately personal and largely autobiographical, like *In Our Time*. For years together Hemingway had been carrying within himself the excruciating memories of war, and here in this book, as in his earlier novel, *The Sun Also Rises*, stands out the novelist's effort at flushing them out of his system. The scenes and situations, the themes and thoughts relate, by and large, to Hemingway's experiences on the war front. There is as such a sense of immediacy in the composition of details in the novel so that Hemingway could say as Walt Whitman had said earlier of his experiences in the American Civil War: "I am the man, I suffered, I was there."

Hemingway is generally regarded as a writer who incorporates his personal experiences in his novels which, therefore, are seen as possessing an autobiographical character. Henry in *A Farewell to Arms* suffers a serious wound in his knee, and that reminds us that Hemingway himself had suffered a wound in the knee in World War I, which is used as the background for Henry's story. Henry, an American, falls in love with an English nurse Catherine, and Hemingway too had fallen in love with an English nurse, Agnes. Henry loses Catherine at the cruel hands of death; Hemingway too had lost his beloved though not through her death. Hemingway's own experiences of World War I have enabled him to deal successfully with the war scenes in this novel.

Once Ernest Hemingway complained for his ill- luck to a friend in Paris. His friend suggested that perhaps Ernest had not suffered much. This made Ernest bitter and he narrated to him his experience of war and disappointment in love. Later he made these very experiences the theme of his novel.

Surprisingly his novel became an instant success. Ernest Hemingway became famous while he was still in his twenties. This novel was *A Farewell to Arms*.

Many of the views expressed by Ernest Hemingway- heroes and other characters are author's own views. Almost all themes touched by Hemingway in relation to his generic hero, Nick Adams, in his short stories collected under the title *In Our Time* (1925) are brought together to a focal point in *A Farewell to Arms*. The Nick Adams' sketches had touched, for instance, the theme of the war wound and its consequent traumatic neurosis, necessitating a complete secession from the social framework and societal responsibility, a separate peace as it is phrased. It is in the Nick Adams' sketches that we first study the theme of the Hemingway hero's confrontation with the harsh and meaningless world. In this confrontation, the protagonist gets bruised invariably, both physically and psychically. He feels the need for the code, a certain inbuilt security, and insulation against his sordid, hallucinatory predicament. All these germinal ideas passed into the body of *A Farewell to Arms*.

Not only themes, but also characters in the novel are the same we met earlier in the Nick Adams' sketches. The Nick of the stories, wounded in the spine, becomes the Henry of the novel, wounded on the leg, precisely where Hemingway was hit on the Italian front. Rinaldi, a friend of Nick Adams, appears under the same name. Both think alike and both make a separate peace. *In Our Time*, a mini novel had in it the making of this work.

The novel concerns itself primarily with the development of Hemingway's philosophy of life. The story focuses on Henry's discovery of this philosophy, and all of the main characters of the novel serve largely as foils to Henry - they are caught in

different stages of their developing the philosophy. Hemingway had joined the Italian Army as driver of the Red Cross Ambulance Unit. He actually fell in love with a nurse when he was receiving treatment at the hospital. All these and many other incidents related in *A Farewell to Arms* are Hemingway's own experiences.

The story relates Hemingway's own experiences of war in Italy. As a soldier he was wounded and was admitted to an American Hospital where he fell in love with a Red Cross nurse. The name of the nurse was Agnes Von Kurowsky. Hemingway admitted that the love affair was a fact. But the course the events took was vastly different from the ones described in the novel. The nurse in actual life married someone else and informed Hemingway. This event shattered the novelist.

The plot of the story of *A Farewell to Arms* is very simple. It is based on two basic themes: the theme of War, of arms and the theme of Love, again arms. The pun on the word "arms" is interesting and significant. The two themes of love and war are artistically blended-the two seem irreconcilable and incompatible. But it does not credit to Hemingway's art and craftsmanship that he manages his themes with such dexterity that the result is a literary masterpiece of abiding merit and grandeur. The love develops from a casual and perfunctory association into a pure and passionate relationship, the hero's separate peace, his bedrock on which he envisages to build his edifice of domestic bliss. The theme of war is represented through Frederic Henry's participation as an ambulance driver, his wound, removal to a military hospital for treatment (where the theme of love is introduced), recovery from the wound and return to the front where he participates in the retreat when the circumstances compel him to desert the army.

There are many novels in which themes of love and war are treated, but in most cases their authors have failed to wed these themes so that we get the impression that these themes are an unlikely or unpromising mixture. But in *A Farewell to Arms* the fusion of the two themes has successfully and skillfully been effected so that the novel produces the impression that one story has been narrated, not two. The development of the two themes runs exactly parallel. In his affair with the war Henry goes through six phases: a casual participation, serious action, a wound, recuperation in a hospital, retreat, and desertion. Carefully interwoven with all this is Henry's relationship with Catherine, which undergoes six precisely corresponding stages: a trifling flirtation, actual love, Catherine's pregnancy, the stay in a mountain villa in Switzerland, a trip to the hospital for the childbirth, and Catherine's death. By the time the last farewell is taken, the two stories become completely one in conveying to us the idea that life, both personal and social, is a struggle which leaves a human being with nothing except a feeling of total emptiness.

The beginning of *A Farewell to Arms*, certainly one of the most pregnant opening paragraphs in the history of the modern American novel, conveys the idea of a war in progress. The time covered by the chapter is late summer, the autumn, and the coming of the winter. The time covered and the frequent movement of troops, weaponry, and the king with the Army Generals give the idea about the gravity of the situation caused by the long war. This chapter introduces the reader to the facts and realities of the story. The scene is laid in a village and Hemingway mentions the artillery fire in the mountains, the troop-movement in the rain, even during the night. The changing seasons bring about the changes in the landscape and the winter rains

cause havoc with soldiers dying of cholera. As we find in the last lines of the first chapter; “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.” (Hemingway, *FTA* 142)

We also note that the coming of rains brings misery and disaster. The winter rains bring cholera, which claims the lives of seven thousand soldiers. It points to the mismanagement and callousness rampant among the managers of war. Human lives have no values. Hemingway is introduced to the callousness and destruction caused by war.

In Book One, war is the dominant theme. In the famous opening chapters we are immediately taken into its atmosphere. The seasonal cycle represents the emotional shifts in the novel. Summer is the season of victory but with the change of season the luck also changes. At the time of Henry and Catherine’s escape to Switzerland it is clouding and the lake is darkening. It is ominous. When the seasons move from the summer to the winter the story also moves from happiness to misery, to gloom and doom. And this theme of doom is symbolically reinforced by rain. There is rain, too much of it, in the novel and it is invariably linked with disaster. In the autumn rain makes the landscape dismal and bleak. And this bleakness of rain is associated with death and disaster. In the opening chapter the rain brings death by cholera.

From the first chapter to the last word, the novel is flooded with rain and other images of water. The rain almost always heralds destruction and death; it impinges upon whatever momentary happiness Henry and Catherine have and turns it into

muddy misery. When Henry and Catherine escape to Switzerland and think that they are escaping into an era of peace and happiness it is raining. Thus it is again a premonition of the death and disaster stalking them, silently, stealthily and inexorably. Catherine has a lurking, inexplicable fear of death because she sometimes sees herself dead in the rain. Ironically, rain often signifies fertility in literature but here stands for sterility, as it does in much Post World War I, literature. Like many other critics Carlos Baker is an intense admirer of the novel's opening paragraph, which, he says:

does much more than start the book. It helps to establish the dominant mood (which is one of doom), plants a series of important images for future symbolic cultivation, and subtly compels the reader into the position of detached observer. (Baker 289)

Frederic Henry is a typical Hemingway hero, hard bitten, sleepless and sensitive. He is an American serving with an Italian Ambulance unit, essentially a rootless character, "an unrooted American disguised in an Italian uniform" (319). He appears to be rootless because he has no stake in the war in which the Italian army is engaged, and neither does he seem to have any roots in America, because he is very nearly out of touch with his family. And he is a sensitive young American who has drifted into the war with no specific aim or design in mind and with no understandable attachment to the cause, as his dialogue with Catherine Barkley reveals:

What an odd thing - to be in the Italian army.

"It's not really the army. It's only the ambulance."

"it's very odd though. Why did you do it?"

"I don't know," I said. "There isn't always an explanation for everything." (152)

Catherine Barkley, British by nationality, has also drifted into war by its exigencies. Book one is introductory and book one builds up the atmosphere of war and has a perfect setting. *A Farewell to Arms* “portrays the cumulative degeneration of the human temperament under the conditions of war . . . records a series of human defeats within one continuous and terrible sequence.” (Geismer 133)

Frederic Henry goes to the front where he witnesses heavy artillery shelling by the enemy. He has a close encounter with death when the army shells explode quite near him when he was returning after survey the front lines. The chapter in which this incident happens also gives a very vivid account conveying the clear idea about the dangers to which the front-line soldiers are exposed. The narrator escapes from the artillery shelling to emphasize the gravity of threat to human life in war and more especially on the front. The reaction of the ambulance drivers working under Henry to the war is also clearly conveyed to us. When Passini said:

There is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some people who never realize. There are people who are afraid of their officers. It is with them the war is made.

“I know it is bad but we must finish it”.

“It doesn’t finish. There is no finish to a war.”

“Yes there is.” (176)

Henry gets hit by an enemy mortar shell and is seriously injured. He goes to the front with his companions. When they eat, a mortar-shell land closes by and explodes. It is followed by yet another. A heavy mortar-shell explodes in their trench and Henry

is buried under the debris. There is confusion, moaning and screaming all around. The firing and shelling from across the river continues. The trench receives many shells. Henry looks around to find Passini, one of his drivers, badly wounded. As he turns to help him Passini succumbs to his wounds. Henry and his companions are all wounded. Henry and his companion-drivers are rescued. Henry is very badly wounded in the legs. He is taken to the dressing station where his leg wounds are dressed. The reaction of Henry's companion to war is significant. The views expressed by them are representative of the views of those who are involved in war in one way or the other. All consider war to be a great evil. Everybody hates war and everybody is helpless to do anything to stop it. The horror of the war, the violence and destruction are vividly depicted in the description of the conditions at the dressing camp after the offensive starts. The death of the soldier in the van is also significant. Ernest Hemingway's views on war, death, and violence are:

I have seen much war in my life-time and I hate it profoundly. But there are worse things than war; and all of them come with defeat. The more you hate war, the more you know that once you are forced into it, for whatever reason it may be, you have to win it. You have to win and get rid of the people that made it and see that, this time, it never comes to us again.

At the beginning of *A Farewell to Arms* Frederic Henry seems to be marked by total unawareness and unknowingness, quite like the uninitiated protagonists of Hemingway's early short stories. He joined the Italian ambulance corps, but does not know why? He thinks of love as mere courtship game, even as it later becomes the sole motivating force of his life. In the same way, he thinks of war as war in the movies and as something, which has nothing to do with him although, a little later, it seriously injures him. When he proceeds on leave he wants to go to Abruzzi, the



mountain town of the priest, but doesn't do so and doesn't know why I had wanted to go to Abruzzi. I had gone to no place where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting. I had gone to no such place but to the smoke of cafes and nights, when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that was all there was and the strange excitement of waking . . . and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and no caring. (148-49)

The problem for Frederic, and the thing, which contributed, along with the code to the dramatic tension of his story, was that he could not give himself completely either to faith or to doubt. The priest believed in God; Catherine believed in the sanctity of love; Frederic believed in both and neither. Like the age he symbolized, Frederic was lost between two worlds, the world of tradition and belief and the world of modern war in which tradition and belief had become merely empty forms. It is because of this that *A Farewell to Arms* has the depth and complexity of meaning and design that allows it to be read on a number of levels - as a story of love in wartime, as a story of spiritual exile, as a religious story about godlessness, as a godless story about religion. It is also because of this that the dilemma of Frederic and Catherine continues to have value. In their suffering :

Frederic Henry has volunteered to serve in the Italian Ambulance Corps for reasons, which are never made clear. He has neither patriotism nor hatred of the Austrians. In fact, the war and his involvement in it are as unreal experiences to him as anything else in his thoroughly meaningless and unconnected life; "Well, I Knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies". (166)

Frederic Henry, when seriously wounded, realizes, again quite like Nick, that war may or may not be a picturesque front. But it certainly wounds you and can kill you, and too often turns irrational, stupid and savage. When Henry lay wounded in the hospital at Gorizia, before being removed to the American hospital at Milan, the priest visits Henry. And here during the course of their conversation the priest expresses his abhorrence of the war. The priest is not happy with the war. He wished that it would end soon. Henry tells him that he also does not like it and hopes that it will end soon. And he said to priest:

"... I feel very low".

"You have the war disgust".

"No. But I hate the war."

"I don't enjoy it", I said.

"You do not mind it. You do not see it ...I know you are wounded." (191)

The First World War (1914-1918) was different from the wars fought before it in many ways. But the most significant distinctive feature of this war was not so much in

its vastness and destruction as was in its impact on the minds of those who participated in it and suffered as a consequence. The destruction and devastation were no doubt great and unprecedented but the disenchantment that ensued was much greater. More and more people of all nations and social and economic strata became convinced of its stupidity and futility. The war dealt staggering and stunning, if not fatal, blow to the hopes and aspirations of the young generation. And here Frederic Henry represents the futility and mental condition of whole generation of war time.

After a brief stay in the base hospital at Gorizia he is sent for treatment to the newly established American Hospital in Milan. He convalesces there after recovery. After recovering from war wound he returns to his duty and is sent to the front where he is caught in the great retreat of Caporetto where all is panic and confusion. Hemingway described the World War I as "the most colossal, murderous, mismanaged butchery that has ever taken place on earth." (Hemingway, *MAW* xiv-xv)

It was this First World War that had a most terrible and life long impact on Hemingway as well as on the writers of that generation, and it was from this shock that the Hemingway protagonist never fully recovered.

During retreat Henry is captured by the Italian Army Police at a bridge. He escapes certain death by shooting by jumping into the cold swift current of the Tagliamento river. He thus bids farewell to war (arms, the weaponry). Henry's desertion from the army, an unheroic act in itself, has been judged a bit strongly by some critics. But Henry's desertion, for Philip Young, "epitomized the contemporary feeling of a whole nation." (Young 163)

The chapter thirty has graphic description of the great retreat as though Henry said, “I had not realized how gigantic the retreat was. The whole country was moving, as well as the army” (300). The experiences of Henry, Piani, Bonello and Aymo are the experiences, which may be of any retreating soldier or officer. This chapter highlights the confusions, the mismanagement, the general demoralization and debasement of human nature. The devastated villagers, the deserted farm houses, abandoned trucks and other vehicles, all help in conveying the panic caused by the devastation of war. The entire country seems to be engulfed in gloom. The baser and evil instincts come to the surface, the sergeant’s killing and Aymo’s killing underlines these. The sergeant’s selfishness leads to his shooting and Aymo falls a victim to panic- stricken Italian soldiers. Bonello is also seized by a feeling of desperation and deserts the company of Piani and Henry. Aymo’s death shook him so much that he could not think properly. Then there are all sorts of rumours, which are common during war feel days. There is also feeling of revulsion for war among the retreating soldiers and also a feeling against the officers. Many soldiers believe the war to be over and throw away their weapons. As we see in these lines when Piani said to Henry, “You see if the war went on they would make bad trouble for his family”. “The war won't go on,” a soldier said. “We’re going home. The war is over.” (300-1)

The inhumanity of this proceeding of war time is shielded behind patriotic fervour. Henry refuses to be liquidated and takes a bold decision to save his life. And he escapes, jumps into the river. And then Frederic felt that he was losing everything

including his life. His slow reclaiming of confidence, composure, and life is subtly manipulated by Hemingway through such a stylistic recourse in this situation in Frederic's thoughts:

You do not know how long you are in a river when the current moves swiftly. It seems a long time and it may be very short. The water was cold and in flood and many things passed that had been floated off the banks when the river rose. I was lucky to have a heavy timber to hold on to, and I lay in the icy water with my chin on the wood, holding as easily as I could with both hands. (306)

The icy-water and the many things that passed by and "had been floated off the banks" and "a heavy timber" (306), which he could hold on to were the sole reminders of life. And the interaction between Frederic who was in a half-dead state and the inanimate things made him active and truly alive.

Although less important in this novel, *A Farewell to Arms* than in his 1926 novel *The Sun Also Rises*, Hemingway maps out what it means to be a hero. Chiefly, the Hemingway hero, as literary criticism frequently tags him, is a man of action who coolly exhibits "grace under pressure" while confronting death. And here Henry's narration is certainly detached and action-oriented only rarely does he let us into his most private thoughts and he displays remarkable cool when shooting the engineering sergeant. Most of the characters in the novel strive for this grace under pressure in an otherwise chaotic world of war. In the novel even when the men eat spaghetti (and especially when they eat macaroni in the dugout during the artillery bombardment), they try to exercise mastery over a single skill to compensate for the uncontrollable chaos elsewhere.

The Hemingway hero also wants to avoid glory for a more personal code of honor. Unlike the selfish and boastful Ettore, Henry is not greedy for accolades, nor is he stupidly sacrificial. Rinaldi tells Henry that he will be given a silver medal if he has done any heroic act like carrying another wounded soldier. When Henry tells him that he did not carry any wounded soldier Renaldi suggests that he may still get the silver medal if he refused his wounds to be dressed before others. Henry says that he did not refuse very firmly. Henry judiciously determines what is worth the sacrifice, and decides that the war is no longer worthwhile. Even after he makes his “separate peace”, (317) however, he feels slightly guilty over letting his friends continue the battle without him.

Frederic Henry is never clear about the role he is playing. After deserting from the Italian army he feels the twinges of conscience. “I feel like a criminal”, he tells Catherine, “I’ve deserted from the army” (323). It is Catherine, the purified mother figure who comforts him with the words: “Darling, please be sensible. It’s not deserting from the army. It’s only the Italian army.” (323)

Frederic Henry’s desertion, “a separate peace,” (317) as he calls it, is, at best, a conscious act; given a peculiar temperament, given the degree of sensibility, it is in character in the case of Frederic Henry. And Henry’s disgust with war is similar to John Andrews in Dos Passos’ *Three Soldiers*.

Book III is devoted chiefly to the theme of war. Henry is back in Gorizia where Rinaldi is showing the strain of his duties as surgeon having too many wounded soldiers to operate upon. Even the priest is feeling fed up and depressed because the

war shows no sign of ending. Henry says that he believes only in sleep now, meaning that he believes in nothing. In other words, his attitude is that of nihilism. Henry's duties take him to Bainsizza where he discusses the war prospects with Gino. At this stage we are told of his total disillusionment with war. He has always felt embarrassed by the words sacred, glorious, and sacrifices, and the expression in vain. Abstract words like glory, honour, courage or hallow are obscene beside the concrete names of villages, roads, and rivers.

And Frederic Henry's observation of these thoughts in the well known passage in *A Farewell to Arms* pointing to the death of old values is a significant one and might be taken as typical of the attitude of a whole generation of American writers:

I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations that were slapped up by billposters 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 stand to hear and finally only the names of places had dignity..... Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages,.....  
.....(274)

War was simply outrageous for the American youth, a big hoax perpetrated by cunning politicians. Dos Passes' novels, for instance, refer to the destruction of art, thought and culture. He had a definite viewpoint of the kind Hemingway has

put forth in *A Farewell to Arms*; there was something stupid about the war, it caused the collapse of not only Cathedrals but of the faith in the fine achievements of the past. For Dos Passes in particular the destruction of art and civilization was an awful aspect of post-war reality.

Nearly all the characters in the novel try to divert themselves with pleasurable activities from the horror of war. The soldiers play card games, drink heavily, and carouse in brothels. Rinaldi is the poster-boy for this hedonistic excess. Henry goes along somewhat, but his biggest diversion is love itself, he and Catherine treat it like a game at first, flirting and teasing each other. Above all, ignorance is prized during the war, if one does not think about the war, then one cannot be unhappy during the ongoing pursuit of games and diversions.

Thus the experience of war has led Henry to a denial of the usual values and a rejection of the customary ideals. Then comes the retreat. Hemingway's account of the Caporetto retreat is by general consent the finest piece of writing connected with war. "I had not realized how gigantic the retreat was. The whole country was moving as well as the army" (300). Henry finds it necessary to shoot one of the two sergeants. One of his drivers is shot dead and another deserts him. Then comes the confrontation with the military police and Henry's plunge into the flooded Tagliamento. Henry is now out of war. He has no more obligations. Anger is washed away in the river along with any obligation. Rejecting the war he thinks of Catherine: "I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine" (311). These are not admirable thoughts, but they are true and authentic. And in fact, we



would recognize them as our own thoughts if we had gone through the same war-experiences as Henry.

The novel is dominated by violence, death, destruction and despair. The disintegrating impact of war is in evidence from the beginning of the novel. Frederic Henry comes in contact with Catherine Barkley. Catherine, a nurse, is emotionally wounded - her previous lover, to whom she was devoted passionately and was going to marry, was killed in war the previous year. Almost every character in the novel is fed up with war. Everybody thinks war to be absurd and futile. Henry has the first hand experience of the violence of war. The incident at the bridge which ultimately led to his deserting the army brought him face to face with the callousness and barbarity of war. Henry became disgusted with war and he strives to make his "separate peace" (317) which effort also was frustrated by forces beyond his control. Hemingway clearly establishes the boredom with which Frederic looks at life around him. Unlike a man of action, he is not only indifferent to the fighting at the front, but he is also indifferent to the fate of the combatants. Frederic Henry in *A Farewell to Arms* formulates a philosophy of life in the light of his bitter experiences including a brush with death. He sadly but with conviction says:

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 every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry. (321-22)

This statement would seem to make it beholden for man to learn how to be broken that he may mend himself for his savage encounter with the world. This also suggests that there are some rules that guide the contest, ruthless and unjust as it may be, “you did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you”. (380)

The picture of suffering is rendered all the more grim by the lack of human effort to forestall things and a passive acceptance of brutal facts of war on the part of a large number of Hemingway’s characters. There are, of course, a few of them who try to ward off their inner tensions by constructing islands of peace in a world at war, to be frustrated in the end like Frederic Henry in *A Farewell to Arms*.

As Book one has war for its theme, it is love which is thematically central to Book two. It opens with the transference of Frederic Henry from front to the Milan hospital, with his legs “full of trench-mortar fragments, old screws and bed-springs and things” (202). Though away from the scene of war, Henry is still in touch with the front through newspapers. Haunted by the nightmares of front line action, he tries to keep his nerves stable by drinking secretly, contrary to the hospital discipline. Hemingway in *A Farewell to Arms* “portrays the cumulative degeneration of the human temperament under the conditions of war..... records a series of human defeats within one continuous and terrible sequence.”(Baker 289)

In *A Farewell to Arms*, we are provided a glimpse into Hemingway’s vision, which was essentially tragic. Any efforts made by his characters to escape life’s burden and its nightmarish reality is marked by a temporariness as is connoted by the

word interlude. In the midst of their enjoyment there is always present something spooky to remind them of the ultimate catastrophe, which is their fate.

In the whole novel love, war, and death gripped Frederic's imagination. His commitment to Catherine, especially in the times of war, leads to disaster. There is no explanation or justification for it. It is only that if Frederic Henry "and Catherine seem star-crossed, it is only because Catherine is biologically double-crossed, Europe is war-crossed and life is death-crossed."(Baker 101)

*A Farewell to Arms* is a story of love and war. The two themes have been dexterously interwoven into a tragic texture. It is love, which is thematically central to Book two. Hemingway once called *A Farewell to Arms* "my Romeo and Juliet." (Williams 1)

Miss Catherine Barkley is a young and very beautiful British nurse at the Gorizia hospital. The novel has love for its theme against the backdrop of war. The attitude of Henry and Catherine towards their love is another angle from which love in *A Farewell to Arms* can be viewed and discussed. For Catherine Barkley, the British nurse serving with the Italian Army, love is something pure and divine. Initially it was Rinaldi, Henry's friend who introduces Henry to Catherine and withdraws himself. Both Henry and Catherine begin the affair as a casual flirtation. Catherine Barkley is different initially. She has already lost her lover in war. Henry is not at all serious about it. To him Catherine is just another girl to be enjoyed and forgotten. But this casual affair develops into a serious affair and ultimately turns into a passionate love. Love becomes the sole reason of Catherine's existence. Her faith in love of Henry is religious. She does not see anything immoral in their physical intimacy. She loves and

seeks the acceptance and assurance of love, nothing more and nothing else. She knows only to give, not to demand an extract. She loves Frederic Henry and she surrenders herself, body and soul, to the will and command of her lover. The completeness of her surrender is clear from the following sentences that she speaks to him in the course of their conversation:

“I’ll say just what you wish and I’ll do what you wish and then you will never want any other girls, will you?”. . “I’ll do what you want and say what you want and then I’ll be a great success, won’t I?”

“You see,” she said. “I do anything you want.”

“I want what you want. There isn’t any me any more. Just what you want.”

“You see? I’m good. I do what you want.” (217)

She identifies herself with Henry and as the story progresses she wishes and tries to be like him, to be him ultimately.

Catherine adores and worships her lover and is at his disposal at all times, obeying every wish and every whim of his. She has merged herself in him. “There isn’t any me. I’m you. Don’t make up a separate me.” She says to him, and again, “You’re my religion. You’re ail I’ve got” (223). Catherine Barkley does not feel morally disturbed or upset in being pregnant without getting married. But she has a personal religion higher than the social or formal religion and she cannot be faulted on that count. She is, that way, very innocent and pure. She believes in the immortality of love. It seems that love was the only relationship and religion for Catherine and Frederic Henry was her God.

In *Farewell to Arms*, the growth of the relationship between Frederic and Catherine is slow but firm. Frederic has hardly any feelings for the girl when he meets her for the first time. He pursues her, more as though he was following up an affair than anything else. At the slightest protestation of endearment on the part of Catherine or at the slightest demand of attachment from her, his immediate response is; “What the hell” (159). His sole desire in these earlier encounters is to get Catherine into a quiet corner to satisfy his lust; “Isn’t there anywhere we can go?” (161) If Catherine demurs, he is willing to offer her reassurances of his love, but confiding at the same to us that what he is saying is a lie :

I thought she was probably a little crazy. It was all right if she was. I did not care what I was getting into. This was better than going every evening to the house for officers where the girls climbed all over you and put your cap on backward as a sign of affection between their trips upstairs with brother officers. I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were. It was all right with me. (161-62)

So that is how it is, in the beginning. He is devastating in his comments and seems to be very sure of himself-sure of what he wants to his life. But his cynicism makes it all the more possible for us to realize the value of the love that ultimately manifests itself for him. He never completely submits himself to Catherine, even then. But he is aware later of the fine thing that has come to pass between them, a rare thing, and to that visitation he does submit. And when Henry’s love for Catherine deepens then he

muses, “God knows I had not wanted to fall in love with her. I had not wanted to fall in love with any one. But God knows I had and I lay on the bed in the room of the hospital in Milan and all sorts of things went through my head but I felt wonderful . . .” (2008)

When love starts again in the Milan hospital, it is no longer a game. Following Frederic’s wounding at the front not far from Isonzo, the casual affair becomes an honourable though unpriested marriage. Their relationship is no longer a matter of empty words or calculated moves. Love sweeps them into immediate fulfillment, and the world of make-believe is exchanged for reality. Thus, Catherine moves into ideas of home, love and happiness, because she can make a “home” (252) of any room she occupies. Even the red plush hotel room in Milan (which for several minutes makes her feel like a whore) is changed by her presence, until she herself can feel at home in it. After some time Frederic says, “We felt very happy and in a little time the room felt like our own home. My room at the hospital had been our own home and this room was our home in the same way” (252). Finally Catherine reaches the centre of the mountain image when the lovers depart to Switzerland. Catherine is first to go and Henry follows her there. And soon the lovers are settled in a supremely happy life in the little chalet on the mountain above Montreux.

Frederic Henry, who begins the affair casually, cannot save himself from catching the contagion of Catherine’s sincerity and ultimately he is also converted to her creed of true and faithful love. Her innocence and religious faith in love transforms him. He seeks his “separate peace” (317) with her after deserting the Italian Army. But Frederic Henry does not believe in the immortality of love as Catherine does. They

escape to Switzerland to avoid Henry's arrest for desertion. The period of confinement in the natural mountainous country is of great happiness, contentment and peace. They love each other with a consuming passion. Love provides Henry with an anchor in life; it fills the void in his heart; it gives meaning and significance to his existence.

In the start of the novel, Frederic Henry was into over-sensual pleasure and could not control himself until he had spent much time with Catherine and learned how to discipline himself. Henry had drunk much wine and roamed from whore house to whore house near the beginning of the novel. He had no control over himself nor could hold his liquor or contain himself from easy women during this time. Henry finally disciplined himself near the end of his stay at the Ospedale Maggoire. The nada concept had been a part of Henry's life from the beginning. Henry stood up nights because the night is a representation of evil and death to him. If he is not asleep, he can avoid having to deal with it. Henry also is accompanied by Catherine during nights at the Ospedale Maggoire. To Henry there "was almost no difference in the night except that it was an even better time" (321) with Catherine.

After his desertion from the army Frederic meets Catherine. And here Frederick at least, realizes that "all other things were unreal", the only reality for him is Catherine. Earlier we have known of Frederic's fear of loneliness. We have his own words that when he was on leave he had to drug himself with drink to go to bed. But after the touch of the diastolic reality, that fear is changed into confidence. With Catherine, he never needs an escape of drink, or of repeated physical abuse. He thought;

We slept when we were tired and if we woke the other one woke too so one was not alone. Often a man wishes to be alone and a girl wishes to be alone too and if they love each other they are jealous of that in each other, but I can truly say we never felt that. We could feel alone when we were together, alone against the others. It has only happened to me like that once. I have been alone while I was with many girls and that is the way that you can be most lonely. But we were never lonely and never afraid when we were together. I know that the night is not the same as the day: that all things are different, that the things of the night cannot be explained in the day, because they do not then exist, and the night can be a dreadful time for lonely people once their loneliness has started. But with Catherine there was almost no difference in the night except that it was an even better time. (321)

Catherine and Frederic both are different persons at the end of the story from what they were in the beginning. And now they are so new that they are almost indistinguishable and we appear to be meeting them for the first time. Catherine's hysteria and Frederic's cynicism are transformed from instruments of denial to instruments of assertion and faith. When Count Greffi asks Frederic, "What do you value most?" and Frederick unflinchingly answers; "Some One I love" (331). In this line he tells us he is faint with loving Catherine so much. And we know that the religious feeling comes to him only when he is with Catherine.

In Hemingway the darkness implies the functioning of the individual at a different time level. True darkness is man's glimpse of the unknown and true night is a revelation to him of the other. That is why Frederic can say, "But with Catherine



there was almost no difference in the night except that it was an even better time” (321). True darkness or true night is man’s existence in the diastolic rhythm.

An overarching theme in *A Farewell to Arms* is the hopelessness of war and the futility of searching for meaning in a wartime setting. Further, Hemingway suggests that the only true values people can cling to are in individual human relationships, not in abstract ideas of patriotism or service. *A Farewell to Arms* is above all a story of the development of Frederic Henry, who begins as a rather rootless character who does not really know why he joined the war efforts. His own wound, however, teaches him to value life and prepares him to enter into a love relationship with Catherine. At the end of Book three, Henry escapes his possible death by jumping into a river and swimming away. After this baptismal scene, Henry says:

Anger was washed away in the river along with any obligation .....I would like to have had the uniform off although I did not care much about the outward forms. I had taken off the stars, but that was for convenience. It was no point to honor. I was not against them. I was through. I wished them all the luck. There were the good ones, and the brave ones, and the calm ones and the sensible ones, and they deserved it. But it was not my show any more. (310)

Casting aside all illusions of heroism Frederic Henry effects his escape by diving into the swirling waters of the Tagliamento. Of this escape Philip Young comments:

Henry stands for many men; he stands for the experience of his country: in his evolution from complicity in the war to bitterness to escape, the whole of America

could read its recent history in a crucial period, Wilson to Harding. When he expressed his disillusionment with the ideals the war claimed to promote, and jumped in a river and deserted, Henry's action epitomized the contemporary feeling of a whole nation. (Young 163)

After desertion, Henry then abandons his position as ambulance driver for the Italian army and takes a train to see his lover Catherine. On the train he says:

In civilian clothes I felt a masquerader. I had been in uniform a long time and I missed the feeling of being held by my clothes. The trousers felt very floppy. I had also bought a new hat. I could not wear Sim's hat but his clothes were fine. They smelled of tobacco and as I sat in the compartment and looked out the window the new hat felt very new and the clothes very old. I myself felt as sad as the wet Lombard country that was outside through the window. There were some aviators in the compartment who did not think much of me. They avoided looking at me and were very scornful of a civilian my age. I did not feel insulted. In the old days I would have insulted them and picked a fight. They got off at Gailarate and I was glad to be alone. I had the paper but I did not read it because I did not want to read about the war. I was going to forget the war. I had made a separate peace. I felt damned lonely and was glad when the train got to Stresa. (316-17)

This passage gives us a feeling and mood what Henry feels in the novel. There is the motif of clothing, and especially the use of someone else's clothing. Henry used to be the kind of guy who could easily be insulted and strike back, but now he has created a separate peace after his desertion from war.

Frederic Henry's desertion and return to his beloved therefore, simply prove his lack of commitment to the war. He is purged of the evils of war as he dives into the river and returns to the idyll of love. Thus Henry's action is "an act of purgation symbolizing the death of the war and the beginning of a new life of love" (Aldridge 9). Frederic Henry sets himself free of all obligations to the war as he reasons with himself: "You had lost yours cars and your men as a floorwalker loses the stock of his department in a fire. There was, however, no insurance. You were out of it now. You had no more obligation". (310)

The novel falls naturally into two parts. The first part is mainly a description of the war atmosphere, the attitude of the participants, the hospitals, the officers' mess, the horror, the agony and the immense sense of waste. The climax of this part is reached with the description of the retreating Italian army, its morale shattered, and its men suffering from war fatigue. The retreat is:

epic in sweep in spite of its vivid concentration. And it catches not only the physical collapse of an army but its emotional upheaval, its hysteria and its panic. To achieve such power and completeness through the limited vocabulary and essentially childlike mind of Frederic Henry without doing violence to his character is a triumph of language to be set beside that in *Huckleberry Finn*. (Hatcher 231)

The other part of the novel is the love story. It temporarily overcomes the horror, frustrations and fragmentation of the war environment to form a new world full of love, hope, sincerity and dreams, all so intensely fragile, but much more real to the lovers than the reality of war outside their bedroom window. Frederic and

Catherine are not given more than life-size statures in the novel. Hemingway takes special care to treat his characters without heroics. Frederic and Catherine are just a man and a woman who meet and fall in love in a peculiar environment. Nevertheless, when these two characters draw close to each other, their union generates an idyllic atmosphere of great beauty, power and courage. The courage that the lovers show in life seems vulnerable in the face of death.

In *A Farewell to Arms* the priest in It. Henry's army had once defined the feeling of true love to Henry, "When you love you wish to do things for. You wish to sacrifice for. You wish to serve" (193). And it is precisely this feeling of selfless devotion that Frederic Henry experiences when he meets Catherine once again at the hospital in Milan. Being in love, a new life of hope, beauty, courage and understanding opens before Catherine and Henry. Yet, because of the peculiarity of the war environment in which their love grows they are always dogged by a feeling that time is limited. They must wrest out of the intimidating circumstances as much time as possible in order to experience the wonder of love. Two lines of Andrew Marvell's poem *To His Coy Mistress* are recited by Frederic Henry, supporting the fact that his is now a battle against time. The quoted lines together with the following two lines are deeply significant in this context:

But at my back I always hear  
Time's winged chariot hurrying near:  
And yonder all before as lye  
Deserts of vast Eternity. (Gardner 251)

Though death and the ‘deserts of vast eternity’ are inevitable all is not lost. So, before the nothingness of eternity sets in for Catherine and Henry, the hospital room becomes for the lovers “our own home.” (252)

However, in *A Farewell to Arms* love seems to be of some solace but as love begins, tragic overtones echo and re-echo through the fabric of the novel. The lovers become aware that they have to make most of the time at hand. The novel concludes with an impression of unredeemed doom.

A visit to hospital reveals that Catherine’s anatomical abnormality may lead to difficulty in childbirth. But Catherine is happy and ignorant (and indifferent to) of the impending catastrophe. But Henry became very upset and Catherine Barkley lies dying in the hospital ward to the utter bewilderment of Frederic Henry whose word is being reduced to shambles right before his helpless eyes:

Everything was gone inside of me. I did not think. I could not think. I knew she was going to die and I prayed that she would not. Don’t let her die. 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 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. (382)

After giving birth to a still-born child, a son, Catherine dies of internal haemorrhage leaving Henry heart broken, lonely and disappointed. This is Henry’s farewell to the arms of love, hope and happiness.

After Catherine's death in child-birth Henry goes into the room in the hospital where Catherine's body is lying. He does not look upon Catherine as a goddess of love but only as a statue, a down to earth realistic attitude. Henry finds himself "saying good-bye to a statue" (384). Frederic Henry does not believe in the immortality of love as Catherine does. For him love is temporary, evanescent and, ephemeral. Hemingway held that if two people loved each other truly and passionately and lived together happily for some time the ending, for them, can never be a happy one. It is bound to be tragic for the survivor.

In the novel even nature, a veritable part of the world-order, becomes an accomplice and portends evil for the lovers. Thus the rain symbolism used in the novel is startlingly effective. Whenever there is rain it brings in its wake bad news or parting for the lovers. Even the characters in the novel are afraid of the rain. Catherine confesses, "I'm afraid of the rain because sometimes I see me dead in it" (232). Rain imagery recurs in all the vital parts of the novel. It rains steadily as the Italian army retreats, wet and sullen. As the doctors get ready to operate on Catherine the rain starts falling without intermission. Each reference to rain right up to the final chapter of the novel leaves a shudder of premonition in our mind. Ultimately Catherine dies. And Frederic returns to the hotel "in the rain" (384). Thus rain may be identified as an accomplice of the hostile world-order. And in addition to the love and war, Resalath Sultana finds many uses of symbols in *A Farewell to Arms*. Sultana says:

The novel beautifully interweaves love and war. We find the hero involved with both love and war. Hemingway uses a lot of symbols here. But one symbol, rain, which indicates misery, is a matter of surprise to me. It differs with other writers.

For example Coleridge symbolizes rain as a blessing of God or purification. But it is really a heart-breaking novel.

At the end of *A Farewell to Arms* Catherine lies dying in the Lausanne Hospital, but she is not afraid of her death, and accepts it as a “dirty trick” (383) played on her. She accepts the trap with brave stoicism. Catherine does not become admirable in her dying, but she remains admirable according to the values, which she emerges from Hemingway’s work, i.e. she puts a good face to death and she does not take it as pessimistically as does her lover, Frederic Henry. Henry does not accept death. He thinks there is a life beyond death. When Henry was in a dugout with his companions, a trench-mortar hit him. And he was suffocated with the rushing wind and mud and then he said:

I felt myself rush bodily out of myself and out and out and out .....I went out swiftly, all the myself and I knew I was dead and that it had all been a mistake to think you just died. Then I floated, and instead of going on I felt myself slide back I breathed and I was back. (180)

So, Frederic Henry’s belief was that after death there was a life. But this belief of his is shattered at the time of Catherine’s death. When he has sent out the two nurses and shut himself up alone in the room where Catherine lies dead, he finds that everything has come to an end, and feels as if “It was like saying good-by to a statue” (384). The dead Catherine appears to him in this way. Here we get a view of Hemingway’s pessimism portrayed through Frederic Henry in the form of Catherine’s death and Henry’s farewell to the arms of love and devotion.

Henry is wounded physically as well as psychologically in the war. Running away from the cruel facet of life, he seeks refuge in the arms of Catherine. He once remarks speaking to Catherine; “You always feel trapped biologically” (241). The same is the case with him. He also is trapped biologically. He was trapped first by war. He escapes from this trap-as he thinks-finding refuge in Catherine’s love. But he is mistaken, for here also he finds himself as well as Catherine caught up in the trap of their love. Catherine, unable to come out of this trap, dies stoically of a Caesarean operation, while Frederic is left a lonely man bereft of his partner. It is now that Frederic Henry reaches the height of his character, for he has learnt how to face the blows of life. This last scene, when Frederic Henry comes out of the Lausanne Hospital after Catherine’s death, was of great importance to Hemingway. This scene shows the enormous courage and reserve with which Frederic Henry faces the death of Catherine. Not a word escapes from his lips. There are no emotional or dramatic words gushing through the mouth of Henry. Because now, he was helpless and emotionally wounded.

In interview, Imrana Islam, member of Stamford University in Dhaka, states *A Farewell to Arms* as a novel of psychological realism. And he says:

*A Farewell to Arms* is a tale of the love between ambulance driver Lt. Frederic Henry and Nurse Catherine Barkley during World War I. The action takes place in Italy and the two fall in love during the war and will stop at nothing to be together. It also analyzes Lt. Henry’s feelings on war the purpose of fighting. Thus it is a novel of psychological realism. Through the character of Frederic



Henry, Hemingway eloquently argues against war. Henry accepts what life hands

him without murmuring, but argues the fatalist's philosophy: Whether you were good or bad, 'they killed you in the end'. Moreover, Hemingway shows how World War I transformed many of those who fought in it into a generation of cynics. Hemingway portrays a sophisticated, intimate and caring relationship between Henry and Catherine, a relationship entered into without the benefit of marriage. But in the end Catherine dies. Consequently, Henry gives a farewell not only to the war but also to his beloved. For Henry, stunned by grief, there was no place to go, nothing to do, no one to talk to. He ambled aimlessly from the hospital through the rainy streets of Lausanne, a broken and lonely man. The novel, in many other ways as well, helped break new social and literary frontiers, with its economical style and emotional understatement.

*A Farewell to Arms* broods on two latitudes, that it is the details of a love story between Frederic and Catherine, and that it is a presentation of war as a dehumanizing phenomenon on mankind. Hemingway gives a vivid description of love between the two main protagonists- Frederic and Catherine, but refrains from enumerating the cause of war, but shows the impact of war on the bodies and minds of people.

The love theme dominates the scene and culminates in the final tragedy of Henry's life. The desertion from the army is Henry's first farewell to arms, the war and weaponry. This is followed by second farewell to arms of love, hope and happiness in the death of Catherine.

In *A Farewell to Arms* love had initially seemed to be a positive strength generating source till tragedy set in and love was destroyed. So the final impression

derived from the novel is one of unrelieved tragic gloom and resignation wherein love is forced to succumb to the impersonal forces of the external world. Love, which had initially seemed to be of sustaining value, is remembered with too much pain and unhappiness as the novel concludes.

*A Farewell to Arms* terminates in tragedy with the characters accepting the inevitable fact of death. Facing such hostile and tragic circumstances with courage and wresting out of it little moments of love and happiness seem to be a significant feature of Hemingway's novels. The external world comprising the war background retains its impersonal, callous and hostile characteristics and the final impression of the novel is one of tragedy and disappointment.

The only moments to be cherished are the courageous togetherness of the lovers, though ironically, love achieves nothing, and ultimately, so much love is simply annihilated. "The novel is a great study in doom. Also, defying some of the most cherished views of what tragedy ought to be, it is one of fiction's purest tragedies" (Williams 88)

Frederic Henry, when seriously wounded, realizes, again quite like Nick, that war may or may not be a picturesque front. But it certainly wounds you and can kill you, and too often turns irrational, stupid and savage. His love for Catherine deepens and he muses: "God knows I had not wanted to fall in love with her. I had not wanted to fall in the love with any one. But God knows I had and I lay on the bed in the room of the hospital in Milan and all sorts of things went through my head but I felt wonderful". (208)

In *A Farewell to Arms* the lovers, Henry and Catherine try to be away from the world of war and evil and they build up a private world, steeped in love, separate from everything and everybody else. Frederic actually attempts to cure the war wound by intense love. But it doesn't work for long. If two persons love each other in Hemingway's books, there can be no happy end to it. Death is a necessary condition of life, and overtakes us all: but it overtakes lovers sooner than others in *A Farewell to Arms*.

We get the impression that these themes are an unlikely or unpromising mixture. But in *A Farewell to Arms* the fusion of the two themes has successfully and skillfully been effected so that the novel produces the impression that one story has been narrated, not two. The development of the two themes runs exactly parallel. The themes of love and war are really an unlikely pair, if not quite incompatible.

Hemingway has very artistically and subtly blended the themes of love and war. The fusion is so perfect that it is not easy to separate one from the other without damaging the texture of the story. It is for this reason that *A Farewell to Arms* is called a masterpiece of American fiction, a great love and war story.

IIIIIII

## CHAPTER V

# FOR WHOM THE BELL TOLLS

### 5.1 FOR WHOM THE BELL TOLLS

*For Whom the Bell Tolls* is Hemingway's most ambitious novel. It narrates what happens in the life of an American volunteer, Robert Jordan, who has been assigned the task of blowing up a bridge in the hills. This novel is a new departure in Hemingway's approach to narrative construction. It is a novel about the Spanish Civil War- the war between the loyalist Republicans and the Fascists. It is the story of resistance to tyranny and injustice. It is the story of a single, small action of blowing up a bridge at the precise time when the Fascist reinforcements must be stopped. The Civil War in Spain broke out in 1936 and the fighter in Hemingway woke up anew. His novel *For Whom the Bell Tolls* was published in 1940. It was written in 1939 in Cuba and Key West, and was finished in July, 1940. The long work, which took place during the Spanish Civil War, was based on real events. It was largely based upon Hemingway's experience of living in Spain and reporting on the war. It is one of his most notable literary accomplishments.

*For Whom the Bell Tolls* is one of the most intimately autobiographical of Hemingway's works. The Spanish Civil War was a crucial event in Hemingway's life. For almost two years it absorbed his whole attention and it led to some of his finest work as a writer. Several different things combined to make that war so important to him: his love for Spain and the Spanish people, his fear and hatred of Fascism, his

interest in war itself, the attraction of a big story for a former newspaperman, and, as a product of all these things, the impact of his experiences in Spain on his creative imagination as a writer. The stories and articles that Hemingway wrote about the Spanish Civil War can almost be linked to firsthand experiences of the time, as can we find in *The Fifth Column*, the play he wrote about Madrid under siege. And his novel *For Whom the Bell Tolls* was also the direct result of Hemingway's own experiences in the Spanish Civil War of 1936 -1939.

The years of the Spanish Civil War once again awakened the soldier in him. Once again he felt a craving for the front line action and he saw it and met, in that capacity, thousands of volunteers, the irregulars known as guerillas who, a year after the Civil War, were to be glorified by him in one of the most factual accounts of the Spanish Civil War, *For Whom the Bell Tolls*.

One of the most intimately autobiographical of his works, *For Whom the Bell Tolls* contains a fuller account of Hemingway's passion and association with Spain during the most difficult days of her history. His loving attitude towards Spain is, expressed pin pointedly in *Death In the Afternoon* and *For Whom the Bell Tolls*. He identified himself so much with the Spanish life that he felt outraged at the betrayal of Spaniards by the foreign powers during the Civil War. *For Whom the Bell Tolls* records a powerful reaction against the military adventure by the foreigners on the Spanish soil. Hemingway wrote in the preface of *The Fifth Column* that "It will take many plays and novels to present the nobility and dignity of the cause of the Spanish people." (Kaushal 93)

*For Whom the Bell Tolls* would be a novel that was to tell the story of the Spanish people, of a people divided by Civil War, of a people betrayed not simply by

themselves, but by their own leaders and by their own human kind everywhere. This would be a novel that was to heap praise on the courage and dignity of the Spanish people. It would show the power and value of freedom, and it would suggest how this freedom might be achieved in united political action. So deeply involved was Hemingway that he wrote the new novel, *For Whom the Bell Tolls*, in the remarkably short time of eighteen months. Its sense of urgency, the sweep and scope of its idealism, and the purity and fervor of its prose clearly reveal the extent of Hemingway's involvement and make the novel different from anything he had written before. Michael Reynolds, in his assessment of the novel for the *Virginia Quarterly Review*, notes that a reviewer in the *New York Times* insisted that it was "the best book Ernest Hemingway has written the fullest, the deepest, the truest. It will be one of the major novels in American literature." (Reynolds 1-18)

Malcolm Cowley, critic of Hemingway's work, wrote that *For Whom the Bell Tolls* was the best, of Hemingway's novels. And Alfred Kazin wrote that it was among the least good. They do agree that the novel represents a departure from anything Hemingway had written before 1940 or wrote thereafter.

Hemingway's earlier novels were narrated in the first person, and thus enclosed within a single point of view. In *For Whom the Bell Tolls*, however, several different narrative techniques are employed. Long internal monologues alternate with objective author description, and the shift from one technique to another is often strained. Very often sentiment replaces emotion, and individual motivations are blurred. The style *For Whom the Bell Tolls* does indeed represent a new

departure for Hemingway. Not only is it platonic in its poetic sweep but it relies upon Spanish idiom, Biblical phrasing and Elizabethan cadences.

*For Whom the Bell Tolls* opens with an epigraph, a short quotation that introduces the novel, sets the mood, and presents a theme. The title is taken *from* “*Meditation XVII*” of Devotions Upon Emergent Occasions, a 1624 metaphysical poem by John Donne. In John Donne, Hemingway found a striking passage in which the Seventeenth-Century author had set down a little parable about the interdependency of all human beings. The passage pointed up the theme of tragic loss and human solidarity which Hemingway had been developing in the story of Robert Jordan. It concluded with the statement: “Any-mans *death* diminishes *me*, because I am involved in *Mankinde*; And therefore never send to know for whom the *bell* tolls; It tolls for *thee*.” (Hemingway, *FWBT* 2)

The first draft of *For Whom the Bell Tolls* does not have the epigraph from Donne:

No man is an *Hand*, intire of it selfe; 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 mans *death* diminishes *me*, because I am involved in *Mankinde*; And therefore never send to know for whom the bell tolls; It tolls for *thee*. (2)

This epigraph was added later on second thoughts. This makes all emphasis on “involvement in mankind”. Donne writes that no person stands alone - “No man is an *Hand*, intire of itself”- because everyone belongs to a community. As a result, the



death of any human diminishes Donne himself because he is a part of mankind. Donne admonishes us not to ask who has died when we hear a funeral bell toll, for it tolls for everyone in the human race.

Together, the title and the epigraph, from which the title comes, announce two of the main themes of *For Whom the Bell Tolls*. The role of an individual within a community and the value of human life, especially in a time of war. The funeral bell of the title and epigraph introduce the idea of human morality, a reminder that all human beings are destined to die. Because everyone belongs to humanity, the metaphorical bell that announces one individual's death also announces the death of something within everyone. Humankind is inextricably united in this way, so that the loss of any one part affects the whole. The fear of death looms large in the novel, for the characters are involved in a wartime guerrilla operation that is up against considerable odds. The reminder of death inherent in the title and the epigraph sets the tone for the characters' anxieties about death and the novel's celebration of life.

*For Whom the Bell Tolls* is one of the most complex novels, written by Hemingway for it is more than the story of love of Robert Jordan and Maria, or even the story of the Spanish Civil War in which the protagonist loses his life for a cause. It extends beyond the country in which the central event takes place, as it transcends the allotted seventy hours, which according to Robert Jordan can be as significant as a life of seventy years.

The novel portrays the last three days in the life of Robert Jordan, an American fighting as a volunteer guerrilla, in the Spanish Civil War. He is assigned a duty of blowing a bridge located near Segovia. In the process he joins a small group under the

leadership of Pablo. Despite many obstacles he finally destroys the bridge successfully. But he dies at the end on account of fatal wound and as Malcolm Cowley says he has to die "... because he has become the symbol of a dying cause" (Cowley 89-90). We know, almost from the beginning, that the main dramatic situation is the problem of destroying the bridge. We know, from the flashback scene between Jordan and General Golz that the manner in which the mission is to be accomplished is highly unusual and, therefore, highly dangerous. And we know that there is a dangerous conflict of personalities between Jordan and Pablo. Pablo is fighting for the Loyalist cause, his ultimate commitment is to the survival of his people and himself and he said to Jordan: "If it is in this territory, it is my business you cannot blow bridges close to where you live. You must live in one place and operate in another. I know my business. One, who is alive, now, after a year, knows his business." (13)

The book in spite of the heroic stand and the fight of its hero is an elegy on a dying man. It celebrates a triumph of death, dissolution and destruction of all that is good in man. Death hovers over this book from the very opening scene in which Jordan is seen lying on the floor of the pine-needled forest. The theme of dissolution is interwoven, in fact in the very texture of the book. As we see in Hemingway's letter to Maxwell Perkins on 26 August 1940, about Jordan's noble mission. He remarks:

You see every damned word and action in this book depends upon every other word and action. You see he's laying there in the pine needles at the start and that is where he is at the end. He has his problem and all his life before him at the start and he has all his life in those days and, at the end there is only death for him and

he truly isn't afraid of it at all because he has a chance to finish his mission.

(Baker, *HSL* 514)

There are quite a number of themes running through the entire fabric of the novel, *For Whom the Bell Tolls*. They are primarily time, love, death, life, war and politics. The four are vital while the last two provide the backdrop where time, love, death and life themes are enacted.

Love and war are probably the conflicting keys in *For Whom the Bell Tolls*; though a case can be made for love and duty, duty is probably a component of the key area of war. And though the dominant war key is the inevitable physical victor, Jordan's act of abnegation at his death is a transcendental triumph for himself and for home key (opposition).

*For Whom the Bell Tolls* is one of Hemingway's most popular novels. Robert Jordan shares many of those heroic qualities, which Hemingway associated with the bullfighter. He too has or comes to have knowledge, passion, courage and control. Jordan is much more obviously a heroic figure. The novel closely focuses around him from start to end. Although again there is a strongly deterministic element to the novel in the sense that Robert's fate (and that of the Republican cause) is preordained, he has freely chosen to place himself in this situation and is acting not for himself but with larger ends in mind-for " 'the future of the human race' "(46) may be at stake here. This ability to see any distance beyond the immediate facts of the situation marks him off from previous protagonists. Robert is a university professor who is associated with a wider outlook and a more consistently reflective intelligence than others.

*For Whom the Bell Tolls* represents shift in emphasis in Hemingway's equation. The protagonist brings himself to the catastrophe of death with full foreknowledge that his choices and acts can have no other result. When Robert Jordan chooses to accept a bridge-blowing mission that he knows may be fatal, he has made his first fateful choice, and he makes a second when he insists that the guerrillas leave him, wounded, to hold off the Fascists and die. Pragmatically, his dedication is a flaw- yet it is the noble flaw and defines him. Two states of being, two abstractions- love and duty- war inside him, and the abstractions of republicanism and Fascism, of self-preservation and duty, contend outside. And the novel lies between Frye's two boundaries of operations, thus intersecting several varieties of tragedy.

*For Whom the Bell Tolls* may be the most visible single movement in Hemingway's development as a tragic writer. It is the first novel in which the protagonist wins an unambiguous, spiritual triumph in his terminal catastrophe by a specific act of volition. Harry Morgan's death victory was limited and bitter, that of Robert Jordan is exalted and transcendent.

When the novel is assessed in Aristotelian terms, Robert Jordan's flaw is precisely the ethical absolute that he incarnates; devotion to duty. It is, obviously, a flaw only in the perspective of survival. Although this devotion is indeed fatal, it is his ennobling and self defining virtue; it brings him to catastrophe, but it also is the means by which he transcends it.

Jordan's final act is an act of transcendence in all the modes of tragedy the novel engages in; it is the spiritual triumph over material disaster. And in an interior

monologue that lasts several pages, he affirms awareness, reconciliation, and transcendence:

I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it. And you had a lot of luck, he told himself, to have had such a good life .....you've had as good as a life as any one because of these last days .....I wish there was some way to pass on what I've learned ... I'd like to talk to Karkov. That is in Madrid. Just over the hills there, and down across the plain. Down out of the gray rocks and the pines, the heather and gorse, across the yellow high plateau you see rising white and beautiful. That part is just as true as Pilar's old women drinking the blood down at the slaughterhouses. There's no thing that's true. (485-486)

In *For Whom the Bell Tolls*, as in almost all Hemingway's works, tragedy proceeds more from a prior situation than from a conflict within the protagonist. Robert Jordan at the time of joining the action is in full grasp of himself, with his mind singularly free from any ambivalence. Unlike Frederic Henry, who had just drifted into the whirlpool war, Jordan dives into it with full understanding as to his responsibilities and the ideals he cherishes. It is the situation here that accounts for the tragedy in the novel. Jordan is destined to die because the barbarous, insincere arid inefficient milieu with which his destiny is linked will stand in the end as the fated barriers he will not be able to cross. The ideals, laudable in themselves, are complicated, for no fault of his own, by the immoral society so that the noble cause he is espousing becomes a hopeless predicament.

Having clarified Jordan's ideological position Hemingway develops the themes in terms of human relations and interaction. The theme that has haunted Hemingway all his life-violence-is no longer in minor key. It is the main theme, for in war as Jordan and Anselmo have realized, man must kill man. Hemingway has progressed catching from grasshoppers and trout fishing to killing men.

Human sensibility is heightened in the novel with Jordan's growing sense of companionship with the Spanish guerrillas, Primitivo, Fernando, Andres, Anselmo, El Sordo, Pablo and his remarkable wife Pilar. Even in that short period, the sensitive Robert Jordan recognizes the individual temperaments of each of his comrades. He realizes that the gipsy Agustin is extremely frivolous and unreliable; that Primitive has more heart than head as observed during his nervous emotionalism when El Sordo's band is attacked by Fascist planes, that Pablo, the erstwhile guerrilla leader suffers from war fatigue; that Anselmo, the seventy-year old hunter turned guerrilla, can be a trusted friend and moral companion; that Pilar is a tremendous source of energy and courage to the guerrillas. Once she said in the novel; "I am for the Republic", the woman of Pablo said happily. And the Republic is the bridge" (57). Jordan realizes that each of his comrades have certain limitations, but together, they are a force to reckon with and this awareness is the essential purpose of the novel-the recognition of the need for human solidarity.

And when Jordan's most trusted friend Anselmo dies while blowing the bridge, Jordan is deeply moved. He said to Pilar in anger. "If I had had the exploder the old man would not have been killed. I could have blown it from here" (465). So, during the seventy hours he spends with his Spanish friends, he feels he has learned a great

deal about other fellow human beings and about life itself He has also succeeded in fulfilling his mission. He has blown the bridge, the project which has brought him to these great people. "He looked down at the bridge now and he could see the stream through the torn gap where the centre had fallen, hanging like a bent steel apron." (469)

Many characters die during the course of the novel, and we see characters repeatedly question what can possibly justify killing another human being. Anselmo and Pablo represent two extremes with regards to this question. Anselmo hates killing people in all circumstances, although he will do so if he must. This is a dialogue between Robert Jordan and Anselmo from which we learn that Anselmo does not like to kill men even though he loves hunting like everybody else in his village. He does not like to kill even Fascists whom he kills as a matter of duty. He said:

'Yes, Several times. But not with pleasure. To me it is a sin to kill a man. Even Fascists whom we must kill. To me there is a great difference between the bear and the man and I do not believe the wizardry of the gypsies about the brotherhood with animals. No. I am against all killing of men'. (44)

He wants to live in such a way, later on, after the war, doing harm to no one, that it will be forgiven. But he does not know by whom it will be forgiven since they have neither God nor His son, nor the Holy Ghost. If there were God, He would not have permitted what he has seen with his eyes. But Anselmo misses God since he has been brought up in religion. He thinks that a man must be responsible to himself and hence, perhaps, it might be himself forgiving himself for killing. He wants to reform them: "I would not kill a proprietor of any kind. I would make them work each day as

we have worked in the fields and as we work in the mountains with the timber, all of the rest of their lives. So they would see what man is born to". (44- 45)

Anselmo thinks that, with or without God, it is a sin to kill, and says that he will kill whenever necessary, but not with pleasure and declares that he has very rare ideas.

This long insert sheds light on the entire ethos of a country passing through the agonizing travail of a Civil War with the air filled with hatred and cruelty and how that experience affects a sensitive man like Anselmo. The humanistic base of the novel, anchored to the Donnean doctrine "I am involved in mankind", (2) is effectively expressed here.

In *For Whom the Bell Tolls*, there is an ambiguity of attitude. In only one instance did Robert Jordan identify himself, partially at least, with the desire to kill. This took place at the scene when Robert Jordan and Agustin, tense and still behind their guns, were watching the enemy cavalry depart. Agustin, speaking of the necessity to kill that was on him like "on a mare in heat," (296) said that there was no stronger thing in life. Jordan, in silent thought, called it the Spanish "extra sacrament" (297) that, repressed by Christianity, had welled forth in wars and inquisitions; and Jordan admitted that he too and "all who are soldiers by choice have enjoyed it at some time whether they lie about it or not" (297). Yet throughout the story Jordan never killed with pleasure but always with reluctance. He could not bring himself to assassinate Pablo, he shot the sentry with sadness and his defensive killing of the cavalryman initiated a long searching of his conscience in which he questioned his right to kill. Jordan's position seems to lie between that of Anselmo



and Pablo. Although Agustin had spoken of killing as an instinct, only with Pablo had this instinct become an inordinate lust, revealed in the brutally sadistic executions and the blood-drunken slaughter initiated by Pablo during the taking of his town. Part of Robert Jordan-the greater part, it would seem was in accord with Anselmo, who felt that “in those who like it there is always a rottenness” (206). Hating to Kill, Anselmo is a foil to Pablo in other respect, manifesting loyalty as against treachery, courage as against fear, gentleness as against cruelty. Something of the quality of the old man in *Old Man at the Bridge* invests Anselmo.

Although Robert Jordan doesn't like to think about killing, he has killed many people in the line of duty. His personal struggle with this question ends on a note of compromise. Although war can't fully absolve him of guilt, and he has “no right to forget..... any of it,” (315). Robert Jordan knows both that he must kill people as part of his duties in the war, and that dwelling on his guilt during wartime is not productive.

The question of when it is justifiable to kill a person becomes complicated when we read that several characters, including Andres, Agustin, Rafael, and even Robert Jordan, admit to experiencing a rush of excitement while killing. Hemingway does not take a clear moral stance regarding when it is acceptable to take another person's life. At times he even implies that killing can be exhilarating, which makes the morality of the war in *For Whom the Bell Tolls* even murkier.

A multi-dimensional study of, *For Whom the Bell Tolls* is a tribute, no doubt, to the country and her people. Hemingway had loved for a long time. It is a study of the ideological complexities triggered by the Civil War, of the sick disgust

with war of Hemingway's personal vision of man in confrontation with death. It is a study of love and life, of courage and devotion in whatever quarters he found them.

Robert Jordan is not a soldier by temperament. By temperament, he is an aesthete, a lover of beauty, a sensitive human concerned with such subtle thoughts of immortality or love or death. His lengthy dialogue with Anselmo on the subject of killing is very revealing. He is not really for killing at all; left to himself he would not kill even animals. "But I feel nothing against it when it is necessary. When it is for the cause" (42). In the novel both Robert and Anselmo justify or condone killing only in terms of the present necessity forced by the Civil War, by "the cause" (42). Jordan thinks and said; "That bridge can be the point on which the future of the human race can turn. As it can turn on everything that happens in this war." (46)

Again Jordan reminds himself that he has only to do his duty and not to think of anything else. His main concern is only on the bridge. "You have only one thing to do and you must do it," (46) he tells himself. Again he said; "Only one thing, hell, he thought, If it were one thing it was easy stop worrying, you windy bastard, he said to himself. Think about something else" (47). Repeatedly he tells himself in the story, "You're bridge-blower now. Not a thinker"(19). But it does not help him.

Robert Jordan's motives for fighting in the Spanish Civil War cannot be defined by any verbal assertion of democratic ideals, and Jordan realizes this. Each time he does begin to examine the justification for action, the justification for killing, he succeeds in eliminating the need for examination. He tells himself not to think, he takes refuge in the arms of Maria, or he concentrates on the refreshing clarity and precision of a specific job to be done. Never does he follow through on his self-analysis.

For Robert Jordan, as for all Hemingway heroes, thinking must be avoided at all costs, because thinking may make doing impossible, and without something to act upon, the Hemingway hero faces the chaos of futility. It is not so much a political crusade that Robert Jordan has embarked upon, but an adventure that is the only means available to him of proving his manhood. This; finally, is his only cause: a personal need for violence that lends a certain irony to the very title of Hemingway's novel. Wendy Perkins writes:

Robert Jordan, the protagonist in *For Whom the Bell Tolls*, presents another example of Hemingway's code hero. However, Hemingway alters his traditional type in his characterization of Jordan. Instead of defining him as a hero through a personal moment of dignity, as he does with Macomber, Hemingway presents a man who becomes a hero through an expression of communal responsibility.

In none of Hemingway's novels does the hero talk so much with himself as in *For Whom the Bell Tolls*, an indication enough of his inner conflict and disturbance:

Listen, he told himself. You better cut this out. This is very bad for you and for your work. Then himself said back to him, You listen, see? Because you are doing something very serious and I have to see you understand it all the time. I have to keep you straight in your head. Because if you are not absolutely straight in your head you have no right to do the things you do for all of them are crimes and no

man has a right to take another man's life unless it is to prevent something worse happening to other people. So get it straight and do not lie to yourself. (314)

The passage is typical of the way Robert Jordan's two halves try to win him over. In the novel the contradiction is resolved when we see that Robert Jordan's present activity is the result of the ideology to which he seems to be temporarily committed. Temperamentally he does not want that kind of life. "Well, I don't want to be a soldier, he thought. I know that. So that's out." (170)

Love and war are probably the conflicting keys in *For Whom the Bell Tolls*. And love story in the novel plays a vital part in revealing to us the true nature of the hero. Jordan falls deeply in love with a girl, Maria. And this love, together with the bridge, is central to the plot and forms the focal point of interest in the novel.

Robert Jordan's love affair with Maria may appear to be a major deviation in the path of his pre-determined goal but in fact it is not so. Their love is neither pre-planned nor pre-meditated. It is sudden and spontaneous. It is the first love for both of them. He sincerely declares that "I have never run with many women . . . until thee I did not think that I could love one deeply" (145). He loves her honestly and intends to lead a simple and peaceful life.

War in the form of duty and love, the two dominant themes of the novel, operate simultaneously. *For Whom the Bell Tolls* is not one story but several put together. The novel does have a central plot, the blowing up of the bridge, but there are other stories independent of the bridge, narrated at considerable length and with considerable interest by the novelist. The story of Maria, for instance her early life and what happened to her before she met Robert Jordan can not be considered as a

separate story because her fate is ultimately linked up with Robert Jordan and her earlier life merely becomes a subplot of the main plot, blowing the bridge.

In the novel what Maria does to Robert Jordan is to make a man of him once again the basic man that he was before he got involved with the Civil War. All his responses up to the point where he finds Maria show that Robert Jordan has become more a robot than a man, he has become someone who lives on the clichés of his new-found ideology. He must have repeated these clichés to himself time and time again, and must finally have convinced himself of their value, notwithstanding his natural impulse to the contrary. The result is that he is now only an “instrument” (46) to do his “duty” (46). “Thou art very religious about thy politics,” (69) Pilar tells him teasingly, but he accepts it as a compliment and does not laugh. Later when she asks him seriously if he has no fears in life, his reply is:

‘Not to die,’ he said truly.’

‘But other fears?’

‘Only of not doing my duty as I should.’

‘You are a very cold boy.’

‘No’, he said I do not think so.’

‘No. In the head you are very cold.’

‘It is that I am very preoccupied with my work.’

‘But you do not like the things of life?’

‘Yes. Very much. But not to interfere with my work ’

‘You like to drink, I know. I have seen.’

‘Yes. Very much. But not to interfere with my work.’

‘And women?’

‘I like them very much, but I have not given them much importance.’ (96)

Robert Jordan who has consummated his love with Maria is an automaton, and who has willed himself to a life of ideology. The ideology remains till the end of the novel. But with the arrival of Maria in his life, he begins seeing it for what it is worth and begins recovering his own, original self. What his original self wants is peace of mind rather than valor. Maria makes him see this clearly:

So far she had not affected his resolution but he would much prefer not to die. He would abandon a hero's or a martyr's end gladly. He did not want to make a Thermopylae, nor be Horatius at any bridge, nor be the Dutch boy with his finger in that dyke. No. He would like to spend some time with Maria. That was the simplest expression of it. He would like to spend a long, long time with her. (171-172)

In Hemingway's novels, it could be Jake Barnes or Frederic Henry speaking. But Jordan is not a Frederic Henry. Henry could choose a different mode of action. Jordan is one of the haunted Hemingway heroes, haunted by his dreams of a new dawn for the Spanish people. And there is no wonder if we find he sticks on to his position, knowing its utmost futility.

Each of the characters in *For Whom the Bell Tolls* loses his or her psychological or physical innocence to the war. Some endure tangible traumas: Joaquin loses both his parents and is forced to grow up quickly, while Maria loses her physical innocence when she is raped by a group of Fascist soldiers. On top of these tangible, physical costs of the war come many psychological costs. Robert Jordan

initially came to Spain with idealism about the Republican cause and believed confidently that he was joining the good side. But after fighting in the war, Robert Jordan becomes cynical about the Republican cause and loses much of his initial idealism.

In *For Whom the Bell Tolls*, Hemingway's hero is fighting under direction of Communist leaders, since these have proved themselves most capable of organizing the forces of the Republic. Despite the social significance of the novel, Robert Jordan, who may be regarded as a mature Frederic Henry, feels now that he has experienced the war situation at first hand, he cannot possibly own allegiance to any political banner. He has made himself acquainted with the Marxian dialectics, but he knows that they are not for him. "You have to know them in order not to be a sucker" (315).

His reflections on his political position are brought out by his reflections on his love for Maria. And here the question is whether he is under an illusion in supposing that his love for her is something more than a purely sexual phenomenon. He asks himself whether it is light for him, a soldier of the Republic, to love Maria:

Is it all right for me to love Maria?

Yes, himself said.

Even if there isn't supposed to be any such thing as love in a purely materialistic conception of society? (315)

And at once he answers himself:

Since when did you ever have any such conception? himself asked. Never. And you never could have. You're not a real Marxist and you know it. You believe in Liberty, Equality and Fraternity. You believe in Life, Liberty and the Pursuit of

Happiness. Don't ever kid yourself with too much dialectics ... You have put many things in abeyance to win a war. If this war is lost all of those things are lost. (315)

Jordan does not expect any political recognition once the war is over. He simply wants to return to his previous job that of teaching Spanish and desires to write a true book of what he had experienced in the war. He is fighting his personal psychological battles here in Spain. He has seen too much violence and he can not digest it. He is wounded in the process. And for this reason he can not let himself reflect on this sordid aspect of his life. Therefore, he must cut off the stream of thought for it is unpleasant. But he is an intellectual basically and he can not escape from thought.

There is no sense of glorious heroism in Hemingway's protagonists. They simply do what a man must do, when faced with certain predicaments in life. In Hemingway's code of ethics, if a man fails to react with courage and fortitude when faced with adverse circumstances, he fails to be man enough, and therefore, can never aspire to be an ideal Hemingway protagonist. And in the *For Whom the Bell Tolls*, Jordan's desire to spend sometime with Maria recalls Frederic Henry's thoughts after he had deserted the war front, in *A Farewell to Arms*; "I was not made to think. I was made to eat. My God yes. Eat and drink and sleep with Catherine." (Hemingway, FTA 311)

The victims of violence in the war are not the only ones to lose their innocence, perpetrators lose their innocence too. The ruffians in Pablo's hometown who participate in the massacre of the town Fascists have to face their inner brutality afterward. Anselmo has to suppress his aversion to killing human beings,



and lieutenant Berrendo has to quell his aversion to cutting heads off of corpses. “**‘Que cosa mas mala es la Guerra,’** he said to himself, which meant, ‘What a bad thing war is.’ ” (333)

The war brought about a total disintegration and loss of faith in the established values resulting in a spiritual vacuum. After witnessing the terrible scenes on the battlefield man could no longer believed in God’s mercy and His infinite goodness. The Hemingway protagonist feels that the only sensible thing would be to dissociate himself from this stupid and insane war before he goes completely out of his mind, ... (Hemingway, **SSEH** 139)

In the novel chapter twenty seven is full of bitter irony revealing the useless bloodshed of the war. And El Soldo has been shot and has retreated to the hill with his men and knows he is dying. However, he shows great dignity and bravery in his death. El Soldo was not at all afraid of dying but he was angry at being on this hill which was only utilizable as a place to die. He thought:

If one must die, he thought, and clearly one must, I can die But I hate it. Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond (323)

Almost all of the main characters in the novel contemplate their own deaths, and it is their reaction to the prospect of death, and what meaning they attach to death,

especially in relation to the cause of Republic, that defines them. El Sordo sees death inevitability also. He does not want to die, but he dies by Fascists planes. The war, according to Hemingway, was the "most colossal, murderous, mismanaged butchery that has ever taken place on earth." (Hemingway, *MAW* xiv-xv)

In *For Whom the Bell Tolls* many of the characters take a cynical view of human nature and feel fatigued by the war. The people in the novel depend on love, whether they deliberately confess it or not. Even the worldly wise Pilar, in her memories of Finito, reveals traces of a romantic, idealistic outlook on the world. Robert Jordan and Maria depend on each other and they can't be in a relationship with one another unless there is love because their relationship depends on love as well. Their love is grand and idealistic. Love endows Robert Jordan's life with new meaning and gives him new reasons to fight in the wake of the disillusionment he feels for the Republican cause. For Jordan, the love allows him to distort time and reality and for Maria, the love allows her to overcome the inner demons that she has that are a result of her past experiences. Maria stands for the normal in the midst of a terrible abnormality. She has been subjected to all sorts of outrages by her Fascist captors. The rape is an act of supreme brutality and only the true tenderness of Jordan, as Pilar well knows, can erase the psychological scars the Fascists have left. The cutting of Maria's hair is a symbol of her loss of normal womanhood or girlhood, just as it's growing out indicates her gradual return to balance and health.

In *For Whom the Bell Tolls*, Hemingway represents romantic love as salvation. And both love and duty go side-by-side in the whole novel till the end. Hemingway's highly idealized two-people-in-one theme positions Maria and Jordan

two personalities in one entity. Before he found Maria, Jordan was a loner, did not fear death and killed without remorse. Maria was abused in prison and lived as a shell of a woman until she met Jordan. However, after they meet they heal each other. Jordan becomes less of an automaton and more of a human, as if he is coming out of a black and white world into one filled with colour and wonder. In effect, he is spiritually healed. And, as Pilar fully realizes, a positive loving relationship with Jordan results in Maria's emotional healing. Thus, their unity heals them both and they come to feel as one being Maria said to Jordan:

I would be thee because I love thee so.

‘I do not wish to change. It is better to be one and each one to be the one he is.’

‘But we will be one now and there will never be a separate one.’ Then she said,

‘I will be thee when thou art not there. Oh, I love thee so and I must care well for thee.’ (272)

Maria is made to say this thought early in the novel. And Robert Jordan apparently accepts this, for at the end of the novel, when he is wounded and when the only possibility of the party's escaping lies in their leaving him behind, he talks with her.

‘Listen. We will not go to Madrid now but I go always with thee wherever thou goest. Understand?’

‘Listen to this well, rabbit,’ he said.

He knew there was a great hurry and he was sweating very much, but this had to be said and understood. Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us. Do you understand?’

'I will stay with thee.'

'Nay, rabbit. Listen. That people cannot do together. Each one must do it alone. But if thou goest then I go with thee. It is in that way that I go too. Thou wilt go now, I know. For thou art good and kind. Thou wilt go now for us both.' (481-402)

Here Donnean thought seems to have influenced Hemingway's conception of  
For *Whom the Bell Tolls*:

*Our two souls, therefore, which are one*

*Though I must go, endure not yet*

A breach, but an expansion

Like Gold to aerie thinness beat. (Donne, A *Valediction* Forbidding Mourning)

This is an extension of the philosophy of love as adumbrated in *A Farewell to Arms* and is central to the growth of the Hemingway hero. And his *hero* learns that love is not merely service and sacrifice but a merger of two souls between which a break is impossible so that even when one of the (overs is absent lie or she is present in the other as we find in the end of the | novel *For Whom the Bell Tolls*, when quite convincingly Robert Jordan assures Maria that it is not the end. If one of them continues to live, then both of them live on. In describing their love-making, Hemingway mysteriously invokes the cosmos. His incantatory verbal rendering of the sex act (which goes beyond mere sex) suggests a transcendental fusion of the couple with each other and with the universe. In Jordan's words:

I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not be hungry. I love thee as I love

Madrid that we have defended and as I love all my comrades that have died.  
Many. Many. Thou canst not think how many. But I love thee as I love what I  
love most in the world and I love thee more. (361)

These lines exemplify the growing social awareness of the Hemingway protagonist. The subjective or perceptual level of experiences is indivisibly linked with the objective reality. Jordan does not love Maria alone. He is emotionally attached to his lost comrades, to the sense of human dignity in jeopardy and to the cause of Laissez Faire. His little heaven of personal love simultaneously develops his affinity to all the other loves of his life.

Robert Jordan's love for Maria and his task of blowing up the bridge become one, in fact. He has to blow up the bridge for the Russian General as well as for the Republic, which has been raped, like Maria, by the Fascists. Fighting for the Republic becomes more concrete because in his mind the Republic and Spain and Maria become one. It is this impulse that makes him lie on the pine-needle-covered floor at the end of the novel, waiting for the Fascist lieutenant and thus helping Pablo and his band to retreat into the Gredos hills. His loyalty becomes personal loyalty and he is just a husband covering the retreat of his wife whom he loves. Now his search for a genuine cause which had eluded him so far becomes concrete; slogans give way to his love for Maria and he can lay down his life for her people i.e., Pablo and his band. He said: "You can do nothing for yourself but perhaps you can do something for another. Well, we had all our luck in four days." (485)

What distinguishes the love theme in *A Farewell to Arms* from the theme of love in *For Whom the Bell Tolls* is the fact that Frederic Henry's idyllic moments

of togetherness with Catherine occur when he is miles away from the battlefield. But in *For Whom the Bell Tolls*, love flowers in the midst of destruction, the lover himself being simultaneously engaged in a strategic bridge-blowing project. However, in both novels love fortifies the sense of being alive and becomes intenser, since death is so close:

Love appears, then, as an involvement with life, as opposed to death, which in turn means the suppression of life. Love gives the heroes a reason for being alive. Death appears as a threatening force that will take away from them all that, which they now see as valuable. Death, which had at first seemed a remote possibility, which did not worry the protagonists very much, takes on a more palpable reality as each of the novels progresses, and appears as the end of everything desirable. It is then when life instincts manifest themselves in full force. These life instincts, which are related not only with sexual love but with the drives associated with self preservation, overcome with death instincts and man feels saved through love. The irony of this “salvation” is that, once it is achieved, something inevitable happens that destroys the perspective of life that the soldier has come to enjoy; Catherine Barkley dies in child birth, Jordan suffers an accident that brings about his death. But this sad joke comes as a final comment on the ultimate meaning of the experience of living: the very brevity of life increases its value and its precarious character increases its significance. (Flores 32)

We see and find it is true that in *For Whom the Bell Tolls* the irresponsibility of the lost generation is superseded by heroism and a sense of duty and a commitment to the human race. And the final gloom is absolutely unrelieved; the

human cause is lost forever on the Spanish soil. Franco's rule in Spain was a testimony to the author's vision of the Loyalist cause having been lost for practically all times to come. Even such a strong supporter as Kashkin of the philosophy of action and the solidarity of the human race cannot but admit the futility of the hero's action:

He dies not only for Spain, not only to save the girl Maria whom he loves, but also for his own sake and in fulfillment of a moral duty ... Jordan knows that to live properly is impossible without 'going where you have to go and doing what you have to do'. So his only reward is the consciousness of duty done. And again *'Winner Takes Nothing'*.

Robert Jordan had to face up to his ordeal with courage and dignity in the novel, like all the Hemingway heroes who live by the code, the reason for this code is now made clear in the novel Submerged in the back of Jordan's mind was the guilt of his father's suicide, which compelled Jordan to live in such a manner as to annual his father's cowardice.

In the whole novel whenever he needed moral courage he thought of his grandfather who had fought in the American Civil War and had comported himself creditably. His grandfather had permitted him to handle his pistol and it was the same pistol with which his father had shot himself later. He had been ashamed of his father's suicide and later Jordan had dropped that pistol in a pond, perhaps, to obliterate the memory of that shame from his mind. Or may be he was scared that Jordan might be tempted to commit suicide with the same weapon. He wished in the novel again and again, he had his grandfather with him here to talk to and consult him regarding what he should have done in a situation like this He realized that "It's a shame there is such a jump in time between ones like us" (350). Because of the

identity that he imaginatively established between himself and his grandfather he felt that they would have been embarrassed by the presence of his father. He had not approved of his father's action at any stage because he considered his father a coward. He said:

I'll never forget how sick it made me the first time I knew he was a *cobarde*. Go on say it in English. Coward. It's easier when you have it said and there is never any point in referring to a son of a bitch by some foreign term. He wasn't any son of a bitch, though. He was just a coward and that was the worst luck any man could have. Because if he wasn't a coward he would have stood up to that woman and not let her bully him..... (351)

Jordan is ashamed of his father as Hemingway was. Jordan also suffers from a subconscious fear that haunted his creator, Hemingway all his life that is he might be tempted to commit suicide like his father. Although Jordan must die to make the code live, to wipe out the stain of his father's cowardice, and may there not be another explanation for his pain and death? Jordan, after all, is but part of a pattern into which all the Hemingway protagonists fall.

Hemingway's works do not reflect any true belief in the glory of martyrdom; they reflect only the tendency to see on self as victim and life as hell. Nor do they manifest any true desire for brotherhood, for the Hemingway protagonist is always an island, separated by his pain and despair and in the end, resort, by death. In a life that is pain, death may come to represent the final sleep that knits up souls.



Jordan's condemnation of his father's suicide foreshadows a decision that he will have to make at the end of the novel. The theme of suicide was first introduced with Kashkin in the novel, with whom the band first draws parallels to Jordan. We see the pattern in chapter thirty that has been slowly developing throughout the novel. At first, death only sometimes dominated Jordan's thoughts. Now, any act of thinking portends death, this creates an ominous mood of impending doom.

When mission accomplished, enroute to escape, Jordan is seriously wounded in the left leg. With great reluctance, his friends and his beloved Maria are compelled to leave him behind. And as the pain from his smashed leg increases, he thinks, "Dying is only bad when it takes a long time and hurts so much that it humiliates you." (487)

But Jordan dislikes the idea of suicide. The idea brings back haunting memories of his own father who had committed suicide when life became complicated. This virtual escape from responsibility is shameful to him. Throughout the novel, whenever he is in a meditative mood, Jordan compares and idolizes his grandfather pitting him against his own less manly father. And this part of the novel is regarded as overtly autobiographical:

The psychology of this young man is presented with a certain sobriety and detachment in comparison with other full-length heroes; and the author has here succeeded as in none of his earlier books in externalizing in plausible characters the elements of his own complex personality. With all this, there is a historical point of view which he has learned from his political adventures; he has aimed to reflect in this episode the whole course of the Spanish War and the tangle of tendencies involved in it (Wilson 237-38)

Despite the fact that Robert Jordan is an idealistic crusader, both the nature of his idealism and the nature of his crusade become increasingly ambiguous as the novel progresses. We see, Jordan had been looking for a war to be involved in ever since he had been a little boy, when he had played with his grandfather's guns. And his life had been meaningless until the war came along. Certainly, the motivations of Robert Jordan are not easy to determine. Because one might say, however, that there remains considerable question as to whether Jordan's ideals lead him to go to war or whether his need for war, for sacrificial action, leads him into a commitment to those ideals that would make the war virtuous, and therefore permissible.

Throughout the novel, Hemingway characterizes suicide as an act of cowardice by associating it with characters that are vulnerable or lack strength of spirit. A number of characters contemplate suicide in the novel. Robert Jordan's father committed suicide, an act that Robert Jordan says he understands but nonetheless condemns. The traits of these characters who contemplate suicide connect the act of suicide to weakness. Robert Jordan's father is characterized as weak. At the end of the novel, Robert Jordan contemplates suicide but rejects the idea, preferring to struggle to stay awake despite the pain. Robert Jordan's reliance on inner strength in his rejection of suicide contrasts the other characters' weakness, which demonstrates that the will to continue living requires psychological strength. Wendy Perkins writes:

Jordan struggles with this philosophy throughout the novel as he plans the destruction of the bridge, assuming that the mission will fail, and as he considers suicide while facing death at the hands of the Fascists. At one point, near the end of the novel, he tries to convince himself, "why wouldn't it be all right to just do

it now and then the whole thing would be over with?" Yet, finally, he recognizes that he must resist the urge to end his suffering and must, instead, stand his ground, because, he notes, "there is something you can do yet." He forces himself to retain consciousness so that he can stall the Fascists and so give the others a few more minutes to get to safety.

Thus while Jordan is certainly a member of the Lost Generation, facing a world bereft of meaning and sense, he ends his life in a community of the lost, insisting to his comrades that he will remain with them, even after death. One of his final images is of the group making their way to safety, to a place where they can continue to fight for the cause. The ultimate dignity that Jordan achieves in the novel is through his determination not to give up his hope for the future, even though he knows that he can not be a part of it. Thus he achieves the status of a true hero, one who not only honors his own sense of responsibility but also, ultimately, that of his community.

In **For Whom the Bell Tolls**, the protagonist, Robert Jordan, presents another example of Hemingway's code hero. Hemingway alters his traditional type in his characterization of Robert Jordan. Instead of defining him as a hero through a personal moment of dignity, Hemingway presents a man who becomes a hero through an expression of communal responsibility.

And the tragedy of the code hero is that he is mortal and knows that he will ultimately lose the struggle. Meanwhile, he lives according to a code- hence the term code hero, helps him endure a life full of stress and tension. With courage and grace. He

appreciates the physical pleasures of this world- food, drink, sex, and so on without obsessing over them.

Hemingway's protagonist rises to the call of duty and has a passionate commitment to the cause of liberty, but the artist in him almost always recoils at the horrors and sufferings of war. And in *For Whom the Bell Tolls*, we see Robert Jordan's horrors and suffering through the themes of divination, political ideology and bigotry.

The theme of betrayal, which is one of the most recurrent themes in Hemingway's fiction, is also present in *For Whom the Bell Tolls*, and it heightens the irony in the novel. Pablo is certain that Jordan's arrival is a bad omen. He opposes him as much as he can but Jordan remains adamant. And once Jordan had let Pablo live but now he has to pay a heavy price for the latter steals his detonators and the fuse and the exploder to add to the danger of the operation And Jordan felt hollow and empty. If Jordan had all his equipment in tact there was a chance of his blowing up the bridge without much waste of time and he could have escaped to the Gredos with the band and later to Madrid with Maria. Much of the tragic emotion that we experience is due to the role played by chance whether in the form of snow of May, or in the desertion of

Pablo.

This episode heightens the complications of Jordan and Pilar's relationship. They depend on each other's help and loyalty, yet they are motivated by different ways of thinking - mysticism versus realism and obviously frustrated by each other. The ominous tone of doom in chapter thirty three also foreshadows disaster. "There is a hollow empty feeling that a man can have when he is waked too early in the morning

that is almost like the feeling of disaster and he had this multiplied a thousand times.”  
(376)

Jordan is furious with himself for having forgotten what he had said to himself about Pablo earlier in the novel; “You told yourself the first time you saw him that when he would be friendly would be when the treachery would come. You damned fool” (385). And he is furious with Pablo, with Spain and with every “Spaniard in it on either side ...” (385-86). They are selfish, egotistical, treacherous, cowardly and undisciplined. But as his rage becomes more and more exaggerated, he realizes that he is being unjust. He decides that the situation is not as bad as he had thought. They will be killed but they will blow up the bridge. This episode brings us to the final scene where Jordan will try to blow up the bridge with all the handicaps. A sense of expectation and a sense of doom-both are present in full measure.

The theme of mysticism is one of the most fascinating of the minor but important themes that run through *For Whom the Bell Tolls*. It is first encountered on the second page of the text when Jordan feels that it is a “bad sign” (5) that he has forgotten Anselmo’s name. First, Jordan is logical and rational to an extreme in carrying out his missions as an explosives expert. And however, after he encounters the highly superstitious Pilar, who reads omens in nature and everyday occurrence and who can even smell death in others, he begins to consider that perhaps there is, after all, a supernatural power that coincides with sound scientific judgment. In chapter one he hears that Pilar can prophesy the future by reading palms, and he wonders what she would see if she examined his palm. In chapter two, she examines his palm but drops it quickly, as it burned, and answers “nothing”, (35) to his inquiry about what she saw.

And when he questions her true abilities, she replies, "Because thou art a miracle of deafness ... It is not that thou art stupid. Thou art simply deaf One who is deaf cannot hear music. Neither can he hear the radio. So he might say, never having heard them, that such things do not exist." (260)

It would seem then, that a logical man would dismiss this palm reading incident as an entertaining interlude, but the incident circulates in Jordan's mind throughout the novel. He knows on some level that Pilar saw his death-a short life, perhaps and this realization makes him more aware of life. Indeed, perhaps it provides the catalyst for him to fall so deeply in love with Maria. After he falls in love, Jordan becomes much more spiritual. Indeed, the couple's love-making at times seems like a ritualized religious encounter, a mystical union that Jordan has never experienced before.

We find the lovers in their passionate unions with all their senses participating in the physical madness of the moment. But at the same time their idyll is threatened by something ominous in the imagery, "a hawk hunting across the meadow and the big afternoon clouds over the mountains" (123). These images trigger the thought of death in Jordan's mind. Robert Jordan thinks of the bridge, the stages in its operation. He knows the end but advises himself not to worry, particularly now, after he had loved Maria. The soldier in him, detached yet devoted, thinks of a hundred things. But most of all he thinks of the Spaniards, "If the Republic is lost, it would be impossible for its believers to live in Spain" (170). And also he thinks of Maria, and he would prefer Maria to all this, if at all he survives the bridge. We find Robert in a gloomy frame of mind; "Now you will never have two whole nights with her. Not a life time

... No sir . . .” (175). But he consoles himself saying, “it is possible to live as full a life in seventy hours as in seventy years ... a good life is not measured by any Biblical span.” (177)

Every time Jordan and Maria meet together, there is something ominous to remind them of the utmost futility of things. Every time the planes appear they indicate certain and pointless death. And unusual snow that begins to fall in June also heightens the weird, uncanny atmosphere of mystery and awe.

There is the use of ominous “three”, made a little too frequently in the novel. The action of the story is of three day duration. The planes move in “threes and threes and threes” (337). When Maria describes the orgasmic moment of a woman by stating that “the earth moved”, (182) Pilar comments that the earth cannot move more than three times “in a lifetime” (182). Number “three”, (182) as in black art and witchcraft, has a portentous ring about it so that Jordan is forced to ask Pilar; “What is this nonsense about three times ... is it wizardry like the palms of the hands?” (182)

Nature, a ruthless force and a mindless mechanism, has always been employed as an agent of destruction in deterministic tragedy. Unseasonal snowfall in the month of June, for instance, is nature’s contribution to the catastrophe in the lives of the Republicans.

The theme of mysticism is prevalent in the whole novel in the form of foreshadow of death. And all these things build up the atmosphere of tragedy in the novel. And when *For Whom the Bell Tolls* was completed, Hemingway’s own assessment of the novel was that it attempted three things: “a credible love story, a

unified action sequence, and the willingness of men and women to die for a cause.”  
(Baker, *EHLS* 371)

The cause for which Robert Jordan lays down his life is doomed and so is the sacrifice he makes for that cause. And what we meet in Jordan in the end is Hemingway's winner who takes nothing. While riding back after his successful operation, Robert Jordan's horse is hit by enemy's machine gun fire and Jordan has his leg smashed under the weight of his horse. We find him again lying finally on the pine needle floor as in the beginning and the middle portion of the novel, confronting his destiny alone and thinking of a thousand things, waiting for the final minute. And Agustín said to Jordan about war; “War is a bitchery”. (484)

Chaman Nahal objects that there are three stories in the novel- as-epic that have no relation to one another: that of Jordan, Pablo and Pilar, and of the Russians in Madrid; Linda Wagner answers that the unity of the three parts- which she names as the love affair, the operations of war, and the life of Spain-make a unity that is sealed at the bridge. (Williams 145)

Jordan's going to his mission is a must, as in the case of all Hemingway's code heroes. Their end too is a foregone conclusion. There are no earthly rewards in Hemingway's world where all die gratuitously and the only inescapable reality is death. What is therefore, the most significant thing is how his hero meets his end. Man in the act of dying, as always, is here thematically central to the narrative (suggested by his lying on the pine needle floor in the forest in supine posture in the beginning, the middle and the end of tragedy).



The novel ends with Robert Jordan resting motionless with his finger poised on the trigger of his gun, awaiting the appearance of the approaching cavalry. And as he waits, he could feel his head beating against the pine needle floor of the forest. This reference to the pine needle floor of the forest recalls to mind the opening lines of the novel when Jordan is first seemed lying on the pine-needle floor of the forest. Both situations symbolize death. The effortless grace of this rounding-off is remarkable. It is in keeping with Hemingway's competent narrative style.

Within the framework of the story, here almost all Hemingway themes have been set forth: the courage and commitment that human nature is capable of; the world of the senses, which becomes all the more meaningful in a state of hypertension caused by the sure approach of death. All these themes have been reiterated in *For Whom the Bell Tolls*. But above all, the most fascinating area of investigation is the subject of the novelist's attitude towards the society.

Robert Jordan is Hemingway's new complete man facing death not a weakling, an expatriate, or an irresponsible drunk, but as a courageous human being dying so that all humanity may live. It is a good death he is going to; and Hemingway approaches it with such assurance that we are almost willing to forget that the motive behind it is not altogether convincing.

**According to Wirt Williams, Jordan's final act, from the point of view of tragedy, is a spiritual triumph over material disaster. Williams states:**

For *Whom the Bell Tolls* may be the most visible single movement in Hemingway's development as a tragic writer, it is the first novel in which the

protagonist wins an unambiguous, spiritual triumph in his terminal catastrophe by a specific act of volition. (Williams 137)

## 5.2 THE OLD MAN AND THE SEA

The novel, *The Old Man and the Sea* is an epic of human courage and endurance, and of ultimate triumph in the face of the stiffest hostility from nature. It is a symbolic allegory with numerous Christian allusions. The novel is remarkable for the myth of heroism, humility, the virtue of endurance and the spirit of struggle in face of odds. *The Old Man and the Sea* was published in 1952; Hemingway won the Pulitzer Prize in 1953 and the Nobel Prize in 1954, largely and mainly because of this novel. Carlos Baker in the analysis of *The Old Man and the Sea* makes the following remark:

That Hemingway the technician achieves effects simply impossible to his naturalistic forebears or current imitators has sometimes been noticed. The cause behind the majority of these effects, the deep inner dictum, which runs through all his work, has neither been fully recognised, nor systematically explored. (Baker 287)

Hemingway's great literary skill turns the adventure of Santiago into a brilliant and remarkable work of art through his innate genius and the power of narrative. The novel represents different themes and has different strata of meaning. Various critics have endeavoured to fathom the depth of the underlying meaning and have expressed different interpretations. One critic remarks that with the recurrent *theme* is *connected the artistic structure of the* novel. The novel highlights the greatness of human spirit. The old Santiago is old and alone but is not meant for defeat. Many

times during his long and tiring duel with the huge marlin does Santiago realise the need of the boy Mandolin but that does not make him weak. He perseveres and wins although the sharks throw his gain still he does not break. He is a great fighter. He is destroyed (deprived of his prize, physically) but he is not defeated. In his sequestered existence on the land and fishing expedition on the Ocean he experiences kinship with the Sea, the birds, the fishes and memories of youth.

The mood of the novel is largely monotonous, brooding, and depressing. The canvas of the novel remains unchanged throughout the novel. The plot is mainly set in a frail little boat, which carries an equally frail looking old man. The boat is adrift on a sea that changes little throughout the novel, creating a monotonous and somber mood. For three long days, the boat is alternately pushed and towed by huge fish in an almost dream like state. Only the killing of the fish and the attacking of the sharks interrupt the monotony. The monotony becomes one of the pressures that the old man must endure in order to maintain his grace. Because Santiago never gives in to the monotony or the depression, he becomes the hero in the story against innumerable odds. His tenacious determination lends a sense of hope amongst the monotony and depression.

The story of *The Old Man and the Sea* is based on a real incident reported by the author himself some sixteen years before the publication of the novel; it does generate great interest in the novel. Hemingway, who was a keen amateur fisherman himself, lends interest and significance to the novel and accounts for the realistic portrayal of the novel. Santiago might as well be Hemingway's self portrait for which enough of evidence is available. "I am a strange old man," Hemingway told Lillian

Ross. So does Santiago say of himself to Manolin, "I am a strange old man" (Hemingway, *OMS* 721). Hemingway also suffered, like Santiago, from "the benevolent skin cancer the sun brings" (693). Like Santiago, Hemingway was an expert fisherman and had actually landed a huge leviathan though not of the size of Santiago's marlin.

*The Old Mari and the Sea* is a simple realistic story of a Cuban fisherman identified as Anselmo Hernandez. The details of the novel have been gleaned from the author's long experience of fishing in the Gulf Stream, a warm place noted for schools of various types of fish. Much of it is based on an article *On the Blue Water* (A Gulf Stream Letter) published in *Esquire* for April 1936. And in *The Old Mari and the Sea*, Hemingway writes; "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." (Hemingway, *AST* 72)

Santiago faces very conceivable hurdle in the novel. He is aged, unlucky, and ill fed as the novel opens. In addition, he must fish by himself, for no one will lend him a helping hand because of his ill luck. When he catches the giant fish, Santiago holds on to the line for dear life, in spite of the fact that his right hand is cut, his left hand is cramping, and his shoulders burn with pain. He stays with the fish for three long days in spite of his total mental and physical fatigue. When he finally masters and kills the giant fish, he tries to fight off the Sharks, which are attracted by the blood. Despite all of these hardships, the old man never gives up. It is Santiago's nobility, whether he is trying to master the giant fish or fighting the Sharks, that wins admiration for him.

Hemingway's central concern, as that of Santiago, was with courage. Dr. Anders Osterling, Permanent Secretary of the Swedish Academy, Stockholm, observed while awarding Nobel Prize to Hemingway: "Courage is Hemingway's central theme . . . the bearing of one who is up to the test and steels himself to meet the solid cruelty without so doing repudiating the great and generous moment."

*The Old Man and the Sea* is a compact, neatly organized novel. The story has the sea for its background. And the sea is very personal to hero, Santiago. The story is smoothly and swiftly told, without interruptions or digressions. There is nothing surplus, and every detail tells. Although not divided into chapters, the book naturally falls into four distinct parts- the prologue, which introduces to the old man and the boy, the central portion, which describes the old man's struggle with this giant marlin and his victory, the subsequent fight of the old man with the fierce sharks and his defeat, and the epilogue describing the old man's return and his talk with the boy. The novel tells the story of a fisherman's adventure with the marlin and the sharks, a story that is exciting and thrilling with a lot of suspense and verve. In symbolic terms the novel deals with the theme of the undefeated man, or the man facing the heavy odds of life and winning a moral victory even though defeated in a physical or material sense. There is a deft use of symbols in the story- the boy, the lions, DiMaggio, the baseball champion. The imagery of the Crucifixion is used to lend force to the account of the old man's suffering and to bring out his heroic quality. Indeed, in the writing of this novel Hemingway shows himself a superb craftsman.

In his presentation of an Old man, Hemingway tries to display Santiago's inner strength in the description of his body and eyes:

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. 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. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. (693)

In *The Old Man and the Sea* the two levels of reality in Hemingway's novels-subjective and objective- that is, Santiago's inner world of private pride, grief, expectation and self-awareness and the external world of the natural phenomena meet at a point when Santiago senses that he is after all a part of the universe. And in this novel Huxley suggests that the gulf between the introspective world of the individual and the external world may be bridged and communication between the worlds can be established.

Like any other serious epic, *The Old Man and the Sea* also is a serious tale of a man who performs a remarkable feat to prove his prowess and masculinity and reaches the heights of exactness and excellence even in his humble profession like fishing with his single-minded devotion, strong will and unshattering nerves. If the test of greatness of an epic lies in the seriousness of its purpose and execution, *The Old Man and the Sea* is the best example of such an epic.

The theme of *The Old Man and the Sea* is the nobility of human endeavor in the face of extreme odds, or in Hemingway's words; "grace under pressure". Santiago faces every conceivable hurdle. Santiago is the finest and best known of the code

heroes of Hemingway. He is a perfectionist, a man believing in the observance of utmost exactness and precision in his appointed task. When he fights the prestigious battle with the marlin, he is in the full maturity of his life armed with all the tricks and skills of his profession. The chief point about him at this crucial juncture is that he behaves perfectly and honourably and with utmost courage and endurance. He neither wavers nor does he show any sign of weakness anywhere because he has gleaned through trial and error a sheaf of wisdom and cultivated an art of living in the world torn by violence and bloodshed. Santiago said:

But man is not made for defeat, "he said. "A man can be destroyed but not defeated". I am sorry that I killed the fish though, he thought. Now the bad time is coming and I do not even have the harpoon. The **dentuso** is cruel and able and strong and intelligent. But I was more intelligent than he was. Perhaps not, he thought. Perhaps I was only better armed. "Don't think, old man," he said aloud. "Sail on this course and take it when it comes." (740)

Hemingway's admiration for such a perfectionist is brought to the pitch of religious fervour because the protagonist is not convincingly weak at any point. If he has the weakness of his left hand, "It is an example of the stylized human frailty that he must overcome." (Benson 179)

Hemingway's literary masterpiece, *The Old Man and the Sea* admits of myriad allegorical interpretations. These themes add to literary excellence and significance of this work, which has been called a "novelette" and a long short story by many critics and reviewers. The novel is a multi faceted allegory and may be studied and discussed on various levels.

In the words of Earl Rovit:

*The Old Man and the Sea* should be approached, then, as a kind of open-ended allegory in which the ultimate meanings recede beyond reach; and we must retain the critical humility to let them go. This does not rid us of the obligation to catch what we can, of course; but it reminds us that a real fable will change its shape as the needs and experience of its readers change. (Rovit 87)

The allegorical meaning of the novel provides a new sphere of interest. It seems that everything in the novel is of allegorical significance: DiMaggio, the old man, the sea, the giant marlin, the sharks, the lions, the boy Manolin, all have an allegorical status in the structure of the novel. The old man's struggle first with the fish and later with the sharks is grand in itself but it attains a new degree of sublimity when we delve a little deeper. The old man, Santiago, represents the entire human kind. His struggle to bait, hook and harpoon the giant marlin is the general human pursuit of greatness.

Symbolism is always an eternal and controversial topic in *The Old Man and the Sea*. And we also cannot deny that there are also plenty of symbols existing in this novel. In literature, a symbol is a thing that stands for or suggests something else by reason of relationship, association, convention or accidental resemblance, especially, a visible sign of something invisible (For example, the lion is the symbol of courage and the cross is the symbol of Christianity).

The title of the story of the novel itself is the symbol. The old man represents the human race and the sea represents the nature. The whole story could be eyed as the metaphor of the struggle that takes place between human beings and the nature. But the story also indicates that the nature is, to some extent, superior and that the



humankind is not able to win this fighting. The old man, Santiago to some degree symbolizes Christ in many ways. His name derives from San Diego (San James), suggesting the old man's ties with the Christian religion. And He embodies much of that religion. For instance, his strong right hand is his salvation and his left hand is the traitor to his body, he carries his mast up the hills to his home and falls beneath it like Christ bearing cross.

Symbolism is a noted writing characteristic in *The Old Man and the Sea*. The old man, the sea, the marlin, the lions and so on and so forth, to a large extent have deep symbolic meanings respectively. One can get different kinds of interpretations in accordance with a variety of points of views. In addition, by using symbols, Hemingway succeeded in reaching his goal of conveying the main theme of the story that, courage leads to success. Benson and Philip Young assert that Santiago's adventure with the marlin and sharks is man's capacity to withstand and transcend the hardships of time and circumstances.

Innumerable critics have traced in the story of Santiago a religious experience suggested by a conscious use of Christian symbology. The Christian virtues of love, pity, humility and charity stand out prominently throughout the tale, and, in addition, there are pinpointed allusions to Crucifixion. Santiago, it has been suggested, is a Christ figure. At the sight of the first of the two sharks, he speaks out 'Ay'(741) loudly, and "there is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily feeling the nail go through his hands and into the wood" (742). Again Santiago carrying the mast is a clear image of Jesus bearing the

cross. And later, after his long travail, he goes to sleep, down on his face, “with his arms out straight and the palms of his hands up” (749). All these are obvious Christological images. Carlos Baker welcomed the elegantly presented Christian themes, including Santiago’s piety and suffering, his saintly humility, and the idea of redemption from meaningless existence.

In, *The Old Man and the Sea*, Hemingway has a famous iceberg theory. He believed a good writer does not need to reveal every detail of a character or action; if a writer of the 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 if the writer had stated them. The dignity of the movement of an iceberg is due to one-eighth of it being above water. And this points at the hidden potential of the seven-eighth of the iceberg which is under water, i.e., the hidden meaning of a work of art. In the other words we can say, the one-eighth that is presented will suggest all other meaningful dimensions of the story, whereas the other seven eighth of which is concealed beneath the surface of the water in which it floats. Hemingway’s language is highly symbolic and suggestive in this novel. Among all the works of Hemingway, the saga of Santiago is thought as the most typical one as far as this iceberg theory is concerned. This theory of Hemingway conveys the theme of the novel in hidden way, in the form of symbols, because symbols have hidden meanings.

God or Christianity as religion had never engaged Hemingway’s attention. We have earlier seen Hemingway hero’s attitude toward religion. Krebs’ cryptic reply to his mother in *Soldier’s Home*, “I am not in His kingdom” or Jake Barnes’ rottenness as a Catholic, to quote only two of his heroes, are instances characteristic of the Hemingway hero’s attitude towards formalized and demoninational religion. Santiago,

despite his humility and basic piety, is not strictly a religious man. He admits, “I am not religious” (721). On the brown walls of his shanty there was the picture in colour of the sacred heart of Jesus and another of the Virgin of cobre; but not his, these were the relics of his late wife. His attitude similarly towards Hail Marys and Our Fathers is rather casual.” “I’ll say a hundred our Fathers and a hundred Hail Marys. But I cannot say them now”, Consider them said, he thought. I’ll say them later” (732). He promises to make pilgrimage to the virgin de cobre but, there is the proviso; if he catches the fish. He gets even a little irreverent when he thinks ‘Hail Marys’ (721) are easier to say than our Fathers and when he says, “Blessed Virgin, pray for the death of this fish. Wonderful though he is,” (721). When too tired lie forgets his prayers and then starts repeating them casually, mechanically.

Hemingway’s *The Old Man and the Sea* can be interpreted in many ways. One important interpretation may be: Man’s struggle with nature. Carlos Baker remarks that “Hemingway is more interested in human nature than in external nature” (Tripathi 46). A man’s life is a struggle against the unconquerable natural forces. In such a struggle a man can win a kind of victory, through dignity, even in defeat. The ordeal of the old fisherman on the high seas is the case in point. Santiago is engaged in an unceasing struggle with the forces of nature. It is an unequal battle still Santiago does not admit defeat He is without a fish for eighty days. He is called a ‘Salao’ (693) by his fellow fishermen. ‘Salao’ (693) means worst form of unlucky. When he does not catch a fish for forty days the boy, Manolin, who fished with him is withdrawn. The dry spell continues. He fishes alone for the next forty-four days. His mast is patched and when unfurled looks like “the flag of permanent defeat” (693). Though

we may understand the meaning of going without fish for eighty four days Santiago does not admit defeat or give up. He has faith in himself. "But man is not made for defeat," he said. "A man can be destroyed hut not defeated" (740). Earl Rovit comments:

Santiago has been "chosen" as representative champion to go on this quest, he must be put in readiness for it. For eighty-four days his endurance to withstand failure is put to the test; he must be made "definitely and finally **salao**, which is the worst form of unlucky", before his vigil is ended. And then tie must go "far out", "beyond all people in the world," to find what he seeks.

The quest hero must be set apart from men and from their daily pursuits- the results be set apart from men and from their daily pursuits- the results of the baseball games and the gossip of the men of the fishing wharves-because immersion in the regularities of the commonplace will dull his spiritual readiness. He must receive his final rites of purification far out in the wilderness, beyond the glow of lights from Havana He must be tortured with pain and hunger and thirst; he must be reduced to naked will and the capacity to reflect. And then, when he is thoroughly ready, the last barrier is stripped off. He loses for a moment-a barely perceptible but determining moment-his precious sense of individuality. His will remains through the pure momentum of his determination. (Rovit 88-89)

When he, ultimately, baits the great marlin the situation does not improve much. It is the case of a frail, exhausted old man against a giant fish. But old Santiago uncomplainingly endures the pains and pangs of struggling non-stop through the days

and nights, in the hot sun and the cold night first against the fish and next against the ravenous sharks. The old man thought:

But I will show him what a man can do and what a man endures. "I told the boy I was a strange old man," lie said. "Now is when I must prove it."

The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it. (721)

Wet with sweat and tired to the very marrow of his bones, the old fisherman does not for a moment think of anything else but victory with the faith that man is not made for defeat. He fights to the last in defending his prize, his catch, the great marlin, against the sharks. But when he reaches the shore at night he knows that he is beaten but not defeated.

The story also presents a unique theme, the theme of resignation. Santiago is not pitched in battle against anything in the story; there is no either/or survival fight. Consequently there is no victory for man, as most leadings of novel have tried to establish. That this is being said, that the concept of victory is being rejected, does not imply that the contrary concept of defeat is being promoted. If there is no victory for Santiago, moral or physical, there is no defeat either. Santiago neither wins nor loses; he is just resigned to what ultimately does happen to him. He is the purest and the most passive of Hemingway's passive heroes.

The struggle between the old man and the Marlin suggests the never-ending battle between man and the mysterious forces of nature, the necessity of killing and being killed. This story is about life, a struggle against the impossible odds of

unconquerable natural forces in which a man can only lose but, which he can dominate in such a way that his loss has dignity. Thus, tire man against whom the fish fights from the deep, dark, invisible place is an embodiment of Christian virtues of composition, humility, charity, brotherhood and suffering.

It is in Santiago's attitudes of resignation that *I he Old Man and the Sea* acquires a tremendous magnitude. Santiago is not busy in a fight with nature he is living his life in terms of acceptance (of things over which he has little control) Not for a moment does it enter the old man's head that he is any way superior to the rest of life around him; he does not consider himself superior to the fish he has hooked, either. "Man is not much beside the great birds and beats," (722) says the old man. And whenever he does speak of his superiority to the fish, he does so disparagingly, "I am only better than him through trickery," (738) or "I was only better armed" (740). Throughout the story he calls the fish his "brother," (718) as indeed he calls every other created organism. It is as a part of that vast cosmic drama that the old man takes note of himself; never in pride, only in humility. And it is in that humility that the true glory of the old man lies.

The pain that the old man suffers in the story is not his personal pain; it is rather the pain of the process of being alive. For Hemingway, this pain has been the theme of his entire work. The larger life of the universe is flamboyant and all powerful. In that larger life, the individual has his own smaller life, which smaller life is itself in some measure an expression of the power and beauty of the larger life of the universe. But in the context of that larger life, the small life of the individual must perforce one day end and is therefore by implication tragic in its scope, hence the pain

of that awareness. The limited pursuit of the old man is the hunt of the fish. Without that he can make no living and would soon starve to death. And according to Earl Rovit, “Santiago determinedly bends all his strength and accrued experience in his craft to the task of playing the fish well.” (Rovit 86)

The novel, **The Old Man and the Sea** depicts the epic battle of an unfortunate and lonely fisherman, old Santiago, against first the great marlin, and then the sharks. Despite this the story underlines the theme of interdependence of men. The boy Manolin is a great admirer of the old man. He fishes with the old man on his skiff. But when the old fisherman goes without a fish for forty days at a stretch, he is termed a “Salao”, (693) the worst form of unlucky, and Manolin’s parents withdraw him from the old man and send him to another old man leaving old Santiago all alone. But Santiago does not give up. He continues all alone and the unlucky spell continues for another forty-four days but he never gives up completely. During these hard days Manolin though not the old man’s companion and apprentice on the fishing boat remains his most faithful friend and supporter. It goes without saying that it is through Manolin that Santiago manages to retain his faith in humanity. When the old fisherman is engaged in the epic struggle first with the marlin and then with the sharks on many occasions, then, Santiago is reminded of Manolin and he wishes how fine it would be if Manolin were with him. “I wish I had the boy. To help me and to see this” (712). Similarly, the thought of the baseball players, more particularly DiMaggio, the memory of his contest with the negro, give him strength, give him confidence.

Santiago realizes that in his own chosen field, i.e., in deep-sea fishing he too is great, as great DiMaggio is in baseball. This encourages him, inspires him to greater

effort and he ultimately succeeds in putting up an epic struggle and losing with grace and dignity. He also at that time realises the significance of the interdependence of men. The old man again and again tells himself: "I wish the boy was here," (713) the boy is a kind of spiritual reinforcement. The theme is again underlined when the old man says "no one should be alone in their old age." (713)

Although Santiago put up that brave fight single handedly it was Manolin who helped him with the equipment and bait, the local restaurant owner Martin provided him with food and coffee occasionally. He was also helped by Pedrico, the owner of the local wine shop, who lent his paper from which Santiago reads about baseball. All these and many more sustained Santiago and thus reinforce the theme of interdependence of men.

Santiago's eighty-four days on the sea are a period of trial and travail. For eighty-four days, he came back without a catch. But on the eighty-fifth day, the day of days, when he opted out for the unknown and the "Far out", (703) he came across the biggest prize of his life. He rises to those heights where he transcends his former existence and becomes different. Here is no ordinary fisherman and his prize is no ordinary marlin. The marlin too had a choice and:

His choice had been to stay in the deep dark water for out beyond all snares and traps and treacheries. My choice was to go there to find him beyond all people. Beyond all people in the world. Now we are joined together. . . And no one to help either one of us. (713-14)



Santiago's devotion to something outside the sphere of normal men does set him apart as a "high voltage" character. The old Man admires the behaviour and the

dignity of the marlin, and this admiration is symbolic of the fascination which the high objective of a man exercises upon him. In some ways the old man becomes identified with the marlin: certain common qualities bind them together. His quest of the marlin has no touch of enmity in it. His address to his adversary, the marlin, is significant: "Don't jump, fish, he said, 'Don't jump' I must hold his pain where it is, he thought. Mine does not matter. I can control mine. But his pain could drive him mad." (732)

Then there are certain sources of strength, which the old man draws upon thoughts of the boy Manolin, recollections of the lions on African beaches, memories of DiMaggio, the baseball champion, his own exploit in defeating a negro at hand-wrestling. All these have a symbolic significance. A man has to fight the battle of life alone, but there are certain props he needs. No man can lead a life of complete isolation or alienation. Santiago is no Lieutenant Henry; Santiago needs the company of the boy and he needs the memories of his own youthful days. Nor must we forget the role that religion plays. Several times Santiago invokes the help of the Virgin and promises to say "Our Fathers" (721) and "Hail Marys" (721). This must be regarded as a basic inner urge in every human being even though Santiago is not a "religious" (721) man in any formal or dogmatic sense. The old man's advice to the warbler is significant: "Take a good rest, small bird. Then go in and take your chance like any man or bird or fish." (716)

Santiago, the quest hero, is thus alone no doubt, but not isolated from the universe. There is a literal thread that binds him to his brother, the fish and his friend, the warbler and to the sun, the moon, the stars, the sea life in general and the birds, his town, his neighbour, the boy any the whole of his past, revived at short intervals by

DiMaggio, the idol of his adolescent fantasy and a standard of reference. His experience on the sea is an experience of a loner of solitaire; it has to be so because an intense experience that enables one to achieve one's being is, of necessity, bound to be a solo performance, in keeping with Hemingway's belief that man has to work out his salvation alone, with his inner resources to rely upon.

About this thought Earl Rovit comments:

As he fights the fish-a solitary old man with a straw hat desolate on the great sea-he is not in any real sense alone at all. A literal cord joins him to his "brother", the fish. Other equally strong cords bind him to the "things" of nature - the sun, the moon, and the stars; the sea life and the birds; his town, his neighbors, the boy, and his past. It is as "whole" man that he meets the fish and brings him back; and it must be as Man, not fisherman, that his experience be measured. (Rovit 88)

At one level there is the theme of man's oneness with nature. The hero of the novel, *The Old Man and the Sea*, Santiago identifies himself with the sea, which is very close and personal to him. He knows it intimately. He thinks of the sea as "*la mar*" (703). When the old Santiago felt lonely at the sea he felt comforted by the sight of a flight of wild ducks that "no man was ever alone on the sea" (719). Like in his earlier novels, in *The Old Man and the Sea* also Hemingway stresses upon the fact that the natural world is better than the social world in all respects. In his first novel, *The Sun Also Rises*, the only moments of unalloyed happiness for Jake and Bill occur when they are on a fishing trip in the countryside, outside Burguete. Catherine and Henry of *A Farewell to Arms* enjoy idyllic bliss when they abscond in the Swiss mountains.

Hemingway wrote: "I tried to make a real 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." (Hemingway, AST 72)

Hemingway was, in making this observation, confirming the symbolic value of his mature novel, *The Old Man and the Sea*. After Santiago has won the prize, he loses it to the sharks though here again he shows an indomitable will by virtue of which alone is he the victor in the midst of defeat. "But man is not made for defeat. A man can be destroyed but not defeated," he says. "It is silly not to hope, he thought. Besides I believe it is a sin" (740). "I'll fight them until I die" (746). Such utterances of the old man show that his spirit is invincible even though he admits that he has been beaten. The sharks symbolize all those forces which combine (may be, without any planning or designing on anybody's part) to take away from a man the fruits of his hard labour. The fact that the old man does not lose hope for the future and still dreams about the lions (a symbol of his inner youth) is symbolically to be interpreted as Hemingway's assertion of the manliness of the individual. *The Old Man and the Sea* is a novel of affirmation, and Hemingway's purpose here is to assert the "Religion of Man" (meaning the sublimity of the human will and spirit). Steward Sanderson said:

. . . we may interpret the book as a double allegory of the nature of man's struggle with life and of the artist's with his art. By a strange paradox, Hemingway has never written more universally or meaningfully of himself than in this most externalized of all his stories, like Santiago's determining to justify his reputation as a skilled fisherman: "The thousand times that he had proved it meant nothing. Now he was

proving it again. Each time was a new time and he never thought about the past when he was doing it.”

*The old Man and the Sea* is an allegory of the author, Hemingway, with his art and craft. Like Santiago, Ernest Hemingway also struggles with his art and craft, all alone. The author knows, only too well, that the struggle is not easy and the prize though coveted is hard to win. To win the prize catch Santiago goes far out on the sea. Similarly, Hemingway too had to go a long way to create his own style and for that he had to strive very hard. He was criticized for lack of intellectualism and reason of being primitive, glorifying instinctive urges. But with persistent effort and manly art and distinctive and compelling craft of an inimitable style and technique he achieved what he desired to achieve. Hemingway’s quest for his marlin was as hard and exacting as Santiago’s, and like Santiago, again, his battle was honourable and dignified.

When Santiago sees his giant marlin reduced to a skelton he plans for the future. After struggling to his lonely shack he dreams of the lion he had seen on the African shores in his younger days. Forgetting his ordeal the fisherman and the boy Manolin talk of replacing the knife and the harpoon. The old man has lost but lost with dignity and with hope of future struggle alive. The fact that a simple man is capable of this courage, endurance, dignity and heroism makes Hemingway’s novel, *The Old Man and the Sea* remarkably outstanding. Santiago gains nothing in his struggle against nature- the great fish and the marauding sharks are the manifestations of inexorable forces of nature; still he has the triumphant sense of having fought well and lost nobly. Santiago fought valiantly to the limits of his endurance and strength. Santiago’s

victory lies in the fact that he has endured suffering without impairment of his belief in the worth of what he has been doing. He seems to say: "Say not the struggle naught availeth. The labour and the wounds are vain . . . The enemy faints not, nor faileth. And as things have been, things remain." So this is the theme of triumph through suffering.

The minor but important theme in the novel is that the best prize in life is to be proud of oneself. Although Santiago literally loses the giant fish to the hungry sharks, nothing can take away his victory. He knows that he has stayed with the shark and mastered it. Although he has only a skeleton to show for his work, his real trophy is the pride he feels in his accomplishment.

The problem of vice and virtue, right and wrong seems paltry before the great thing that is struggle. What matters in life is not victory or defeat but the way in which the battle is conducted and fought, the spirit of endurance and the determination for a sustained battle. In the novel Santiago said:

You are killing me, fish, the old man thought. But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who. Now you are getting confused in the head, he thought. You must keep your head clear. Keep your head clear and know how to suffer like a man. Or a fish, he thought. (734)

This is the final requisite for success in the quest. In this moment Santiago loses himself, and merges into his struggle with the fish, merges into the fish and the universal struggle of life, and becomes elemental man and quest hero. In the words of

Philip Young; “What counts is how you conduct yourself while you are being destroyed.” (Young 8)

The heroic and historic battle of Santiago with the giant marlin comes with a message and this is that while a man may grow old and be wholly down on his luck, he can still dare, stick to his rules, persist when he is licked and thus by the manner of his losing, win his victory. In a struggle against unconquerable natural forces, only victory of this kind is possible. The game structure thus becomes or is elevated to Hemingway’s religion of man. The complete professional Santiago:

Becomes the perfect exemplification of the game code in action: commitment to an ideal of behaviour more important than the goal to be achieved; honest self-judgment; awareness of oneself, the rules, and the game situation, skill and game knowledge; and courage enough to take genuine risks. (Benson 177)

Santiago is the epitome of all the other code heroes Hemingway has created. In Santiago there are all those outstanding qualities Hemingway most admires, such as courage, nobility, confidence, tricks, and a remarkable personality. Santiago demonstrates stronger will power and nobler dignity due to his physical limits.

Paul West Said:

.....Santiago is a representative of suffering humanity which finds no purpose in its plan, no prize for its efforts, and experiences destruction of the thing long sought for. The good is not in the fish’s skeleton, but in the man. Hemingway’s novel celebrates man’s power to endure what appear the inexorable ways of an impersonal nature.

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## CHAPTER V

### SUMMARY AND CONCLUSION

During his lifetime Ernest Hemingway was very probably America's most famous writer. His style, his hero (that is to say the protagonists to many of his works, who so resemble each other), his manner and attitudes have been very widely recognized. No other novelist has had an equivalent influence on the prose of modern fiction, for where his work is known it has been used: imitated, reworked, or assimilated. In addition, he had an extraordinary reputation as a colourful human being, and for over thirty years his every escapade was duly reported in the press. Marcus Cunliffe said; Hemingway is a writer of remarkable gifts. His initial contribution, in the novel and in the short stories, has had an extraordinary influence upon others so much so that the innumerable limitations of Hemingway have almost spoiled one's palate for the genuine article. Rigorously confining himself to the matter in hand, refusing the aid of literary articles, Hemingway extracts an amazing richness from his rare excursions below the surface of the narrative.

The major themes which have been investigated in the novels of Ernest Hemingway are love, war, alienation, death, courage, resignation and affirmation. Hemingway deals with these themes in the majority of his short fiction. These themes may be described as major because they are the themes, which have also been explored more intensively and at length in his short stories.

Hemingway depicts the horror and inhuman nature of modern warfare, which results in widespread destruction and brings unimaginable suffering and misery to the combatants and non-combatants alike; and to the soldiers, the exposure to brutalities



during war results in callousness, leading to psychic disintegration. The World War I in fact, brought in its wake such widespread feeling of insecurity and collapse of values that the decades following it are today widely recognized as a period of unparalleled spiritual desolation and a decay of civilization as a whole. It was a period of intense soul-searching amongst the writers and artists, dismayed by a world, which has lost its sense of purpose. This reality of war presents a contrast to the romantic notion of war as providing an opportunity for the august display of man's courage, nobility and forbearance with which a young man goes to participate in it. This theme of war has received a more comprehensive treatment in Hemingway's novels, notably *A Farewell to Arms* (1929), his novel about the World War I. Hemingway's belief was that "A writer's job is to tell the truth." (Hemingway, **MAW xv**)

It was not the single event of being wounded in war that helped him to formulate his views on life and writing but it was perception of a man, to what happened around him, from his early childhood. It was the attitude of a sensitive man to the ways of this world. He formulated his own rules for writing. His conception of good writing was that:

All good books have one thing in common, they are truer than if they had really happened, and after you have read one of them. You will feel that all that happened happened to you and then it belongs to you forever: the happiness and unhappiness, good and evil, ecstasy and sorrow, the food, wine, beds, people and the weather. If you can give that to readers, then you are a writer. (Hotcher 144)

The world that Hemingway's novels unfold is a world of trouble and turmoil's, death and nada. A sense of despair and nothingness is always there. His characters led

a life which is a journey from nothingness to nothingness. They are the soldiers in this battle of life, fighting on their fronts in their own way. Some are lost in the selfish pursuits but some struggle successfully and skillfully for the good of all. Hemingway examines the human situation from various points of view. He gives the voice to the cry of man in the post-war era. His war time novel suggests the futility of war and Hemingway's disgust with violence. That's why he is generally regarded as a mournful singer of an empty age and spokesman of the Lost-Generation.

The psycho-sociological aftermath of the World War I resulted in a widespread sense of insecurity and chaos and man found himself rootless everywhere looking with dismay at the wholesale disintegration of all the values he had hitherto cherished and valued. The Post-World War I artists and writers have portrayed in their work something of that trauma, which human civilization suffered, especially European civilization, in the background of unprecedented spectacle of inhumanity for which the World War I, became the gruesome theatre.

And we find *The Sun Also Rises* (1926), is the direct result of this Post-World War I. In this novel Hemingway had dealt with the themes of the aimlessness of the lost generation, male insecurity, the destructiveness of sex and death of love. *The Sun Also Rises* portrays the lives of the members of the so-called lost generation, the group of men and women whose early adulthood was consumed by World War I. This horrific conflict, referred to as the Great War, set new standards for death and immorality in war. It shattered many people's beliefs in traditional values of love, faith, and manhood. They seek solace in drink and sex and in an endless round of merry-making. Their meaningless wanderings in Paris and later in Pamplona are

the equivalents of their confused minds, which have failed to find any guiding principles in life Bull-fighting for them becomes a symbol of life in which the matador demonstrates how a man facing death can retain dignity. As a matter of fact in the face of danger and confrontation with death that they show courage, so that they can lead a life in which they can respect themselves.

*The Sun Also Rises* is the novel, which is considered as an elegy on the death of love And the theme, which powerfully insinuates itself into the best literary documents of the post-war period is the theme of the emotional paralysis with which sensitivity is overwhelmed at the hideous realization that life makes no sense except in those tenuous designs, which enervated man himself imposes upon it. It is within the reverberations of this theme that *The Sun Also Rises* transcends its idiosyncrasies of unrepresentative locale and its restricted range of action to become a compelling and universalized metaphor for its era as well as ours.

We find in the novel, the two main characters, Jake and Brett, can't love either physically or emotionally. When they speak of the possibility of love, they are imagining life in another, better world. In the actual world they inhabit, both are wounded, Jake physically, Brett psychically. Neither is able to find any satisfaction or completeness in love.

In *The Sun Also Rises* Jake is a graphic representation of the shell shocked soldier who is physically and mentally wounded. And his physical wound is symbolic of the breakdown in communication and the fragmentation of modern relationship. Jake, the main protagonist is impotent and dominated by Brett. Meanwhile Brett is part of post-war feminism with her dominance over the male characters and sexual assertiveness.

Jake's wound, however, in the novel, goes beyond the physical and social domain to a personal psychological and spiritual crisis. Jake introduces himself to his companion Georgette as a sick person and she is very understanding because she said "Everybody is sick. I'm sick too" (Hemingway, *SAR* 13). And he is also afraid of the dark and there are many examples of his inability to sleep. The bitterness and dissatisfaction following the war is extended to nearly all the characters in the novel. Brett Ashley also confesses that all the dancing, drinking and casual relationships have failed to cheer her up and she laments "Oh, darling, I've been so miserable" (Hemingway, *SAR* 21). Other glaring evidences of emotional dislocation and angst are the numerous characters who are divorced or rejected by the ones they love and unable to enter into new relationships. Mark Spilka Said:

One of the most persistent themes of the twenties was the death of love in World War I. All the major writers recorded it, often in piecemeal fashion, as part of the larger postwar scene; but only Hemingway seems to have caught it whole and delivered it in lasting fictional form. His intellectual grasp of the theme might account for this. Where D.H. Lawrence settles for the shock of war on the Phallic Consciousness, or where Eliot presents assorted glimpses of sterility, Hemingway seems to design an extensive parable. Thus, in *The Sun Also Rises*, his protagonists are deliberately shaped as allegorical figures: Jake Barnes and Brett Ashley are two lovers desexed by the war, . . . Of course, these characters are not abstractions in the text; they are realized through the most concrete style in American fiction, and their larger meaning is implied only by their response to immediate situations. (Charles 238-39)

In some, important ways, Jake differs from those around him. He seems aware of the fruitlessness of the lost generation's way of life. Because he tells Cohn in Chapter II: "You can't get away from yourself by moving from one place to another" (Hemingway, *SAR* 10). Moreover, he recognizes the frequent cruelty of the behaviour in which lie and his friends engage. Most important, perhaps, he acknowledges, if only indirectly, the pain that his war injury and his unrequited love for Brett cause him. Jake recognizes that love is an enjoyable feeling but love unconsummated is like hell on earth. However, though Jake does perceive the problems in his life, lie seems either unwilling or unable to remedy them. Though he understands the dilemma of the lost generation, lie remains trapped within it.

In this way, in *The Sun Also Rises*, the protagonist Jake Barnes serves as a controversial example of a code hero. Jake fits into the; category of a Hemingway code hero because he embodies the most significant characteristics of a quintessential code hero; he demonstrates his manhood through the ability to endure pain with dignity in the lost generation. And Hemingway, himself offered his most famous comment on the books central meaning: "The point of the book to me was that the earth abideth forever I didn't mean the book to be a hollow or bitter satire but a damn tragedy with the earth abiding for ever as the hero." (Lee 53)

According to some critics and as well as we can also say, *The Sun Also Rises* is not necessarily an immoral book because of its portrayal of the moral disorder inseparable and direct result of war. It may even be wholesome by virtue of that portrayal, but it is difficult to admire the nymphomaniac Lady Brett Ashley just because she gives up the bull-fighter in her anxiety not to poison his youth with her own corruptions. The act

itself is unquestionably right, but with that kind of woman one cannot be too sure about motives. Jake Barnes is himself doubtful if he and she would have been each other's salvation if circumstances had made it possible for them to be united. Indeed, this novel presents a group of people who have sold themselves to the devil cheaply without getting much satisfaction out of the bargain.

The novel, *A Farewell to Arms* is dominated by violence, death, destruction, and despair. The disintegration impact of war is in evidence from the very beginning of the novel. Frederic Henry comes in contact with Catherine Barkley, the nurse with an emotionally wounded heart- she has lost, in war, the man whom she loved passionately and whom she was going to marry. Almost every character in the novel is fed up with war. Everybody thinks war to be futile and absurd. When Frederic is hit and wounded by a mortar shell he realizes the reality, the painful reality of the war. The incident at the bridge, during the retreat, brings Frederic face to face with the callousness and barbarity of it and the incident culminates in Frederic's desertion from the army on account of his disgust of war - his disenchantment urges him to make his separate peace, which effort also is ultimately by forces beyond his control.

Another characteristic quality of the novel is the fusion of romance and realism. The novel is highly romantic but beneath all romance there is the solid foundation of realism based on the author's personal experiences and observations of love and war. The descriptions of love and war are highly romanticized. There is plenty of leisure for love-making, drinking and good food. The rigour of war is simply not there in the life of Frederic Henry. Mostly the novel, which has been divided in five Books is concerned with love and only the last parts of the first Book and most of

the third Book are devoted to war. Thus the story of love has been conceived and enacted against the background of war. War intensifies the action and impact of the story. War has nothing to do (even remotely) with the death of Catherine. The cause lies in the anatomical defect. And surely the message of the novel, if a message be insisted upon, is that conjugal love is good, desirable, and worth seeking, while war is ugly, evil and something to be shunned.

*For Whom the Bell Tolls* was the direct result of Hemingway's own experiences in the Spanish Civil War of 1936-1939. And Hemingway's personal sympathies were with the Loyalists yet what impressed him more than the struggle of the Spanish people for a decent life was the treachery, courage, and sacrifice that he had seen in Spain. The fact is that this happened in Spain is incidental. But, what is more significant is that these traits are human traits and will be found anywhere in the world. In this respect *For Whom the Bell Tolls* is not purely a political novel; it is basically a human document, which praises what is good in man and condemns, though with a deep understanding, what is evil.

In this novel of the Spanish war, the transcendental values of courage and of love are presented more at length and more explicitly, and to these are added, in positive and explicit form, the social virtues of faithfulness and of devotion to the humane ideal which goes under the name of the Republic. There is the same cult of courage, which has been a common feature of Hemingway's writing mere elemental courage as a sign of manliness. And here in the whole novel, Robert Jordan cannot bear to think of his father, because according to Jordan, his father had denied his manliness by committing suicide.

Like almost all Hemingway's works, the novel concerns itself with philosophical and metaphysical issues. In this novel, Hemingway has been stressing the fact that to attain the proper relationship with violence and death is the most difficult and the ultimate test. If one could reconcile oneself with it in some way or other one gains immortality while one is still alive. He suggests it in Frederic's case and heightens it in the more arduous and committed life of Jordan in *For Whom the Bell Tolls*.

When Jordan is wounded at the end of the novel, he said to Maria: "...if thou goest then I go with thee. It is in that way that I go too. Thou wilt go now, I know. For thou art good and kind Thou wilt go now for us both" (Hemingway, *FWBT* 482). Here we find Hemingway hero, who learns that love is not merely service and sacrifice but a merger of two souls between which a break is impossible so that even when one of the lovers is absent-he or she is present in the other.

We find, Maria becomes a symbol of the cause, which alone can give sanction to Robert Jordan's search for a good war Because, Maria seems to be a symbolic representation of Spain itself-innocent, weak and violated. She represents all humanity. And Robert's love for her is love for all humanity.

In *For Whom the Bell Tolls* the end is just as tragic and once again love is destroyed. In this novel Hemingway is clearly aware of the need for human solidarity. And one of the lessons to be drawn from the book is that we, as human beings, are involved in mankind and that we are diminished by the death of people like Robert Jordan. According to Wirt Williams:



Apart from this sense of spiritual triumph, the novel simultaneously expresses an awareness of the individual's link with the human community. "This is the first occasion that obligation to the human community has been developed into an important theme in a Hemingway novel, though it has been dimly foreshadowed in *To Have and Have Not*. Its corollary is the view that all men share a common unity and identity, whatever their transient differences." (Williams 142-43)

Robert Jordan is a man of action and he is duty-minded. He enjoys performing his duty as a true karma yogi and this enjoyment of life strengthens his faith in life and contributes to a larger cause of humanity. He evidently acts with an idealistic purpose and dies for a noble cause freedom for all-one of the ideals of democracy. And Dorothy Parker claimed that *For Whom the Bell Tolls* was "beyond all comparison, Ernest Hemingway's finest book".

Unlike early Hemingway heroes, Nick Adams, Jake Barnes and Frederic Henry, Robert Jordan has mastered his fear of death. "Because everyone has to die and once you understand death as a reality, all your fear disappears. . ." (Hemingway, *FWBT*480), thinks he. Through his attitudes and commitments, Jordan shows a marked capacity for life, a complete acceptance of and a love for the world. His intellectual interest in death and a love of life, despite its poignant brevity, accounts surely for the positivistic philosophy of *For Whom the Bell Tolls*.

For Hemingway, it is not the outcome, but the manner in which a man faces a situation that is important and from the manner of the struggle emerge the values that Hemingway cherished namely courage, endurance, discipline, skill and dignity. In a

world that has become irreparably fragmented the effectiveness of human community in meaningful action becomes totally damaged. It is the lone individual who may occasionally redeem himself in isolated action by a force of will that temporarily, at least, seems to offset the suffocating grip of an uncongenial environment. Hemingway protagonists emerge as men of heroic stature, like Santiago in *The Old Man and the Sea*. Santiago said, "Only I have no luck any more. But who knows? May be today. Every day is a new day" (Hemingway, *OMS* 705). These two themes resignation and affirmation are in fact, two sides of the same coin, because they represent two ways of dealing with situations and the manner in which the protagonist faces the situation in either case exemplifies the value of courage and dignity.

He is old Santiago of *The Old Man and the Sea*. The chief point about him is that he behaves perfectly-honorably with great courage and endurance - while losing to the sharks the giant fish he has caught. This, to epitomize the message the code hero always brings, is life: you lose, of course; what counts is how you conduct yourself while you are being destroyed. *The Old Man and the Sea*, "a late work by a tired writer," is the high watermark of Hemingway's thought and aesthetics and explores a new intensity as T.S. Eliot viewed it. And Hemingway's contemporary, William Faulkner, himself a powerful writer, also reviewed this vital novel. He hailed the novel as the best Hemingway had written so far:

Time may show it to be the best single piece of any of us ... I mean his and my contemporaries. This time, he discovered God, a Creator. Until now, his men and women had made themselves, shaped themselves out of their own clay, their victories and defeats were at the hands of each other; just to prove to themselves

or one another how tough they could be. But this time, he wrote about pity, the old man who had to catch the fish and then lose it, the fish that had to be caught and then lost, the sharks which had to rob the old man of his fish; made them all and loved them all and pitied them all. It's all right. Praise God that whatever made and loves and pities Hemingway and me keep him from touching it any further. (Baker 767-68)

To take the broadest view the novel is a representation of life as a struggle against unconquerable natural forces in which a kind of victory is possible. It is an epic metaphor for life, a contest, in which even the problem of right and wrong seems paltry before the great thing that is the struggle. It is also something like a Greek tragedy, in that as the hero falls and fails, the audience may get a memorable glimpse of what stature a man may have.

The protagonist asserts himself in the face of tremendous odds and it is his will to struggle that gives him heroic proportions. Even death becomes unimportant in his single minded pursuit of courage and in his obstinate attempts to prove himself He always resorts to some physical action. His action is a sort of drug, a therapy to recover his mental and spiritual equilibrium and to save himself from being lost. To quote Maxwell Geismar: "The Hemingway figure, his moment of blind and frenzied struggle against the forces of life and dropped away, places himself in the true and final position of drugging himself against his knowledge of these forces". (Geismar 63-64)

In the life's struggle, nothing is preordained; an individual has rather a choice of action. All the animals that surround the old man are pictured as living in desperate

circumstances where they must either exercise will and effort or succumb. Even the little bird that rests for a time on the fishing line must take its chance like any man or bird or fish. The old man lives in a world where the coming of the sharks is no accident and each animal must pursue a role defined by its own nature. Ely his nature, however, man has a choice whether he will live up to his potential or not. As the novel defines it, a man has to choose whether he will remain in shallow water or go out into the deep sea and exercise his abilities to the fullest. Only man must fight the internal as well as the external battle, only man is really conscious of the risk and the consequences of accepting the responsibilities of his role. He can hold on to the line or let go. When the old man comments to himself that "pain does not matter to a man", (Hemingway, *OMS* 730) he is talking about some men, defining the difference between those who know how to suffer like a man and those who do not.

The Hemingway protagonist seeks his salvation by trying again and again, and in the face of tremendous odds, to reassert his individuality through rash and desperate acts of courage, and by his refusal to give in. His attitudes and responses are tinged by the weight of a decaying world so that during the war, or away from it, he is no longer the person he used to be or could be in any other context of situation. The conflict between the individual as mirrored in Hemingway's fiction lies in man's commitment to himself and the vast dehumanizing forces which have made of him an altogether different person. It is therefore, not difficult to say that the alienation, which Hemingway portrays, was the direct consequence of disillusionment<sup>1</sup> generated by war, which led to a loss of faith in the established values resulting in a spiritual vacuum. Hemingway has dealt with the theme of alienation in a number of miniatures and stories, and it became the central theme in his first novel, *The Sun Also Rises*,

set in the post world war I, and also to some extent in other novels, such as *A Farewell to Arms*.

Hemingway belongs to the great tradition of American fiction, where the novelists have tried to come to terms with the dark unknown of life. He belongs to the tradition of Hawthorne and Poe and Melville, where darkness has been the major theme. His characters are conscious of their smallness, compared with the larger life of the universe. Hemingway is as much concerned with passive action as with active action, and that he tries to present states of consciousness when active action comes to a complete end and passivity takes over. In Hemingway, darkness is approached structurally too. While his characters are just as much concerned with the black mystery of life, he provides occasions structurally for them to be so. The fabric of conscious action is here perforated, and the entire story moves at the two levels-of conscious, systolic action and of passive, diastolic action. This is a significant contribution to the tradition to which Hemingway as a novelist belongs.

Hemingway's world is narrow and limited. It is a world peopled by Hemingway himself, his experiences, perceptions and conceptions. Hemingway has gained considerable mastery in depicting and delineating this world and for this purpose he has created and cultivated his open distinctive style, which is direct, clear, simple and forceful, eminently suited to his purpose. He has blended naturalism and symbolism.

Hemingway is a powerful creator of the world of action, adventure, brutality, courage, endurance, the things he has known and has the first hand experience of. In

the same way his last novel, *The Old Man and the Sea* ends with the optimistic message: "A man can be destroyed but not defeated."

In his war novels and others Hemingway has placed himself fairly neat- one of the absolute boundaries of tragedy, the concept that man is inevitably destroyed by a force in the universe that is abstractly indifferent but operationally hostile. Yet, more than one at first realizes he does not acquit his humans from all responsibility for their plight; they have contributed to it in each case, even though the preponderant responsibility belongs to the order of things. And he gives them a chance for dignity and redemption through the possibility of a narrow kind of transcendence, they can accept bravely, and, at their best, gaily. Later in his work, he is to allow them the possibility of a more vigorous response, of and even stronger exercise and triumph of the spirit.

#### IIIIII

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