In this study I propose to examine the literary responses of George Orwell and Ernest Hemingway to Spanish Civil War. I am, however, not concerned with any ideological or political issues of the conflict as I intend to assess only their literary responses to this historic event. As a matter of fact, the Spanish Civil War had a profound and far-reaching significance precisely because of the critical socio-political and economic condition of the West during the "low dishonest decade" of the thirties (Molesworth, 84).

The Giant slump or Great Depression brought chaos and uncertainty to America which experienced "poverty in the midst of plenty" (Clark, 14). England, for that matter, experienced the worst financial crisis ever, during this period and the cry for food and cry for employment and the frequent rallies like the "Jarrow crusade" led to an unprecedented spell of chaos and disillusionment in British history. (Symons, 55).

1930's were thus one of the most complex, chaotic and uncertain decades of the history of the modern world. Indeed one could rarely come across another period in modern history with such dramatic sequence of events and issues of national and international dimensions. It was not over Europe alone but over the entire Western world that this great depression cast its ominous shadow.

The overall situation of England, Europe and America was equally gloomy against a common backdrop of panic and horror of a disastrous world war that was just over and another looming on
the horizon. A dreadful coincidence that reinforced this existing atmosphere of terror and uncertainty was the rise of Fascism which gathered strength with a menacing speed, with the Japanese invasion of Manchuria (1931), Hitler taking over the chancellorship of Germany (1933), his reoccupation of the Rhineland (1936) and rejection of the Versailles Treaty, the Italian invasion of Abyssinia, the collapse of the League of Nations, the Rome-Berlin Axis and the German-Japanese pact. Such a dramatic, rather nightmarish, turn of events gave an alarming signal to the popular democracies of the world, especially of the West. And the "most emotional and implicating of all the year's events" was the Civil War in Spain. (Hynes, 129). As Malcolm Allan Campitello rightly puts it:

Few events have so decisively effected a country's historical and cultural development, nor so polarized world opinions... as did the Spanish Civil War. (7)

The Spanish Civil War, though an internal conflict of a country assumed a global dimension and received an overwhelming response from the world over, and had far-reaching effects on the intellectuals of the whole of the Western-world mainly for three reasons:

First, in the troubled decade of the thirties when the world was still nursing its wounds of the First World War and the Western world smarted under the assaults of the Fascist forces which were steadily on the rise; it was Spain and its people who
gave the first ever check to the Fascist advance. This very event immediately caught the imagination of the intellectuals the world over. For the first time, in an atmosphere of chaos, horror and helplessness, Spain gave them a spark of hope that the world could be saved from the Fascist measles. Spanish Civil War, thus becomes an eye-opener, a turning point in the history of the modern world.

Secondly, Spain not merely stalled the Fascist progress, it promised a socialism which seemed wholesome with a near-perfect equality that drew the disillusioned, wrecked post-war intellectuals of the West so instantly. Orwell, Gerald Brenan, Borkenau and Connolly, in their memoirs, record this enviable atmosphere of Spain during the early days of the Civil War. Thus Spain, as it were, became a literary frontier in the 30s for the writers of the continent and also across the Atlantic, very much like Paris during the 20s.

Thirdly, the widespread brutality and horror, especially the inhuman bombing and strafing of civilian population, (like the holy Basque town "Guernica") affected everyone. And the intellectuals promptly responded to such horrors, while the innocent civilians were made the target of the "mechanized doom."

(FWBT, 87)

Although the origin of the Spanish Civil War was quite complex, rather labyrinthine stretching over a protracted period of some hundred and fifty years ranging from the early 19th
The attempt to overthrow the legally elected Republican government of Spain by the rebel Army under General Francisco Franco, with the support of Hitler and Mussolini, marked the beginning of the Civil War in Spain on 17 July 1936. With the prevailing international situation that was tense and terrible; the Spanish Civil War became the symbol and focus of the anti-fascist movements in the whole Western world. People in the West, the intellectuals particularly, took the Spanish Civil War not merely as a localized, internal conflict of a minor European country. They rather saw the Spanish issue in a very broad perspective which involved their own fate and soon identified themselves with the fate of the historic uprising in Spain against the Fascist high-handedness. Thomas Mann thus looks at the Spanish Civil War as a cause in which "the World is involved in the unity of humanity". And Albert Camus who kept a close watch on the development of the situation in Spain at last calls it "a personal tragedy" (Guttmnn,V). In the Spanish Civil War novel For Whom the Bell Tolls, Hemingway encapsulates the spirit of the time in one of the memorable monologues of his protagonist Robert Jordan who strongly believes: "If we win here we win everywhere" (FWBT,467)

The Spanish Civil War thus became the immediate focus of the Western world because this was not merely a Civil War in the traditional, restricted sense. This was, on the other hand, a concerted assault of the Fascist forces on the isolated Republic of Spain.
The issue again attracted more attention for the unprecedented heroic resistance that the Spaniards put up against the marauding Fascist forces in the continent. Their resistance was not only heroic; it exhibited great unity, fellow-feeling and above all, a tremendous foresight. Van Wyck Brooks, who calls the Spanish Civil War a "tragic and epochal odyssey" asserts further:

Every heroic exploit recorded by history and mythology fades into inconspicuous pettiness in comparison with the inconceivable exploit of the Spanish people. (Guttmann, 137)

In fact, the Spanish Civil War that gave the first ever check to the hitherto irresistible Fascism became an eye-opener for the whole world, and the West in particular. As Cyril Connolly aptly expresses the tone of the time:

For the writers of the thirties Spain was irresistible, magnetic, a very Cynosure" (Spanish Front, xxiii)

The people around, thus, realized that the Spanish Civil War was indeed a potential issue which involved the fate of mankind at large. The defeat or victory in Spain, they strongly felt, would inevitably bring defeat or victory to them eventually. Philosopher George Santayana, therefore, sees the Spanish Civil War as "a turning point in the history of the world" (Guttmann, 27). And Hemingway again who catches this temper and so chooses very

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rightly the title for his classic on the Spanish Civil War from John Donne's Devotion that says:

... any man's death diminishes me because I am involved in mankind: And therefore never send to know for whom the bell tolls; it tolls for thee. (Meditation, XVII)

Soon after the Civil War broke out in Spain, the atmosphere of the continent, England and America got charged with an incredible revolutionary zeal. The writers, poets and artists or the intellectuals in general of the Western world, by and large, stood by the Spanish Republican cause.

Thus it soon becomes a poet's war or a writers' war just as much as it was a people's war. Its importance grew incredibly, mainly owing to the involvement and identification of the large number of writer-volunteers in it. As Cunningham rightly points out:

What was startling and special about Spain was that this relatively small-scale War had so many voluntary writer-volunteers in it. (xxi)

This fight between Democracy and Fascism assumed great dimension because of a growing realization among the thinking-public, the intellectuals in general that Spain offered them "the last best hope for Democracy" (Muste, 19); and "for the survival of art and culture in free societies" (Spanish Front, xxii). Particularly the cold-blooded murder of Spain's leading poet and
play-wright Garcia Lorca by the Fascists and the bombing of the civilian towns like Guernica sent shock waves around Europe, England and America.

Above all, the literary and historical significance of the Spanish Civil War received such overwhelming response as it turned out to be "the most textualized" of all wars, (Nakjavani, 200) or as Claud Cockburn calls it the most "photogenic war". (Spanish Civil War Verse, 46)

Highlighting the broad implications of the Spanish Civil War Erik Nakjavani (1989) states:

One of the signal characteristics of the Spanish Civil War appears to have been the international participation of so many artists, writers, and intellectuals mostly on the Republican side. (199)

In fact, a few samples of the manifestation of their strong commitment to the Spanish issue could possibly make the matter a little clearer. In this context an extract of a historic pamphlet which a group of celebrated writers brought out in June 1937 from Paris calling the attention of the poets and artists of the continent seems to be of great relevance. Among the signatories there were: Heinrich Mann, Pablo Neruda, Auden and Spender:

It is clear to many of us throughout the whole world that now, as certainly never before we are determined or compelled, to take sides. The equivocal attitude, the Ivory Tower, the Paradoxical, the
ironic detachment will no longer do.

We have seen murder and destruction by Fascism in Italy, in Germany. . . . Today, the struggle is in Spain. To-morrow it may be in other countries—our own.

... ... ... ... ... ... ... ... ... ... ...

This is the question we are asking you:

Are you for, or against, the legal Government and the people of Republican Spain?

Are you for, or against, France and Fascism? For it is impossible any longer to take no side. (Spanish Front, 51-52)

The above pamphlet is fairly representative of the general response of the Western intellectuals to the Spanish cause. The response to this passionate appeal to what Ezra Pound called the "antennae of the race" was overwhelming. (Spanish Civil War Verse, 50)

Closely on the heels of the publication of the pamphlet (that came out in June 1937) the second writers Congress of International Association of writers was convened by the poet Pablo Neruda in July 1937. They met in Valencia and Madrid, and the Congress was attended by eighty writers from twenty-six countries, in the midst of bombing and shelling. This congress
shows the historic record of the response and commitment of the intellectuals of the West to the cause of the Spanish Republic. Edgel Rickword, one of the delegates in the writers' Congress sums up all their feelings thus:

The continued existence of human cultural activity is dependent upon the Spanish people's successful defence of their freedom and political Independence. (Spanish Civil War Verse, 47)

It is indeed very difficult to recreate the highly electrified atmosphere that the Spanish Civil War brought about during the 30s in the West. The commitment and response that the writers and the artists of the West showed to the Spanish cause was incredible and astounding. The writers of the continent and of England saw in the Spanish Civil War a cause as noble and as fundamental as that of the French Revolution. And for their American counterparts, the issue was no less compelling than their own Civil War. From another point, the Spanish Civil War was treated even with more seriousness, for the autocratic Louis or the British colonial Government did not certainly pose such threat to all the countries around France or America for that matter, as Fascism did in case of the Spanish Civil War. Presently, every sensible individual had a growing apprehension that if Spain failed in its attempt this time, each one of those countries would fall into the Fascist hands inevitably. As Cunningham analyzes the Spanish Civil War in its right perspective: "Here was the whole European issue at its most naked
and pure, Democracy versus Fascism." (Spanish Civil War Verse, 29) And to Marcus Graham, the Spanish Civil War showed "a beacon light to every individual throughout the World struggling for liberty" (Guttmann, 137). Hence the intellectuals took it as a sort of holy crusade to save the World from authoritarianism, which Orwell retained till the last. By and large, the writers and the thinking public of the West saw in the Spanish cause a common and an inevitable threat of Fascism to them all. Hence the response; so wide and so profound. As Valentine Cunningham very rightly observes in this context:

The Spanish Civil War—the most momentous political and cultural flash point of the nineteen-thirties—struck deep into the conscience and consciousness of the West. (Spanish Front: Int. n.p.)

It will not be an exaggeration if one argues that the literary significance of the Spanish Civil War and the response to it could well outweigh the two World Wars. As Barnard Bargonzi very insightfully perceives; the response of the writers to the Spanish Civil War "were something of a touch-stone" as it broadly distinguished the contemporary writers from the modernists (xii). Hence, such was the literary and historical significance that marked the Spanish Civil War.

- II -

Orwell and Hemingway are among the few writers who have left behind some enduring works of art on their Spanish Civil War.
experience. Whereas such other writers like André Malraux and Arthur Koestler were from the Continent; Orwell and Hemingway were the two major writers who broadly represented the response of the Anglo-American intellectuals to the cause. In his analysis of the literary merit of the works of Hemingway and Orwell on the Spanish Civil War, Allen Guttmann observes:

Andre Malraux's L'Espoir is the only Piece of writing that compares well with For Whom the Bell Tolls or with George Orwell's Homage to Catalonia. No other European novel (of dozens) contains so much of the complexity of the Spanish Civil War. (187)

Besides, both Orwell and Hemingway, apart from their enduring works on the Spanish Civil War experience, were profoundly influenced by their Spanish experience. In both the writers' life and art the Spanish Civil War experience served as a decisive factor, a turning-point marking far-reaching effects.

Further, both Orwell and Hemingway could successfully get over the widespread gloom and disillusionment that followed the loss of the Republican cause. Moreover, despite all such setbacks, they could sublimate their feelings and experiences in bringing out their classics on the Spanish Civil War. On this point again, both Orwell and Hemingway have a clear edge over other Anglo-American writers who subscribed to the Spanish cause, such as W.H. Auden, Stephen Spender, Alvah Bessie or John Dos Passos.
It is rather interesting to note that both Orwell and Hemingway had developed a sort of conviction that an experience in war is indispensable for the proper nourishment of creative talent. And both these writers had advanced a quite challenging social theory on war, with all its positive values. As Orwell observes in "The Lion and the Unicorn": "War is the greatest of all agents of change". (117). The fact that Orwell was too young to participate in the First world war, he always looked forward to some first-hand war experience to bring maturity and inspiration for his creative potential. And the Spanish Civil War was just on time.

On the other hand, Hemingway had enough experience (nightmarish of course) in the First World War though he still looked forward with no less enthusiasm to an event like the Spanish Civil War. As he says in Green Hills of Africa, "Civil War is the best war for a writer, the most complete." (71). Obviously, with this idea uppermost in his mind, Hemingway went to Spain during the most trying period of its Civil War. In the context of war as an invaluable experience he notes:

I thought about Tolstoy and about what a great advantage an experience of war was to a writer.

(GHA,50)

He further contends: "Writers are forged in injustice as a sword is forged" (51).
Thus both Orwell and Hemingway considered war as a very valuable experience for a writer and with this idea in mind, they went to Spain initially. However, the atmosphere of Spain during the early days of the Civil War was so very charged that they found themselves deeply involved in the conflict before they were fully conscious of it, and their expectations as writers were, of course, amply fulfilled. For, if Orwell is now a literary figure to reckon with, it is for his later works, such as: *Homage to Catalonia*, Animal Farm and 1984; which in turn, became possible only for his Spanish Civil War experience. It can never be an exaggeration to say that without the Spanish Civil War Orwell could not have possibly accomplished what we see today. Orwell, of course, acknowledges candidly:

> The Spanish Civil War and other events in 1936-37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic Socialism, as I understand it.

(*CEJLs I : 28*)

*Homage to Catalonia*, the book that Orwell wrote about his Spanish Civil War experience, is widely acknowledged as one of the few best books on the Spanish Civil War. The other two books; Animal Farm and 1984 do not relate to the Spanish Civil War directly though they too had their deep roots in Orwell's Spanish Civil War experience.
Hemingway was almost equally affected by his Spanish Civil War experience and rewarded too. The material and inspiration that the Spanish Civil War rendered, eventually brought about a great literary output. In the course of the Spanish Civil War, Hemingway made four separate visits to Spain and spent a total period of over eight months there. On his first visit itself, Hemingway helped the production of the film The Spanish Earth (from March to May 1937 for about 45 days). During his second trip (from September to December 1937) he sent a number of dispatches from Madrid and wrote his play The Fifth Column in a hotel that was heavily under fire. In the course of his third trip (from March to May 1938) he reported the battle of the Ebro delta, one of the decisive encounters that determined the fate of the Spanish Republic.

On his fourth and last visit to Spain during the Civil War, Hemingway saw the fall of the Spanish Republic (The fall of Barcelona) and finally returned to write his most ambitious novel on the Spanish Civil War: For Whom the Bell Tolls.

A study of the literary responses of Orwell and Hemingway, to my thinking, necessitates a look at their corresponding literary growth which was accentuated by their Spanish Civil War experience. In the case of both Orwell and Hemingway, a clear line of distinction could be drawn between their pre-Spanish Civil War writings and their post-Spanish Civil War writings.

The experience and exposure that Orwell received through the Spanish Civil War virtually put an end to his formative
experience. His biographer Bernard Crick in this context comments: "His finest writings, his best essays and his great fame lay ahead" (352).

Prior to his Spanish Civil War experience, his earlier writings clearly reflect a confusion of both thought and expression that gradually becomes clearer from 1937 onwards. In fact Animal Farm and 1984 and a large number of his later essays and polemics show an admirable clarity and straightforwardness that mark the change so clearly. The ambiguity, the confusion, the 'purple passages' which marred the early writings did not recur again.

In case of Hemingway, the effect of the Spanish Civil War experience was no less profound. Here we may recall the acute feeling of alienation that swept the American intellectuals of the twenties and eventually drove them out on their self-exile into Europe. The 1920s saw the historic mass exodus of the American writers as a powerful reaction against the base materialistic culture of America. Coupled with this feeling of widespread alienation, a strong war-neurosis claimed Hemingway as its victim. As reported by his brother and his biographer, signs of an emotional illness affecting Hemingway were evident after his return home from the Italian front in 1919. "that first summer after the war", writes Leicester Hemingway, "... Ernest was in agitated state, and being around the family did not calm him at all". (59)

In fact, Hemingway was wounded in the First World War not
only physically but psychically as well. The horror of war haunted him and he had persistent nightmares that caused acute insomnia. Hemingway, as his biographers report, could not just sleep with the lights out, for quite some months. We may recall some of the protagonists of Hemingway like Jake Barnes (SAR) and Nick Adams ("Now I lay me") complaining about this neurosis frequently.

The war-horror that left a trauma in Hemingway gets clearly manifested in his characters like Nick Adams and Jake Barnes. And their indulgence in fishing, drinking and such other pastimes were a sort of escape from their inner agony. Finally, the Spanish Civil War experience acted therapeutically as a sort of antidote to Hemingway's troubled mind, and gave a sort of stability and support to his inner self.

The Spanish Civil War, in fact, gave Hemingway another positive experience, added another dimension to his writing. When one looks at the trend of his writing and the line of his characters, one would notice unmistakably a clear mark of demarcation between his pre-Spanish Civil War writing and his post-Spanish Civil War writing. While his earlier (pre-Spanish Civil War) characters like Nick Adams, Frederic Henry and Jake Barnes are marked by a general feeling of insecurity, helplessness and confusion of the "Lost Generation"; the later (post-Spanish Civil War) characters like Robert Jordan, Col. Cantwell and Santiago demonstrate boldness, courage and conviction that their predecessors lacked so much. Robert Jordan, the protagonist of For Whom
the Bell Tolls rightly realizes and declares that the Spanish Civil War was his education. As he says: "It is part of one's education. It will be quite an education when it's finished"(76). Indeed the Spanish Civil War experience was necessary and educative as well for Hemingway. The change is quite evident too. The transformation of Nick Adams to Robert Jordan through Harry Morgan is clear and remarkable. And this process is active and conspicuous all the way through till we reach Santiago, the culminating point of this transformation. This change in Hemingway's approach to life and art was precisely for his association with and exposure to the Spanish Civil War that brought about a sort of fulfillment to the formation of a wholesome personality that Hemingway lacked so much and cherished all along. In fact with the Spanish Civil War, this change, the new development sets in. Robert Jordan, a direct offshoot of the Spanish Civil War demonstrates this change which is steady and consistent through Col. Cantwell and Santiago: Hemingway's two subsequent portraits.

Santiago, the noblest and the best of all the protagonists of Hemingway is unquestionably the result of the writer's identification with the culture, tradition and finally, with the people of Spain. Here, of course, a question may arise that Hemingway's association with Spain started long before the Spanish Civil War, as it is reflected in his first novel, The Sun Also Rises and in his early stories. Hemingway's protagonists, right from Nick Adams pass through violence as a necessary part of their life's experience. Nick Adams, much in the manner of his
creator Hemingway, has a series of encounters with violence that shapes his life and approach to things and situation. His experiences are out and out autobiographical. His encounters with violence that begins with "Indian Camp" where he witnesses his doctor father's caesarean operation on an Indian woman without anesthesia and the subsequent death of the woman's husband who cut his throat with a sharp razor continues through the stories like "The Battler" and "The Killers". The stories, through Nick Adam's exploits, illustrate young Hemingway's exposure and (the concomitant) emotional reactions to violence, the harsh realities of existence. These childhood impressions got heavily reinforced by the horrible experience in the First World War, when Hemingway, on the Italian front, received the massive mortar wound. The compound effect of all these violence left an enduring mark on his mind that often threatened the very sanity of his self which, however, got neutralized through his Spanish Civil War experience. This point, however, I shall discuss at length in the subsequent chapters. What I intend to examine is that, his earlier association with the cultural and primitive life of Spain could not have effected such a decisive change as his association with the Spanish Civil War. And it was mostly his experience in and exposure to the Spanish Civil War that acted therapeutically on Hemingway's wounded psyche and finally helped him get over the trauma of his early Michigan Wood and the First World War encounter with violence. Hence, under no circumstances, could Hemingway's debt to Spain be exaggerated.

Both Hemingway and Orwell initially went to Spain as war
correspondents, with contracts from NANA and Secker and Warburg respectively. But the atmosphere of Spain prompted them to be involved instantly. Although Hemingway did not enroll himself in any militia like Orwell, he was all for the Spanish Republic during the course of the war. Hemingway did whatever was possible for him to support the Republican cause, starting from producing a film entitled The Spanish Earth and showing it to the President of America and the Americans, to collecting funds and organizing various voluntary fora to aid the Spanish Republic and to create world opinion in its favor. Again, both Orwell and Hemingway did not have strong ideological motivations (like many other writers) behind their support for the Spanish Republic. They were plainly humanists and anti-fascists. As Orwell recalls in Homage to Catalonia:

If you had asked me why I had joined the militia I should have answered: To fight against fascism'. (46).

Similarly, Hemingway, addressing the congress of American writers at the Royal Carnegie-Hall declares (it was between his visits to Spain):

There is only one form of Government that cannot produce good writers, and that system is Fascism. (Henry Hart, 70)

And Robert Jordan, the protagonist of Hemingway's novel For Whom the Bell Tolls would declare that he is not a communist, he is "an anti-fascist" (66).

The above statement of Jordan makes Hemingway's stand quite
clear in the Spanish Civil War conflict.

But once they were in Spain, both the writers got equally horrified at the degeneration of the media, which seemed committed to falsehood and lies only. As Orwell records his feelings in Homage to Catalonia:

One of the dreariest effects of this war has been to teach me that the Left-wing press is every bit as spurious and dishonest as that of the Right (64).

Hemingway, on the other hand, had never before encountered the sort of press distortion in his entire career as a journalist as he saw in Spain. With a feeling of great shock and surprise Hemingway wrote (from Key West dated 6 Feb '39) in this context to Mrs. Paul Pfeiffer:

I read in the Sunday visitor about the atrocities of the Reds . . . the humaneness of Gen. Franco . . . after having seen town after town bombed to the ground . . . columns of refugees on the roads bombed and machine-gunned again and again . . . But that sort of lying kills things inside you (Letters, 476)

And, needless to mention, both Orwell and Hemingway reacted vehemently against the gross distortion of fact, the degeneration of the media in the Spanish Civil War. For Orwell, this initial reaction that started in Spain became a life-long crusade against
falsehood and injustice, finally manifesting itself in such great literary works like Animal Farm, 1984 and numerous essays and polemics. For Hemingway again, it was in response to "that sort of lying" that he promptly got associated with the production of the documentary film The Spanish Earth to carry the true impressions of the Spanish Civil War on the celluloid to America and the world outside. In fact, all of his writings on the Spanish Civil War may be seen partly as his effort, in the face of widespread lies, "to set the record straight by telling the truth" (Fishkin, 156-57).

Sometime later (1942) Hemingway, declaring the stand of a writer says: "A writer's job is to tell the truth" (Men at War, XVI). Carlos Baker, strongly corroborating Hemingway's stand, states:

No other writer of our time has so fiercely asserted, so pugnaciously defended or so consistently exemplified the writer's obligation to speak truly.

(Critiques of Four Major Novels, 1)

Orwell, reflecting on the Spanish Civil War scene later writes:

Early in life I have noticed that no event is correctly reported in a newspaper, but in Spain, for the first time I saw, newspaper reports which did not bear any relation to the facts, not even the relationship which is implied in an ordinary
In this context Orwell speaks further:

If the Leader says of such and such an event 'It never happened' - well, it never happened. If he says that two and two are five well, two and two are five. This prospect frightens me much more than bombs. (236)

The above words of Orwell which he writes in reaction to the lies that the media spread during the Spanish Civil War visibly anticipates 1984. As John Ferns rightly observes: "Homage to Catalonia leads directly to these works." (124) Again, carrying his stand further on a writer's commitment to truth and authenticity Hemingway writes:

A writer's job is to tell the truth. His standard of fidelity to the truth should be so high that his invention, out of his experience, should produce a truer account than anything factual can be. (Man at War, 7)

It has already been mentioned that both Orwell and Hemingway were basically humanists and their response to the Spanish Civil War cause, as such, was more humanitarian than political or ideological. This point, however, needs little more attention. Orwell writes in Homage to Catalonia that he had promised (231) before going to Spain to kill at least one Fascist himself. But, ironically, although he got a wonderful chance from a very close range he could not avail it. The following extract from "Looking
back on the Spanish War" would make the point clear:

I had come here to shoot at 'Fascists', but a man who is holding up his trousers isn't a fascist, he is possibly a fellow-creature, similar to yourself, and you don't feel like shooting him. (231)

The above reflection of Orwell greatly resembles the Old Guerrilla Anselmo's (in For Whom the Bell Tolls) feelings as he observes the Fascist sentry at the far end of the bridge (193). In fact, both Orwell and Hemingway go beyond the surface political screen, and get deep into the human world within. This fundamental humanitarianism of Orwell and Hemingway again, made them the point of bitter criticism and controversy by the anarchists and the Left-wing press as well. In fact, both these artists, for their firm hold on this inner human-world, could survive the powerful wave of disillusionment that swept the Western World soon after the fall of the Republican cause in the Spanish Civil War. And the disillusionment, for this strong neutralizing factor of humanitarianism, got greatly sublimated (in the case of these two writers) into a creative urge that eventually led to Animal Farm and 1984 and For Whom the Bell Tolls.
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