CONCLUSION
In the preceding chapters we have examined all the major works of George Orwell and Ernest Hemingway. The findings of this study amply testify to the premises advanced in the beginning that the Spanish Civil War was a turning point in the life and writings of both Orwell and Hemingway, which largely determined their vision and technique thereafter.

Both Orwell and Hemingway, despite their marked individuality and apparent differences, shared a great many things in common. And those common features, interestingly enough, could only be perceptible because of their common stand on the Spanish cause and the far-reaching influence it had on their writings.

One of the primary concerns of this study has been to identify the common motif through the works of both Orwell and Hemingway. The finding, as we observe, is greatly positive, for there is an identical pattern of quest all along in their pre-Spanish Civil War writings.

Both Orwell and Hemingway, by simple coincidence, pass through very unfortunate circumstances during the formative years of their early life. The 'lower-upper-middle class' environment, the unsavory circumstances at the St. Cyprians' strongly reinforce the prejudice, snobbishness and misgivings against the working class people in the tender mind of young Orwell which continue to haunt him as terribly as Hemingway's early encounters with violence in Michigan Wood and the ghastly mortar wound later in the First World War. Though the nature of experience is so
different; it leaves both completely confused and unsettled. Hence they show a great concern towards the predicament of the 'Individual' who is being perennially threatened and persecuted either by an ever-encroaching, menacingly dehumanized State or a hostile, aggressive and cruel World. Thus begins the quest — the long, uncertain journey of the protagonists of both Orwell and Hemingway into the dark maze of life.

The quest, however, remains largely involuntary and to some extent imperceptible. But it gradually surfaces and soon it becomes clear that the protagonist is badly in need of some light to get out of the irrevocable darkness around. What the protagonist gropes about is precisely a perspective', some sort of a rationale to give the struggle and horror of existence some semblance of meaning and purpose. As AL Wagner, in one of the Spanish Civil War stories of Hemingway says:

I don't mind dying a bit ... only it is wasteful. (Comp.S.S, 443)

What he exactly looks forward to is "a perspective"(458). Orwell's response to a similar crisis is surprisingly like an echo of Hemingways'. As he recalls in Homage to Catalonia:

But what angers one about a death like this is its utter pointlessness. (207)

But this agonizing search for a perspective' remains unresolved till the Spanish Civil War. While the protagonists (of both) remain perpetually in their flight from one situation to the other every new move intensifies their realization of the
helplessness and fragility of the Individual. Life for them continues to be a never-welcome possibility, rather they get increasingly confirmed that it is an inevitable trap where individuals are persecuted for ever and ever.

There is an almost one to one correspondence between the two writer's approach to life, as manifested in the pursuit of their protagonists. To begin with, the unemotive' response of young Nick Adams to the harsh reality of life as we watch him through "Indian Camp", "The Battler" and "The Killers" greatly resembles the sad state of John Flory, the protagonist of Burmese Days, for both are overwhelmed by the complexities, horrors and the unpredictability of existence.

Dorothy Hare, the woman-protagonist of Orwell's next novel A Clergyman's Daughter is a step forward from John Flory as Jake Barnes (The Sun Also Rises) is from Nick Adams. In the case of Nick Adams and John Flory, the reaction to situations in life remains mostly instinctive, sentimental, and unpremeditative while that of Dorothy and Jake it is more reasonable and mature. Despite their apparent inaction and despondency, Dorothy and Jake have a quite conscious inward struggle to get the clue for survival in a cruel, hostile world.

In the next two novels, A Farewell to Arms of Hemingway and Keep the Aspidistra Flying of Orwell the same hopeless search continues. Although outwardly, the tough, able-bodied Lt. Frederic Henry seems to be a world apart from the "moth-eaten" Gordon Comstock (KAF,48) both, however, share the same struggle,
and the same defeat.

The admirable courage and determination Frederic Henry exhibits in his desperate struggle to negotiate a separate peace soon gets shattered as he obviously fails to withstand the assaults of the inscrutable forces of life.

Similarly, the tight-lipped resistance and the associated courage that Gordon Comstock puts up in his declared war against the 'money God', the aspidistras' collapses as he is badly cornered eventually.

Finally, it is in 1937, after Hemingway's first visit to the Spanish Civil War that his protagonist Harry Morgan realizes the truth at last just before he dies: that a man alone has little chance in this cruel world:

No matter how a man alone ain't got no bloody f*cking chance. (THAAN, 71)

This fumbling realization of Harry Morgan gets fully articulated by Robert Jordan, in For Whom the Bell Tolls: that "no man is an island" and "it is possible to live as full a life in seventy hours as in seventy years". (166).

Correspondingly, Orwell too comes far nearer to his realization of his life's ambition in the course of his tour across the Wigan as reflected in The Road to Wigan Pier, which gets fully accomplished during the Spanish Civil War. Orwell's chronic, almost congenital class prejudice gets only partly
mitigated during his extended tour across the mines of England while, in Spain at last, his meeting with the Italian militiaman marks the moment of truth for him. It gives the magic touch that heals up his chronic malady in a moment miraculously.

It may be recalled that while Hemingway was struggling to get over his fear of death and darkness, his protagonists exhibited a desperate search for a scrap of meaning in their struggle. Similarly, while Orwell was desperately trying to identify himself with the working class, the people who smell, his protagonists put up a futile struggle against the established codes of society. But for both, the quest had an intensity as powerful as that of a fanatic. Both Orwell and Hemingway looked forward to its resolution as though it were nothing short of a Nirvana, a total fulfillment, a complete liberation for them. Again, while Hemingway desperately searched for it through the ritual of bullfight in Spain and the safari in Africa, Orwell went down as a tramp and a dish washer.

But neither could really succeed in his struggle till the Spanish Civil War gave them the desired realization.

Thus the fundamental difference between the pre-Spanish Civil War and the post-Spanish Civil War writings of both Orwell and Hemingway lay in the perspective. It is the perspective, the vision which dawns on them in Spain in the charged atmosphere of its Civil War. To be more categorical Orwell's meeting with the unknown Italian militiaman and Hemingway's with Hipolito, one of his chauffeurs in Madrid carry special significance in this context.
Orwell, who fondly preserves the memory of his meeting with the Italian militiaman whose name he doesn't know even calls it the 'crystal spirit' and remembers thus:

Queer, the affection you can feel for a Stranger! It was as though his spirit and mine had momentarily succeeded in bridging the gulf of language and tradition and meeting in utter intimacy. (HC, 7)

Hemingway's experience with Hipolito was no less consequential. As he files this account in one of his NANA war dispatches:

He made you realize why Franco never took Madrid when he had the chance... They are the Spaniards that once conquered the western world... and they are not afraid to die... (47) (emphasis mine)

And Hemingway concludes the dispatch with his final tribute to Hipolito thus:

You can bet on Franco, or Mussolini, or Hitler if you want. But my money goes with Hipolito. (47).

Just as the unknown Italian militiaman symbolized "the flower of the European working class" for Orwell ("LBSW", 243-44) : It was Hipolito for Hemingway who stood for the great Spaniards exhibiting their grace in the very face of death.

This precisely explains why Orwell who came as a war correspondent, joined the Spanish militia so instantly. And it
further explains why Hemingway, who came as a stern isolationist and a committed anti-war propagandist soon identified himself with the Republican cause, the people's cause and attacked the American governments' non-intervention policy in his very first dispatch from Spain. Such was the magical power in the atmosphere of the Spanish Civil War.

Once they were through the Spanish Civil War, all their doubts, misgivings, fear and uncertainty were dispelled and their writings thereafter show remarkable changes and a clarity of vision and ideas, as well as technique. The whole transformation comes through their affiliation to human solidarity, the sublimation of their ego and the denial of self'.

This is clear and distinct in the clarity, force and vision of Homage to Catalonia, Animal Farm and 1984. And equally pronounced in For Whom the Bell Tolls and The Old Man and the Sea.

For Orwell's protagonists again, there is no more the nagging anxiety about poverty, nor his writings show any fresh examples of 'purple passages and humbug'. Thus with the quest fulfilled, there emerges a prose which Orwell zealously looked forward to all his life as very much a part of his lofty-ambition: "prose like window-pane" (CEJLS I :30)

Similarly, Hemingway's protagonist has no more his chronic complaints about darkness and the horror of death. Nor is there any more instance of his desperate bid to go for a separate peace'. He has visibly transcended time and Death. As Jordan
affirms: "A good life is not measured by any Biblical span" (FWBT, 169). He further speaks with conviction: "may be I have had all my life in three days" (335). And simultaneously we watch him getting "involved in the mankinde". This very "radical intensification of experience", as Carpenter strongly argues, is Hemingway's realization of the "fifth dimension" in prose, which was his life's ambition (198).

And such transformation became possible in the life and writings of both Orwell and Hemingway mainly because of their new commitment to the larger mankind. As Hemingway's protagonist Robert Jordan rightly believes "No man is an iland", so is Winston Smith, the protagonist of 1984 about whom Lee comments insightfully:

He is Everyman and Anyman; his fate can be the fate of any citizen in this kind of society ... (Lee, 136)

Thus without the Spanish Civil War, in all likelihood, we might have missed the best of Hemingway and Orwell.

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