Chapter III

FROM "I" TO "WE"
ABBREVIATIONS

The following abbreviations are used for the title in the reference in Chapter-III and Chapter-IV.

AMF - A Moveable Feast
ARIT - Across the River and Into the Trees
DIA - Death in the Afternoon
FTA - A Farewell to Arms
FWBT - For Whom the Bell Tolls
GHA - The Green Hills of Africa
IOT - In Our Time
NAS - Nick Adam Stories
OMAS - The Old Man And the Sea
MWW - Men Without Women
SAR - The Sun Also Rises
THAN - To Have And Have Not
WTN - Winner Takes Nothing
First 49 - The Fifth Column and the First Forty-nine Stories
This study is an attempt at examining the major works of Ernest Hemingway in the broad Spanish Civil War perspective. The whole dialectic is based upon three fundamental hypotheses:

Firstly, Hemingway's works, as reflected in his protagonists' approach to life, show a pattern of steady evolution.

Secondly, 'Life', as they observe, is inherently painful and tragic. Besides, they are left with no illusion that an individual can ever escape the harsh reality of life, however hard one may try.

Finally, with this thwarted vision of life the protagonists of Hemingway, in the course of their journey, continually look forward to a sort of life that must be meaningful and worth living.

On the basis of the above hypotheses, this study takes a fresh look at the major writings of Hemingway to find out whether the Spanish Civil War did really serve as the main source of inspiration for the protagonist to rise above his hitherto narrow atomic individuality to reach out to a broad global vision of life, a meaningful pattern in life.

In view of the profusion of critical responses to Hemingway, it seems necessary to specify at the beginning the proposed approach of this study.

As a matter of fact, there has been a great consensus of criticism on the autobiographical overtones of Hemingway's
To mention a few, major critics like Philip Young, Sheridan Baker, Granville Hicks and Earl Rovit have drawn biographical parallels extensively to connect various incidents and plots of Hemingway's fictional writings with his own real-life experiences. Philip Young, who makes a psycho-analytical (Freudian) approach takes Hemingway's wounding on the Italian front (during World War I) as the central clue to his treatment of Hemingway's works. Hemingway's obsession with the themes of violence, pain and death, as Young looks at them, was mainly for his wound that left a lasting scar on his body and his mind as well. His fictional writings, therefore, reflect the writer's life-long struggle to purge himself of his terrible obsession and trauma. Further, on the basis of Hemingway's changing response to life, Young brings forth a division in the line of his protagonists: the Hemingway hero and the code-hero. While the former type is a thinly disguised autobiographical figure, "the generic Nick" who keeps changing his age and experience through Jake Barnes, Frederic Henry, Robert Jordan and Richard Cantwell; the latter type is a comparatively simple and liberated one. (36-38)

Earl Rovit, on the other hand, treats this prototype Nick Adams asTyro and the Code-heroes as Tutors (55). Rovit's classification corresponds to Young's to a great extent, though his approach is not psycho-analytical.

Long before Philip Young or Earl Rovit gave their interpretations of Hemingway's writings Granville Hicks, in his book The Great Tradition had made a profound and influential
statement on Hemingway. As he wrote:

Hemingway has, as a matter of fact, two heroes: the autobiographical . . . and the hero that Hemingway is not but thinks he would like to be.

(274)

Sheridan Baker finds evidence of autobiographical elements in Hemingway's writings. In the context of Robert Jordan in For Whom the Bell Tolls he observes:

Jordan is, of course, Hemingway again, with a father who has committed suicide and a grandfather he admires. (112)

Carlos Baker, another major Hemingway critic and biographer, however, does not subscribe to the biographical interpretation of Hemingway's works. As he makes it clear in the introduction to his book Hemingway: The Writer as Artist, he does not intend to write about "the private battles or his public wars" (xiii). On the other hand, Prof. Baker chooses to reveal "a substructure of symbolic meanings which has gone unrecorded and for the most part unobserved." (xiv)

Yet another comparatively recent finding of a scholar seems to counter effectively the biographical approach to Hemingway's writings. In the course of analyzing two of the artist's much discussed and highly acknowledged autobiographical short stories "In Another Country" and "Now I Lay Me", James Steinke asserts that these stories are not really a fictionalized history of
Hemingway at all. To substantiate his point against the tremendous force of biographical criticism, Steinke (1935) quotes Hemingway from one of his hand-written manuscripts presently preserved in John F. Kennedy Library, Boston. As a matter of fact, Hemingway seems to have written that piece as a perspective chapter for A Moveable Feast to clarify the relationship between art and his own experience under the title "On writing in the first-person" which begins with the writer's caution against the possible mistake of looking at his work as fictionalized personal history:

> When you first start writing stories in the first person, if the stories are made so real that people believe them, the people reading them nearly always think the stories really happened to you. (Item 179 a-1) (32-39)

The objective of this thesis, however, is not to examine Hemingway's writings in terms of either hero and Code-hero or Tyro and Tutor or autobiographical works and objective works. The focal-point of this study is, on the other hand, intended to be on Hemingway's major works to bring home the point that the Spanish Civil War was truly a turning point in Hemingway's writings. This study proposes to examine Hemingway's major writings against the backdrop of the Spanish Civil War. Thus it deems it necessary to examine the Pre-Spanish Civil War writings of Hemingway vis-a-vis his Post-Spanish Civil War writings. If one traces the evolution of Hemingway's writings there emerges a clear pattern. At the beginning comes Nick Adams,
the young adventurer in the Michigan Wood. Nick is the central character of In Our Time, the first major publication of Hemingway that came out in 1925 with fifteen stories and a series of vignettes alternating with the stories. In two other subsequent short story collections, Men Without Women (1927) and Winner Take Nothing (1933) Nick continues to be the central character of most of the stories.

As the stories clearly reveal, this young protagonist Nick Adams is a highly sensitive boy who, in the course of his various experiences with situations in life, discovers that violence, pain and brutality are an inalienable part of life. Commenting on Nick Adams, Philip Young writes:

Here is a boy, after that a man, who both in his early environment and later out on his own has been coming in contact with "life" in our Time. (26)

And each bit of these experiences for Nick Adams has been in some way "violent, evil or unsettling" (26) for which there is no answer available to Nick. Joseph De Falco too observes that Hemingway's hero essentially projects the disillusionments of the modern man in "his struggle to come to terms with a world he cannot truly understand". (2)
Nick Adams, the Young Hemingway protagonist who begins his long journey of life from his very adolescence is exposed to life's brutalities quite early. Nick's first hand experience of violence and death is shown in stories like "Indian Camp", "The Doctor and the Doctor's Wife", "The Battler" and "The Killers".

In the story "Indian Camp" the young innocent Nick Adams is exposed to his first ever experience with the inherent violence, death and tragedy in human life. Nick, the son of a doctor accompanies his father on one of his visits to an Indian family where his father carries on a caesarean operation without anaesthesia. The child is safely brought out, but the poor Indian husband, unable to stand his wife's agony, cuts his throat with a razor and dies. Nick, hardly in his adolescence now, witnesses this harsh reality of life and thus, his initiation into the darker aspects of life starts. On their way back, Nick keeps putting many fundamental questions relating to life and its mysteries to his father:

"Why did he kill himself, Daddy?"

"Do many men kill themselves, Daddy?"

"Is Dying hard?" (IOT, 21)

Such experience of horror and violence shocks Nick. Adams though the effect is temporary. It is because of Nick's immature mind that fails to respond to such experience consciously. De Falco very rightly points out Nick's state of mind at this stage. As he observes: "His actions and responses are unemotive and
childlike". (40)

But ironically, two dominant feelings occupy Nick Adams soon after he is out of the Indian Camp. Firstly, in the protective arms of his loving father he feels completely secure. Secondly, he has a queer feeling of "immortality" -- the illusion that almost persists with Nick Adams till he is gravely wounded in the war later.

The feeling of absolute security in the protective care of his father that Nick Adams has is abruptly shaken in the story "The Doctor and the Doctor's wife". In the story, there is the scene of a brief altercation between Nick's father and a giant-like Indian Dick Boulton. The scene of altercation is very brief but it is charged with high tension particularly the manner in which Dick intimidates the Doctor and the latter's visible embarrassment and demoralization that leaves young Nick shocked and bewildered. This experience of Nick rudely shatters his implicit faith in the parental protection and the security of home. When Nick finds to his horror that his father, whom he had been looking upon as his protector, is vulnerable himself, his illusion about the parental protection is lost. And Nick suddenly finds himself almost in the street, as his home is no more a sanctuary for him.

Thus Nick's journey that begins with "Indian Camp" passes through his recurring encounter with the stark reality of life, and the cumulative effects of such experience on his mind leaves him unsettled, thwarted.

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The feeling of vulnerability and insecurity even at home leads to a feeling of alienation in Nick that will be further reinforced after he is wounded at Fossalta in war.

In the chain of events that mark the education of the Hemingway protagonist in a world of violence and tragedy, there comes "The Battler". In the course of one of his adventures, Nick Adams runs into the camp of an ex-boxing champion Ad Francis who is now crazy and without form.

"I am crazy", Ad Francis introduces himself. Ad continues, "When you got it you don't know about it". (IOT, 69)

Nick feels sick to see his badly mutilated face, and is shocked to see this strange man introducing himself as Ad Francis and confessing that he is crazy. As the story moves, things pass smoothly and amicably in pretty good spirit. Nick, save his feeling of sickness at seeing the badly scarred face of Ad, feels otherwise comfortable. Suddenly Ad becomes silent. His silence had a mysterious horror about it that makes Nick nervous. Finally, Ad bursts out violently, first in a gush of words followed by an attempt to maul Nick. Nick, quite unprepared for such a dramatic turn of events, is left almost dazed.

However, the situation is timely tackled by Ad's Negro mate Bugs who taps Ad on his head and puts him to rest. On Nick's request Bugs relates a very complex account of the sad life of Ad. He tells how Ad Francis was happy and affluent some years ago. He was in top form as a boxer and married the lady who...
his manager and whom he loved. But the people around created all sorts of "unpleasantness" about it. The lady somehow resembled Ad, for which they ascribed incest to their marriage and made their life miserable. Finally, the social pressure was so much that "they commenced to have disagreements, and one day she just went off and never came back". As Bugs added, "He was busting people all the time after she went away and they put him in jail". (107,77)

Nick's initiation into violence and tragedy in human life as he comes across in "Indian Camp" is further complicated as he meets "The Battler". Here, the complexity of human mind and its dreadful dimensions unnerve Nick. The exposure to characters like Ad Francis, makes Nick feel perplexed and confused, when Nick confronts "The Killers" later.

In "The killers" Nick encounters threat to his life in much greater magnitude than it was in "The Battler". The atmosphere of "The killers" is much more horrifying than "The Battler".

Commenting on the significance of the story "The Killers" Joseph De Falco describes it as a "transition story" (63) that marks the development of the protagonist from his adolescence to manhood. As against the purely "unemotive " (De Falco,40) response of young Nick to the situation of violence in "Indian Camp", "The Doctor and the Doctor's wife" and in "The Battler", in "The Killers" he acts emotionally. And at the first confrontation with these forces of evil he wants to run away. This very attempt to run away sets Nick on his journey into the complex-
ities of life. First, Nick tries to persuade Ole Anderson, the man whom the hoodlums wanted to kill that evening in the Bar. Nick, fresh and inexperienced in the world of violence, thinks that something could be done about Ole Anderson's impending tragedy. But Nick is taken aback, he just can't believe his own ears when Ole Anderson stoically says:

"There isn't anything I can do about it".

The conversation that follows between Nick Adams and Ole Anderson is worth examining:

"Don't you want me to go and see the police?"
"No", Ole Anderson said. "That wouldn't do any good".
"Isn't there something I could do?"
"No. There isn't anything to do".

"Couldn't you get out of town?"
"No", Ole Anderson said "I'm through with all that running around". (NAS, 70)

In the story young Nick Adams is cast against two comparatively more experienced and mature characters, Ole Anderson and George. Ole Anderson, who is the victim and who may be killed any moment, takes the threat stoically, for he realizes that nothing can possibly be done to prevent it. George, the bartender too seems convinced about the hopelessness of the situation and believes that Ole Anderson will be killed. On the
contrary, Nick Adams who is yet to be fully introduced to the working of the cruel, irrational forces of the world still has plenty of illusions about things. He keeps on proposing for some action, some attempt to avert the tragedy. Finally, seeing no hope he gets thoroughly perplexed and says: "It's an awful thing . . . I am going to get out of the town". (NAS, 69)

To Nick, the experience with "The Killers" is of much greater educative value than any of his previous experiences. When he is gagged by the two hoodlums, he thinks, "He had never had a towel in his mouth before." (NAS, 65) In this context Cleanth Brooks and Robert Penn Warren observe that this story shows "the process of initiation, the discovery of evil and disorder, and the first step toward the mastery of the discipline". (Benson, 193) Joseph De Falco comments thus:

Ironically, Nick's final response to the whole affair, "I'm going to get out of this town", is the reflex of what Anderson has revealed to him in the previous dialectic of learning. (70)

What ever Nick Adams learns from the situation here is later manifested in the observation of Frederic Henry on Life in A Farewell to Arms. Frederic Henry, failing in his attempt to make a "separate peace" realizes that an individual cannot run away and escape the persecution of the inevitable forces in life. The experience of Nick in "The Killers" is confirmed in two other stories "The Battler" and "The Light of the World". Both the stories show the protagonist who is desperately trying to run away from the experiences of life. In "The Light of the World"
Nick is exposed to the sordid complexities of life when he sees some prostitutes for the first time in his life.

In "The Killers", through his ordeal, Nick is shockingly introduced into the senseless, meaningless violence of the world and realizes the fragility of human life. This experience has a great influence on Nick's life because he has no illusion thereafter that this world ensures any security to the individual. This sort of existential awareness that Nick develops is continually reinforced in course of his recurring experience with such forces in life.

The Killers who come to murder Ole Anderson in the story do not know him personally, nor do they have any vendetta to settle with him. They simply and casually want to kill him for the sake of their friend. That such meaningless and casual brutality is a part of modern life, of "our time" Nick realizes through this experience. The same sort of horror, of course, in a much greater magnitude is enacted in Hemingway's later novel on the World War I, A Farewell to Arms. In that novel there is a scene that shows how, on vague charges, the officers in the army are shot down. And finally, Frederic Henry, finding no meaning in such senseless brutality and being completely disillusioned, runs away from the line. This tendency, however, is marked as early as in Nick when he meets the Killers and fails to arouse Ole Anderson to action:

"It's a hell of a thing".

"It's an awful thing". (MWW, 69)
As Joseph M. Flora very accurately perceives, "Four times in "The killers" Hemingway reminds us of the darkness in the world out there, a world badly in need of a little light: (97) When Nick Adams longs for a "little light" to get out of the dark abyss, the baffling complexities of life; he again finds himself in a greater whirlpool of violence and senseless killing, before he is aware of it. As Joseph M. Flora observes:

The most traumatic of Nick's experiences are those he had as a soldier, especially the trial of battle and his wounding in battle. (105)

-III-

Presently the Hemingway protagonist joins the Great War with the usual youthful ideal and enthusiasm. But the euphoria is shattered in no time when he is gravely wounded in the war and is thrown out with a wounded body and a wrecked mind. Hemingway recreates this typical psychology of the youth in his introduction to Men at War later in 1942:

When you go to war as a boy you have a great illusion of immortality. Other people can get killed, not you... Then when you are badly wounded the first time you lose that illusion and you know it can happen to you. (7)
As a matter of fact, till the moment of wounding, death seemed to be a mere abstraction to him. Now suddenly it becomes a frightening, terrifying reality that gave him as Malcolm Cowley (1962) calls "nightmares at noonday." (Week, 41) We may recall Nick Adam's journey back from the "Indian Camp" with his father in the boat. When the first day light brightens the lake Nick, in the protective arms of his father in the boat, "felt quite sure that he would never die". (IOT, 21) Nick refuses to accept the horrors of pain and death that he has just witnessed, a few hours before in the Indian Camp. And he has a strange feeling or illusion of immortality that persists with him, through his harrowing experiences with "The Battler", "The Killers" till of course he is wounded finally in the war. With the war-wound, Hemingway's protagonist completes the first phase of his evolution toward the ultimate realization of the truth in life. Of course he reaches this point quite unwittingly, without any conscious attempt. And for this progress of Nick's education in the world, as Hemingway mentions later in the course of Green Hills of Africa war was a "great advantage" (108), although apparently the experience appeared to be the end of all.

The protagonist, as such, comes out of the war physically wounded and morally broke. Here, the Hemingway protagonist was not the case of an individual alone. He represented a whole generation of post-war youth for whom the world would never be the same again. The first world war shattered the dreams and faith of the individual that he had for centuries about his tradition and his social institutions. He suddenly found himself
thrown out of home, out of society. As though the very umbilical-cord between the individual and the society is snapped with violence. As Clinton S. Burhans, Jr. (1968) rightly observes, this war-worn, disoriented protagonist "finds himself isolated and a stranger" (322). The physical wound, however, healed up soon. But the shock of it continued to haunt for a long time. As Joseph M. Flora asserts: "The most traumatic of Nick's experiences are those he had as a soldier..." (97) We, however, cannot fully agree with Philip Young (1952) who saw no hope for the Hemingway protagonist to recover from his trauma.

As he wrote:

... but from his wounds he will never completely recover as long as Hemingway lives and records his adventures. (27)

This thesis aims at demonstrating that the Hemingway protagonist passes through these phases of violence, horror and disillusionment, and finally finds the light he has been longing for all his life.

Through a series of provocative stories such as, "Soldier's Home", "Now I Lay Me", "The way You'll Never Be" and "In another Country", and many others, Hemingway conducts us like a tourist-guide into the bitter conflicts, despair and disillusionment of the protagonist who is just out of the war. All these stories have a general atmosphere of conflict, despair, disillusionment, sentimentality, inaction, purposelessness and above all, an acute feeling of utter futility, of nothingness, Nada. But eventually,
this damned protagonist gets out of this veritable hell and attains the desired equilibrium, stability and the spiritual regeneration that dispel the irrevocable darkness with its surge of fresh bright light.

Now we shall look into the life and predicament of the new war-worn, war-torn protagonist who is just back home after his nightmarish encounter with death on the battle field. As this soldier returns home, we find him much sobered, but a deeply disillusioned man. Though he is given a hero's reception he has a feeling of great uneasiness as he fails to adjust himself to a society, based on some hollow, sham values. As we watch Krebs in "Soldiers' Home", he feels "angry", "sick and vaguely nauseated" (IOT, 7). The concept of home as a place of love, comfort and security appears like a fiction to Krebs. As Roger Asselineau aptly remarks:

> The bottom seemed to have dropped out of everything. The world was empty, life absurd and meaningless" ... (142)

The protagonist seems to be totally drained out spiritually. Love, the very sustaining force behind human existence seems to have dried up in their breasts. As we see in the case of Krebs ("Soldier's Home") or Lady Brett Ashley and Jake Barnes later in The Sun Also Rises, the very source seems to have dried up. They seem to have been sapped of this sustaining emotion. Hence the tragedy. As the case of Krebs shows, he is not even able to respond to his mother's repeated appeal for love:

> "Don't you love your mother - - dear boy ?"

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Krebs replies curtly: "No" and he adds: "I don't love anybody" (IOT, 7)

As a critic rightly observes: "The title of the Soldier's Home is ironical for the home repels the soldier" (Nakajima, 27)

Again, this protagonist of Hemingway who is presently wounded in the war consistently complains about his phobia for the darkness and fails to get a sleep in the night:

I myself did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body. (NAS, 144)

And he too seems to remember the cause:

I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and then come back. (NAS, 144)

Thus the young protagonist of Hemingway is tormented by a deep trauma which the war-wound has left in his psyche. He has a morbid fear that if he ever shut his eyes in the dark his soul would go out of his body.

As Kenneth G. Johnson (1971) believes:

Nick's 'great awakening' has been nightmarish, traumatic experience which has left him psychically wounded. (9)
The protagonist who is now on bed, in a state of convalescence, is mostly wide awake all through the night since the moment he received the mortar-wound. As Arthur Waldhorn points out:

At the instant of his wound, Nick (like Frederic Henry in *A Farewell to Arms*) had felt his soul leave his body. Since then, the threshold of sleep seems an abyss of terror, a place where self is lost for ever. (63)

Thus, right from the moment he receives the mortar-wound on the battlefield he develops an acute insomnia, a phobia for darkness and, the worst of all, a high-sensitiveness which is a clear sign of neurosis. In the quiet hours of the night even the feeble sound of the 'Silkworms feeding' horrifies him. As De Falco observes; the sound of the feeding Silkworms are like "the Greek Chorus reminding man of his inescapable fate" (112). In other words the Hemingway-protagonist seems to have become greatly aware of the uncertainty, insecurity, vulnerability and, above all, the inevitability of fate. He realizes the grave limitation of the individual who has to bear with the assaults of fate, however painful or agonizing they may be. This very tragic awareness tends to make the protagonist edgy, jittery and neurotic. And the reversal comes so abruptly that he scarcely gets any time to get reconcile to it. Thus his feelings tend to be intensely nihilistic, questioning his manhood every now and then.
According to Earl Rovit's findings, the protagonist in the story "Now I Lay Me" is in his convalescence after he is wounded (1927) at Fossalta and suffers from a sort of "Proustian inability to go to sleep" for he has a great foreboding that if he sleeps in the dark "that might carry him over the thin edge" (Rovit, 70).

The thin edge really matters, because at the moment of wounding, the protagonist had a strange awareness of the twilight between consciousness and unconsciousness, which keenly resembled the thin veil between Life and Death.

This Proustian Syndrome that denies sleep to this war-worn protagonist of Hemingway continues to torment him even after he is released from the Hospital, with his wound clinically healed up. In "A way You'll Never Be" (1933) the protagonist is seen coming back to resume his duty in his outfit. But as Rovit rightly observes, "His nerves are shattered and his mind has a tendency to jump around and off, as though its flywheel were disconnected" (80).

Thus it is the war and its wound that seem to make all the difference for this Young protagonist of Hemingway. Though the physical wound is healed up the trauma persists. In spite of all his efforts, the protagonist just cannot get over his feeling of insecurity and nothingness. In his desperate bid to ward off insomnia and acute fear and restlessness the protagonist tries to gather himself up by reminiscing all his past happy experiences. Mostly he would try to keep himself engaged with his memories of...
fishing in all vivid detail. Even this is not possible always:

But some nights I could not fish, and on those nights I was cold-awake and said my prayers over and over and tried to pray for all the people I had ever known. (NAS,146)

Such desperate, involuntary act of the protagonist to identify himself with the larger humanity certainly helps him consolidate his self that is under great threat. As Carlos Baker comments on the miserable state of Hemingway's mind before he went to Spain to report on the Civil War:

Premonitions of possible death struck him periodically like twinges of rheumatism. (A Life Story, 445)

As we observe, the desperate attempts of the protagonist at consolidating his own self to overcome the threat, the insomnia and the Nada do not succeed until For Whom the Bell Tolls, where Robert Jordan realizes it finally.

As De Falco comments on the misery of the Hemingway-protagonist during this phase of his journey:

He is the picture of the traditional wounded hero languishing in the night-world unable to reach the source of the healing, redemptive power. (113)

The next story with the same war-worn, traumatized protagonist, "A Way You'll Never Be" is based on the theme of aliena-
tion, nihilism and insomnia. De Falco again shows the subtle tension that sustains the story all along. He sums up the story as "the tale of an individual who is poised on the borderline of sanity and insanity, reality and unreality and ultimately, life and death". (115)

The main difference between this story and "Now I Lay Me" is that while in "Now I Lay Me", he was all the time in bed, trying to ward off the horror of existence with his wakeful dream, in "A Way You'll Never Be" he is out of his bed but continues to be haunted all the while. Besides, "Now I Lay Me" is mostly cast in the night while "A Way You'll Never Be" is cast in broad daylight, under the afternoon Sun.

The story begins with Nicholas Adams going on a bicycle across a recently abandoned army post. He passes through the dead bodies of soldiers whose pockets were out and flies were swarming on them. The purpose of Nick's visit to the front post is not known at the beginning. He, in the course of his talk with the Captain speaks out, "I am demonstrating the American Uniform" (NAS, 163) And he further makes it clear that he is now "reformed out of the war" (163)

But in spite of his best efforts to show that he is perfectly all right, his troubled psyche is exposed at some unguarded moments. When the Captain asks him about his wounding, he says:

I'm all right. I can't sleep without a light of some sort. That's all I have now. (NAS,159)
Thus, the insomnia, the fear of the darkness still continues to bother Nick. Again, while speaking to an adjutant about the expected arrival of several millions of Americans, Nick reveals his inner wound. Though there is an apparent enthusiasm in his speech the inner-wound lurks behind. Nick eagerly announces:

American twice as large as myself, healthy, with clean hearts, sleep at night, never been wounded, never been blown up, never had their heads caved in, never scared . . . (162)

The above passage unmistakably reveals the deep trauma Nick still has, which he is desperately striving to ward off. He again confesses that he is strangely scared of a particular vision of a long yellow house and a different width of the river (162). Its implication becomes clear, as Philip Young observes correctly, after almost twenty years, in Across the River and Into the Trees. This scene recurs there which presently comes very often to Nick and then it become clear that "this is the place where he was wounded." (Young, 25)

The same traumatized, high-strung protagonist continues in the story "In Another Country". As he speaks out:

I was very much afraid to die, and often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again. (NAS, 171)

Here, the acute awareness of Death is more conspicuous than any other story of this period.
Secondly, the protagonist (a wounded Major who is convalescing presently) shows his strong antipathy to marriage, for he has recently lost his young wife in pneumonia. And this very fact is symptomatic of Frederic Henry in *A Farewell to Arms*. When, by the way, the question of marriage arises (in the context of the narrator) the Major reacts vehemently, rather hysterically:

"A man must not marry"

And he continues:

If he is to lose everything, he should not place himself in a position to lose that. He should not place himself in a position to lose. He should find things he cannot lose. ([NAS, 172-73](#))

The point worth-noting in this story is that in spite of the long ordeal which the protagonist has passed through, he is still left with some illusion that an individual probably, if cautious and guarded enough, can save something from being ruined. This very illusion, however, will get shattered at the end of *A Farewell to Arms*, when Frederic Henry, despite all his efforts and care, fails to save what he loves most.

As Ray B. West Jr. (1962) rightly points out, the first three important works of Hemingway (*In Our Time, The Sun Also Rises* and *A Farewell to Arms*) deal with the same theme: "the condition of man in a society upset by the violence of war." (28) To put it more directly, these stories and the early novels show the victimization of the individual in a violent war-torn world.
The first novel that brought fame and recognition to Hemingway, *The Sun Also Rises*, is an extension of the theme of "violence and the predicament of the individual" that marked the stories of *In Our Time*. Commenting on this book, James T. Farrell (1962) calls it "as the definitive account of a war-wearied lost generation". (4)

As we have already discussed in the stories, Nick, the protagonist, develops an acute war neurosis that seems to threaten his very sanity of mind and in the process drains away the basic emotion like love, faith, and confidence from his character. He is struck with fear, futility and despair leading in turn to ineffectual anger and reaction, which is clearly reflected in stories like "Soldier's Home" and "In Another Country". This wounded, disillusioned protagonist feels completely alienated from home and from society as well. This feeling of alienation is further aggravated by a symptom of acute insomnia resulting in a growing awareness of the futility and nothingness in life, as we see in stories like "Now I Lay Me", "A Clean Well-lighted Place" and in *The Sun Also Rises*. In all these cases the protagonist is lost in the complex maze of life. He has no self-confidence, no strength of will to endure life or to confront reality. Mark Spilka calls it "the death of love in
World War I" (80) and Carlos Baker (1952) calls these protagonists "The Wastelanders" (75-93) and Philip Young sees in Jake Barnes (SAR) "Eliot's Fisherking". (9)

Jake Barnes and Brett Ashley, the two central characters of The Sun Also Rises, are deeply despairing and lost individuals of the post-war world. Jake loves Brett, passionately longs to enjoy her company, but miserably fails to consummate. Brett, on the other hand, is a promiscuous lady without any feminine grace. Jake feels tormented in her absence and for her looseness; but he fails to assert himself. On one of such occasions when Brett goes out with one of her boy friends, Jake reacts ineffectually at her back:

Lady Ashley. To hell with Brett. To hell with you, Lady Ashley. (SAR,30)

Jake's troubled state of mind is reflected in the following interior monologue:

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 . . . Then all of a sudden I started to cry.(32)

The above words amply confirm Jake's neurotic state of mind that seems to have paralyzed his mind and body. It appears clear that Jake has lost hold on his inner self and his mind. He is lost in the complexities of life and gropes in confusion
Other members of the group who move along with Jake are equally lost in life. Mike, for instance, a war veteran as they introduce him, is again another sad case. He shows great contempt for war and the very mention of war irritates him. He is bankrupt and gives himself away to drunkenness, sensuality and general recklessness. His strong repulsion to war becomes clear when someone talks about the gallantry medals:

"Medals? Bloody military medals?" thus reacts Mike.

(SAR, 140)

Waldhorn rightly describes this group of characters as "shattered creatures whose fragmented lives Hemingway re-formed in the crucible of his imagination". (94)

But compared to the other members of the group (except Romero, the bull-fighter who is certainly outside this group of lost expatriates. Romero, rather holds the only point of light in the murky atmosphere of the book.) Jake seems to be less cynical and damned. Some critics, of course, unreasonably treat him as "emasculated by a war wound" which George Plimpton's interview with Hemingway makes clear. Hemingway says to G. Plimpton:

Whoever said Jake was "emasculated precisely as is a steer?" Actually he had been wounded in quite a different way and his testicles were intact... . Thus he was capable of all normal feelings as a man
but incapable of consummating them. The important
destruction is that his wound was physical and not
psychological and that he was not emasculated. (29)

Although Jake Barnes does not have insomnia and fear of
darkness any more he is yet to develop a normal feeling towards
night:

It is awfully easy to be hard-boiled about
everything in the day time, but at night it is
another thing. (35)

Again Jake remembers his period of insomnia:

For six months I never slept with the electric
light off (152)

But in spite of all existing limitations, Jake Barnes has
some positive signs of redemption, he is not utterly damned. His
inaction and helplessness is interpreted as "a period of quiet
stock-taking" by Laurence R. Broer (148). Carlos Baker believes
that he has been "beat up", but not "lost". (86) Waldhorn too is
hopeful about the possibility of Jake's redemption out of this
wretched state. As he believes, Jake is "one of the few charac-
ters whose psychic and spiritual resources enable maturation".
(100)

Jake Barnes, with all his apparent handicaps, is still a
step forward from his predecessor Nick Adams. In the case of Nick
Adams, his reaction to situations in life was simply "unemotive".
(De FalCo, 40). He was a mere passive recorder of experiences,
without any conscious reaction to it nor any attempt to find his way out of it. But despite his apparent inaction and helplessness, Jake Barnes has a consistent inward attempt to get the clue for survival in a hostile world, as Jake says:

"Perhaps as you went along you did learn something".

(SAR, 148)

And Sheridan Baker aptly comments, "Jake Barnes represents the best of the lost generation, the best that is lost". (48)

Jake Barnes, as the above statement shows, is in his quest for a meaningful pattern in life. But his quest gets badly upset when Frederic Henry, who follows Jake in the next novel, A Farewell to Arms finally deserts the army, loses his beloved and retires at the end with the bitterest experience of life bordering closely on cynicism and nihilism.

Right from the beginning, Frederic Henry, as Wylder rightly observes, tends to see himself "as a victim of circumstances, of a hostile social structure, and of an indifferent universe". (70)

After a period of "quiet stock-taking" when the protagonist moves from The Sun Also Rises to A Farewell to Arms he seems to have mustered up some courage and strength to confront reality and to assert himself against the contingent forces of the world.

Unlike Jake Barnes, Frederic Henry is quite active, alert and decisive and believes in action. Unlike Jake, he is capable of reciprocating love with a lady and finds consummation of it. He becomes a father, though the baby unfortunately happens to be
still-born. Frederic acts at the right moment. He swims a river in spate to escape just in time when he was being nearly shot by a firing squad on the false charge of indiscipline. And again, he ventures to cross a lake in a stormy night to reach Switzerland with Catherine to escape the police on their heels. All these action, timely decision and proper execution gives him a clear edge over Jake Barnes who had resigned himself to inaction and despondency. Besides, Frederic Henry exhibits his superior reason and insight in his meditation on life's issues and seeing them in the right perspective.

A Farewell to Arms, very much like The Sun Also Rises and In Our Time deals with the crisis of existence, of survival in a hostile world. As Sheridan Baker says, A Farewell to Arms is based on the problem of "birth and death" and the protagonist is the "Surrogate hero, Nick" who is upto a "separate Peace against a senseless world". (63)

A proper comparison and contrast with Nick Adams and Jake Barnes can possibly make Frederic Henry's position clearer. Jake, the wounded protagonist of The Sun Also Rises is followed by Frederic Henry in A Farewell to Arms who is in no better circumstances. While for Jake the war was in the background, Henry is very much in it. Like Jake, Henry too finds himself a helpless victim of circumstances, of a hostile social order and an indifferent universe. Frederic thus finds himself pitted against forces too powerful to resist which finally blast his plans and shatter his dreams.
When Frederic Henry comes to know that the surgeon brought out a still born baby by a caesarean and Catherine is fighting for life, he thinks aloud:

Now Catherine would die . . . 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. (FTA, 338)

A look at the above analysis of Henry makes the inherent quest of the Hemingway protagonist clear. As Jake Barnes ruminates:

All I wanted to know was how to live in it. May be if you found out how to live in it, You learned from that what it was all about. (SAR, 148)

The same problem that troubled Jake Barnes keeps bothering Frederic too. He is yet to find the truth that Jake sought all his life for. In fact the quest continues right from the very beginning when young Nick Adams asks his father the fundamental questions concerning life, on their way back from the Indian Camp:

"Why did he kill himself, Daddy?"

"Do many men kill themselves, Daddy?"

"Is dying hard?" and so on. (IOT, 21)

Thus Nick Adams, the innocent boy who confronts the sinister forces of life is instinctively motivated to look for a viable
rationale, a meaningful pattern that could possibly sustain the individual in the face of a cruel, hostile world.

What is to be one's rationale, one's code of conduct in a world full of pain, violence and death? This quest for realizing the basic truth in life keeps the Hemingway protagonist occupied all along till Harry Morgan, of course, visualizes the first glimpse of it, just before his death. Till that moment as Sheridan Baker rightly observes, the Hemingway protagonist found this world "cruel, whimsical, senseless and with no meaning nor plan". (2) Thus as both Philip Young and Sheridan Baker find, they remain perpetually in a "Dover Beach" atmosphere. They find neither joy, nor love, nor light, nor certitude, nor peace". (Young, 245)

The atmosphere of the Nick Adams stories, the interchapters of In Our Time, The Sun Also Rises, A Farewell to Arms and until the very end of To Have And Have Not, remain largely gloomy, complex and horrifying that rightly prompted Malcolm Cowley (1962) to comment that the Hemingway protagonist sees "nightmare at noon" (Week, 41).

As we have already noted, Nick Adams is too young to probe into the mysteries of life. He is just a passive participant in the experiences of life without any conscious reaction to it. All
his actions, therefore, are purely biological or instinctive, or "unemotive", as De Falco affirms. (40)

Jake Barnes, the war-worn protagonist of The Sun Also Rises painfully realizes the dreadful agony of life, passes through endless nights without sleep, but lacks adequate insight and reason to see through the puzzling issues of life in a proper perspective. He is, thus, all along confused and behaves as an impotent weakling that provokes Robert Cohn to call him a "bloody pimp", when Lady Brett slips into other man's arms right under his very nose. (SAR, 197)

Jake, therefore, cannot be called a man proper; for he does not seem to have the minimum self-confidence, or will-power. He only sees things happening to him; he groans in pain; he whimper helplessly; but he makes no effort to get away from it; or in reason out or to rationalize the situation to lessen the suffering. All his reactions are purely sentimental, hence ineffectual. He loves Brett, longs for her company, but fails to consummate. When Brett goes out with her male friends, Jake cries, swears hopelessly:

To hell with Brett. To hell with you lady Ashley (SAR, 30)

But he cannot forget or forsake the woman, who torments him so much. Thus, till the very end, Jake sees no hope, no meaning in life. He remains basically an extension of Nick Adams's personality. But while Nick Adams enjoyed the bliss of innocence
and could remain mostly untouched by the complexities of the world, Jake is fully and consciously aware of them, becomes directly a party to the complexities of life for his sentimental doting on a nymphomaniac who torments him every moment. When Jake comes away dejected to France, leaving Brett in Pamplona with the bull-fighter Pedro Romero he soon gets a wire from her and reflects:

That was it. Send a girl off with one man. Introduce her to another to go off with him. Now go and bring her back. And sign the wire with love. (SAR, 250)

This interior monologue of Jake is greatly ironical and revealing of his inner conflict, his tragedy. Thus he largely remains a weak-kneed, "damned pimp" as Cohn rightly accuses him of (SAR, 197)

But with Frederic Henry the case is much better. Though Frederic never sees the light in his life time, he is remarkably more advanced in his quest and thus comes closer to his goal than Jake Barnes.

Primarily, Frederic is not damned with inaction and thoughtlessness like Jake. He is a man of action. Besides, Henry is comparatively much more clear in his head and reasons out the baffling complexities of life and thus approaches closely the final point in this quest.

Catherine shows great courage and conviction in every act of
her life and finally passes away fighting. Her courage and her confidence, somehow, give a sort of premonition to Henry. Henry has seen more of life, gone deeper into the savage reality of life. Thus through his own understanding of life he reflects:

If people bring so much courage to this world the world has to kill them to break them (FTA, 258).

This sort of analysis and observation shows the sharpness and clarity of reason which his predecessors Jake Barnes and Nick Adams did not have. Nick, of course, is excusable for he is too young to reflect on the complex issues of life. But Jake Barnes is a clear case of despondency and inaction that impaired his thought process too. Compared to him, Frederic Henry shows great control over his situation, decisiveness, alertness of mind and power of reason. The way he escapes the imminent shooting and the courage he shows in swimming across a river in spate and ferrying Catherine across to Switzerland in a stormy night cannot be thought of, in respect of Jake Barnes. As Waldhorn very rightly points out:

Sterility haunts Jake Barnes' wasteland, fear the shadowy recesses of Nick Adams's world (115).

And on Frederic Henry, Waldhorn comments:

At the center of that small world stands Hemingway's representative man, an apprentice learning to endure the tragic conditions of life, questioning some foundation to support a belief beyond Nada (Waldhorn, 118).
But finally, with all his positive aspects and promising traits, Frederic Henry fails to reach the point, the source of light, at the far end of the dark tunnel. When he finds no pattern in the inevitable tragedy that strikes him, he remembers one of his own experiences that suits as the finest analogy to an individual's predicament in this world:

Once in a camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first toward the center where the fire was; then turned back and ran toward the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burnt and flattened and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire.

(FTA, 338)

The above parallelism is, indeed, apt and befitting. It reminds one of man's inevitable fate. A man may attempt to break away, to defy and to opt for a separate peace. But he cannot escape the ultimate tragic reality, Death. This truth is effectively dramatized in the life and exploits of Lt. Frederic Henry in A Farewell to Arms. It reminds one of Gloucester's words in King Lear:

As flies to wanton boys, are we to the Gods.

(IV, I 36-37 (Arden Shakespeare, 149)
One thing worth noting at this point is that, all these early works, despite their subtle difference in their approach to life and their responses to the various situations, all of them share one common trait. Even Harry Morgan too has that aspect in common with them. That is their unmistakable concern for "self". Whatever they think or attempt to do is clearly directed to some gratification of their own interest. In spite of their education through life and their maturity of vision, they fail to rise above their self, which alone can help them realize the ultimate truth in life, the real secret of existence, of a meaningful survival. This very flaw, however, Harry Morgan realizes just on the eve of his death.

As the pattern emerges from the preceding discussion, an important common feature with all the early Hemingway protagonists is their atomic self-concern, their narrow individualistic approach to life in terms of their own pleasure or well-being. As Harold Bloom observes on Hemingway:

He is an elegiac poet who mourns the self, who celebrates the self . . . and who suffers division in the self. (2-3)

This tendency of pursuing the self and eventually getting thwarted in the pursuit continues with these early protagonists...
of Hemingway well up to Harry Morgan. Harry, the central character
of To Have And Have Not, all his life, is only concerned about
the well being of his tiny family. Having found his income
inadequate in a fair endeavor he is tempted to switch over to a
more lucrative, but highly illegal trafficking of contraband
liquor. In the process he loses one of his arms. But even then he
does not realize the limitation of his vision of life and
continues to be on the look out for such lucrative business. His
last trip turns out to be fatal and brings an untimely end to
Harry's life and pursuit leaving his dependent family members to
their own fate. Harry, despite his narrow self-concern like all
his predecessors (such as, Nick, Jake and Henry) has another big
plus point with him. First of all, he is much superior to Nick
and Jake in will power, patience and courage to face the cruelty
of life. He is again decidedly better than his immediate predeces-
sor Frederic Henry in that he does not run away from life; he
faces it in all its monstrosity and dies in the process. And one
thing noble that he accomplishes is by killing the extremists,
the antisocial whom he considers to be dangerous and detrimental
to society. This very act, even at the fag-end of his life, ena-
bles him to get a flicker of the ultimate truth that all his
predecessors including himself had been looking forward to. Harry
dies, but before his death he realizes the truth that can make
the struggle and horror of human existence meaningful. The better
truth of the blundering pursuit of his own and all his predeces-
sors is expressed in the few broken syllables which Harry blurts
out before he dies. Thus, Carlos Baker, considering Harry as
superior to all his associates observes:
Within the illusion provided by To Have and Have Not, Harry Morgan emerges as a heroic and morally indefatigable figure, standing out like a stoic statue above the heads of his associates, gifted with qualities and abilities and determinations to which none of his companions can lay equal claim.

(Writer as Artist, 222)

Harry Morgan's death which marks his liberation or fulfillment, very much like Macomber's on the eve of his death, is the turning point in the evolution of the Hemingway Protagonist and his writing as well. As Edgar Johnson rightly points out, the post-war skepticism of all these Hemingway protagonists was more or less like Descartes's provisional doubt that served as "a stage preparatory to a new departure" as tabula rasa on which to construct a truer and more harmonious conception of life.(137)

Sheridan Baker, in his observation on Francis Macomber finds him much closer to Harry Morgan as he too "grows to manhood under fire a few moments before his violent death". (98)

Carlos Baker further highlights the significance of Harry Morgan's story and affirms that it directly looks forward to For Whom the Bell Tolls. As Baker vindicates: "In two respects, at least, the Morgan story looks forward to For Whom the Bell Tolls". Firstly as he argues: "in the development of emotional intensity. " And secondly, in Hemingway's capacity for the
This moment of revelation that Harry finally reaches is preceded by a brief period of trial and experimentation by the Hemingway protagonists. The protagonist, as such, has been hopefully looking forward to a sort of liberation from his trauma and deep-seated nihilism through his identification with the three act tragedy of the Spanish bull fight ritual and the big-game hunting. The ritual of bull fight though helped him mitigate his trauma to some extent, but could not help him transcend spiritually the real fear of death. The possible reason being, as Robert O'Stephens argues; Hemingway could realize the decadence of bullfighting. The primitive Spanish ritual, as it were, saw to the genuineness of it that could elevate this drama of death in an arena to the level of tragedy with its cathartic effect on the audience. But with the tampering with the bulls, the bullfighter certainly fails to impress the audience as a true administer of death to the savage animal. So later on, Hemingway was quite skeptical about a possible spiritual transcendence through bullfight. As Robert O'Stephens notes:

By the time of the Spanish Civil War it had become clear to him that death was the true measure of human qualities and while "death is still very badly organized in war", it is, in war, beyond human tampering (91)

Thus in Green Hills of Africa, Hemingway observes:
I thought about Tolstoy and about what a great advantage an experience of war was to a writer. (70)

He further writes:

Civil War is the best war for a writer, the most complete. (71)

And he continues:

Writers are forged in injustice as a sword is forged. (71)

It now becomes clear that being sorely disappointed with bull-fighting, Hemingway looked upon war, civil war in particular as a rich source of inspiration for an artist. So, when the Spanish Civil War broke out Hemingway considered it as a rare opportunity and promptly went there to study it from close quarters and to utilize it for creative purposes. In fact, his experience in the Spanish Civil War brought him rich dividends in terms of writings besides the invaluable spiritual regeneration which helped him get over his war-neurosis, the trauma at last. And the impact of this transformation of Hemingway's own self is inevitably reflected in his writings and his protagonists. Thus the process that commences with the death-bed conversion of Harry Morgan, clearly continues till the last work of his life time, The Old Man and the Sea.

Harry Morgan, as such shows a clear transition in To Have And Have Not. In Harry's short but eventful life, quite like Macomber we find two clear cut phases. Both these characters pass
through a tremendous and decisive change on the eve of their death. While the case of Macomber is one of spiritual transcendence over a biological instinct of fear, in Harry Morgan it is much clearer, more revealing and the effect much more far-reaching than Macomber's case. The desperation, helplessness and defeatism that characterize Jake Barnes and Frederic Henry, however, do not continue in Harry's career. Harry, on the contrary, asserts his manhood, courage and commitment right from the beginning. But he is as self-possessed, as individualistic as his predecessors all his life till the final change sets in, at the fag end of his life.

Harry Morgan's and Francis Macomber's lives, despite some fundamental differences, are identical in one major point. Both the protagonists realize some significant truth at the moment of their death beyond which they do not survive. In the case of the latter, however, it was a consistent struggle to get over his deep-seated fear of death and the moment he achieves it, he lives no more. Why Francis Macomber is killed and what may possibly be its implications is another serious, complex and controversial issue that this present study cannot afford to indulge in, for the obvious reason. The only aspect of Macomber's life we are keen to note is his ultimate transcendence over the long persisting fear leading to a feeling of defeatism and nihilism present in all the earlier protagonists of Hemingway. The same is the intent of the story "The Snows of Kilimanjaro" in which the gangrened protagonist Harry with all his desperation and nihilism is effectively set against the permanence and immortality of the
frozen leopard in search of "The House of God" high in the Snow-clapped Kilimanjaro. (Penguin, ed 7)

Both these stories, "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" are, however, basically different from To Have And Have Not. The two stories have their brief moments of illumination when the light comes for the individual protagonist only. It helps him get over his own fear or crisis and does not go beyond. Whereas, in To Have And Have Not, what is revealed to Harry Morgan enlightened all the protagonists thereafter and brought about a corresponding change in the writing patterns of Hemingway. In Harry Morgan's context, Bernard Oldsey (1955) rightly asserts;

Hemingway for the first time shows himself able to create important human character outside himself, outside the narrow confines of an egoistic frame. (33)

And to realize this truth, as Bernard Oldsey says, it takes "Harry Morgan all his life, forty-three years". (33)

When we meet Harry at the beginning, he gives us an impression more or less like Frederic Henry - - the same conflict, the same desperation and hopelessness. Like Frederic, he is also entirely and singularly concerned about his own small family. He feels frustrated about his meager income and is pained to see his three school-going kids who are "hungry at noon " and his family whose "bellies hurt" (95). So he develops misgiving about the tenability of an honest living. When an offer comes for
some lucrative, but illegal assignment he feels as helpless and as despondent as Frederic Henry at the hour of Catherine's delivery. In an internal monologue, Harry thus says:

What choice have I got? They don't give any choice now. I can let it go; but what will the next thing be. (105)

This feeling of insecurity, hopelessness and of being threatened perennially by the forces on which you have no control is a continuation of the vision of the world that Nick Adams (Ole Anderson in "The Killers"), Jake Barnes and Frederic Henry share. The individual, as all these hapless protagonists realize, have no choice, no option absolutely. He is merely a pawn in the hands of an inexorable force who can twist him or break him in any manner or at any time it wishes.

But slowly Harry becomes bolder and more assertive and develops a social commitment. When Harry kills the Chinese Mr. Sing he, unlike any of the earlier Hemingway protagonists, justifies the act in the broader context of social responsibility. When Harry's mate Eddy asks him why he killed the Chinese, he replies unequivocally: "To keep from killing twelve other Chinks." (55)

Thus by killing Mr. Sing Harry makes a new beginning. He shows his social commitment. On this point, as Carlos Baker observes, Harry rises to "heroic proportion" and thus anticipates Robert Jordan in For Whom the Bell Tolls. (Writer as Artist, 222).
This note of "self-reversal" and this discovery of "social-dependence" (Oldsey, 32) is yet another important development in Harry's progress towards his ultimate realization at the end.

In the final encounter, when the extremists gun down his friend Albert, without any provocation Harry has a brief dialogue within himself. And finally, he resolves his conflict and empties his barrel on them. Then he feels as though:

All the cold was gone around his heart and he had the old hollow, singing feeling. (171)

On this stoic, cool operation Lawrence Broer rightly comments:

No conflict, no indecision, nothing here-after. Harry is calm, cool stoically poised.(85)

Besides, Harry, unlike all his predecessors, develops an admirable self-confidence. At a certain point, in the course of an intimate, informal chat with his wife, Harry asserts:

I got confidence. That's the only thing I have got. (126)

This 'confidence' is an important and a purely new trait with the freshly emerging new protagonist of Hemingway's later novels.

This self-confidence and stoicism are reflected in Harry's action when he is wounded while running contraband liquor.
Harry's stoicism and endurance are distinctly felt against his mate who breaks down wailing. Rather Harry tries to console him; "Take it easy" (75). This reminds one of Santiago, the old protagonist of The Old Man and the Sea.

Yet another significant development in Harry's personality and attitude to life is his ability for self-analysis and introspection. Like Santiago, he clearly analyses his blunder:

I guess I bit off too much more than I could chew. I shouldn't have tried it. (174)

This self-analysis of Harry is a clear step forward from all his predecessors and directly anticipates Santiago. Benson affirms that:

With the death of Harry Morgan in To Have And Have Not comes the death of the early Hemingway protagonist. (150)

And Carlos Baker finds in Harry Morgan the emergence of "a heroic and morally indefatigable figure, standing like a stoic statue". (Writer as Artist, 222) and Philip Young asserts that To Have And Have Not is a novel with a "message". (71)

And the message that this novel conveys is the result of a life-time quest. As Young writes:

It is a death bed conversion; the words are Harry's last on earth: "No matter how a man alone ain't got no bloody f-----ng change" (71)
In the dying words of Harry there is indeed an unmistakable realization of a human solidarity and inter-dependence which finally culminates in *For Whom the Bell Tolls*. Edgar Johnson thinks that Harry Morgan "has been beaten up", because he tried "to fight alone" and this provides the "clue to victory" for all his heroes. (140)

This transition that begins with Harry Morgan in *To Have And Have Not* culminates in *For Whom the Bell Tolls* later and the trend continues through *Across the River and into the Trees* and *The Old Man and the Sea*.

Commenting on this again, Bernard Oldsey writes:

Continuing where Harry Morgan left off, Robert Jordan and Anselmo constitute a further renunciation of lost-generation irresponsibility and negativism. For Jordan the world is still "Worth fighting For" (33)

Then naturally the question follows, what possibly brought about such a dramatic, spectacular change in Hemingway's general approach to life which greatly affected his style and art too?

A careful study of Hemingway's life and his writings during the critical period of the thirties shows the drastic change the writer went through between the early thirties and the late thirties which stretched into the early forties. This change shows how he almost moved from one extreme to the other.

Hemingway's two great non-fictional works, *Death in the Afternoon* and *The Green Hills of Africa* give a clear account of
the writer's indulgence in bull fighting and big-game hunting. As a matter of fact, in umpteen cases of this period, the journalistic and non-fictional pieces give clear evidence of Hemingway's passion for sensation and thrill. As he professes in one of the articles in Esquire (June 1935):

> Your correspondent's mind has been turned to shooting and he is inspired to offer this information on account of just having shot himself in the calves of both legs. (By-Line, 199)

In the course of the same article, Hemingway makes an expert's observation on shooting, from a horse to a shark, and all sorts of big-game. This very piece of writing is greatly representative of Hemingway's craze for a life of sensation, thrill and adventure.

Again, in another piece in Esquire (April 1936), Hemingway writes:

> Certainly there is no hunting like the hunting of man and those who have hunted armed men long enough and liked it, never really care for anything else thereafter. (By-Line, 236)

Thus, the above pieces of writing show Hemingway's way of life during this period. He was leading a boisterous and sensational life. And his attitude to people in general and the international issues of the time was narrow and parochial as it is clearly reflected in one of his articles in Esquire:
No European Country is our friend nor has been since the last war and no country but one's own is worth fighting for. (By-Line, 206)

The attitude of Hemingway, as it is reflected in these writings, up to 1936 shows a clear continuation of Death in the Afternoon and Green Hills of Africa. And his highly parochial response to European issues as the portion we quoted shows a continuation of Frederic Henry's disregard for common cause and his keenness for a separate peace. But between this late 30s and early 40s Hemingway underwent a steady and rapid change, from a highly personal isolationism to a deep commitment to human solidarity as the very title and the theme of For Whom the Bell Tolls show. Obviously, the Spanish Civil War brought about this transformation in Hemingway from 'I' to 'We', from atomic self-centeredness to altruism. The stark contrast between the statement "no country but one's own is worth fighting for" and "No man is an Iland" (Donnes' epigraph for FWBT) is clearly realized.

But how such a contradiction could so easily and so soon be resolved? This very puzzle directs us to study Hemingway's participation in the Spanish Civil War and the transformation that follows surprisingly.

The final realization or "the death-bed conversion" of Harry Morgan, as Philip Young argues, is the direct outcome of the Spanish Civil War. As Young maintains, when Hemingway returned to America after his first visit to Spain, "he was
ardently pro-Loyalist, he destroyed a good deal of the novel and changed the ending". (72-73)

Malcolm Cowley, as Joseph Allen (1989) quotes, believed that Harry Morgan's statement in *THAAN* was inserted by Hemingway after his visit to Spain. (176)

Carlos Baker too corroborates Young's stand when he writes:

> It was clear that he wanted the book to document in some fashion his reconversion to social consciousness. (*A Life Story*, 314)

In 1937 when Hemingway came to Spain as a *NANA* War Correspondent, his dispatches clearly show his steady and rapid transformation. Coming in touch with the International militia and with the Spanish Civilians and workers who ungrudgingly came forward to face death and to sacrifice anything that the cause needed. Hemingway was further impressed by the enthusiasm, courage, selflessness and above all, a unique fellow-feeling and solidarity in the Spanish Civil War, on the Republican side. This experience of the great "Spanish Tragedy" seems to have purged him of his feelings of self-centeredness, individuality, isolationism, and narrow parochialism. The very abstractions he despised in *FTA*, became a reality in the Spanish Civil War.

Spain, as it were, was not new to Hemingway. He knew Spain quite intimately, loved and appreciated its ancient ritual of bullfight and identified himself with it. But the real or essential Spain was yet to be unfolded to him. That Hemingway realized
in the course of his Spanish Civil War experience. The extent to which Hemingway was influenced by the Spanish Civil War could be guessed from the speech he delivered to the American writers and poets in the Carnegie hall:

> When men fight for the freedom of their country against a foreign invasion ... and you how they were attacked and how they fought, at first almost unarmed, You learn watching them live and fight and die, that there is worse things than wars. Cowardice is worse, treachery is worse, and Simple selfishness is worse. (emphasis mine)

The above excerpt of the Speech greatly explains Hemingway's transformation and the cause thereof. As Watkins observes; by the Spring of 1938 Hemingway had abandoned his previous stand of 'separate peace' and of isolationism and was already writing in terms of "universal democratic idealism characteristic of For Whom the Bell Tolls" (140)

As we have already discussed, all the early protagonists were busy healing their own wounds inflicted by the irrational forces of this hostile world. They could hardly look beyond their own problems and misfortunes. Hence they were found introverted, withdrawing, thwarted individuals ever in their flight from one situation to another in a desperate bid to escape but are invariably caught and persecuted.

It is Harry Morgan, the last of the line who in his dying statement, utters the first cry of realization that dawned on the
Hemingway protagonist largely out of the smoke and fire of the Spanish Civil War.

In the life of Robert Jordan and Anselmo the change is clear as it is in Philip Rawlings of The Fifth Column and some of the Spanish Civil War short stories.

Jordan believes in life, liberty and the pursuit of happiness. For him life is not as microscopic or atomic as that of his predecessors. The life that he leads is much larger, broader and more expansive than that of any of his predecessors. The very thought of the fall of the Republican in Spain is like a nightmare to him. As he says:

If it were destroyed life would be unbearable for all those who believed in it. (FWBT, 98)

Hemingway, thus, as Joseph Allen rightly comments "returns to become involved in mankind" (177) in the true spirit of Donnes' meditation. In sharp contrast to the negative, sentimental, nihilistic approach to life as adopted by the line of protagonists from Nick Adams to Frederic Henry, Jordan shows a greatly positive response to life. He considers the world as a good place, "worth fighting for" (487). Jordan, unlike all his predecessors, has a strong reason and conviction:

I have fought for what I believed in for a year now. If we win here we will everywhere. (FWBT, 46)

This conviction that Robert Jordan displays was grossly lacking in all the protagonists of Hemingway's pre-Spanish Civil
Jordan's conviction and his great commitment to a larger good is reflected in the following words. Jordan ruminates:

You have to put many things in abeyance to win a war. If this war is lost all of those things are lost. (FWBT, 305)

The above piece of internal monologue of Jordan shows his commitment to the cause and concern for the fellow-human beings which was not visible in the case of any of his predecessors.

Jordan, again (no more like Nick Adams or Frederic Henry) does not want to run away to a better and a safer place or to negotiate a "separate peace". He has no more the self-centredness of his predecessors and his life is broad, liberated and highly altruistic compared to that of all his predecessors.

Jordan, in every bit of his action, tries his best to further the cause of the mankind at large. Before he dies, Jordan reflects:

The world is a fine place and worth fighting for and I hate very much to leave it. (FWBT, 487)

It may be noted that no other protagonist had found the world benign and lovable as Jordan did. That shows his positive attitude to life and his realization of the inherent truth in it.

The ensuing chapter will demonstrate in greater detail Hemingway's literary response to the Spanish Civil War and the
corresponding change which his mode of writing underwent under the massive influence of his Spanish Civil War experience.
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