"Oh, wretched ephemeral race, children of chance and misery, why do you compel me to tell you what it would be most expedient for you not to hear? What is best of all is utterly beyond your reach: not to be born, not to be, to be nothing. But the second best for you is --- to die soon."

------ Nietzsche
Birth of Tragedy: Section 3.

It is the intention of every great novelist to represent through his stories the felt reality of life and the living. Hemingway was one such story-teller who not only rendered his sense of life but also probed deep into the problem of human existence in a world fraught with evil and in surroundings which are definitely hostile. Hemingway's novels bring into sharp focus the unavoidable and terrible predicament of man. He presents not only man's fears and failings but also his courage, his unflinching nature and ability to accept his final fate with grace.

He was positively aware of the sure but unpredictable
menace in the human situation. Bitter experiences in life had taught him that life is essentially volatile and his writings reveal a cosmic sense of the problem of evil and the mystery of the cruelty of things. But his total outlook remains positive.

In spite of all the suffering and the cruel nature of man's lot, Hemingway affirms that life is sublime, beautiful, joyous and worth living.

In my attempt to present Hemingway's tragic view of life I have chosen *A Farewell To Arms*, *For Whom The Bell Tolls* and *The Old Man And The Sea* which represent that vision in a gradual process of unfolding. I have divided my work into five chapters, namely, ( 1 ) The Introduction which I have titled *Hemingway And The Impaired Human Situation*, ( 2 ) *FIRST ESSAY IN THE TRAGIC*, ( 3 ) *EPIC STRUGGLE AND NEAR TRANSFIGURATION*, ( 4 ) *DEFIAT AND TRIUMPH*, ( 5 ) CONCLUSION. In the first chapter I have presented a general picture of the theories of tragedy as had been mooted by different philosophers, namely, Aristotle, Nietzsche, Schopenhauer and Hegel and the position Hemingway's protagonists occupy in the light of these theories.

In Chapter II ( Based on *A Farewell To Arms* ) I have
tried to show that the hero, Frederick Henry, through his bitter personal experiences gets an insight and becomes aware of the tragic nature of life and man's unenviable predicament. Though awareness dawns upon him yet at the end of the novel we find him a confused man, quite uncertain and unable to accept his fate graciously.

The next chapter, based on *For Whom The Bell Tolls*, suggests a progress in Hemingway's design in that the hero, Robert Jordan, is aware of the tragic nature of man's existence and knowing that he cannot avoid it, he at least finds some satisfaction in sublimating his love for Maria.

Chapter IV marks the height of Hemingway's genius. In this chapter, based on *The Old Man And The Sea*, I have shown that Hemingway has reached the high-water-mark as a tragic writer. In Santiago's victory over the fish, his suffering and agony in trying to retain it and his defeat and ultimate triumph, Hemingway paints in no uncertain terms a picture of the tragedy implicit in life and of the stuff man is made of. Notwithstanding the presence of the cosmic evil that engulfs him he, Hemingway, shows what man is made of and what he is capable of achieving against seemingly hopeless odds. He has shown that though life is uncertain
and volatile, one can still live it fully, joyously and
learn to cherish it, that the joy of life and the living
lies not in abject surrender to the inevitable but in
struggle, in pain and in contemplation and self-purification
through suffering.

As suggested by the title itself, the final chapter,
the Conclusion, is a summary of all that goes before. In
this chapter I have shown the connecting thread between
the novels and the way Hemingway's tragic vision is
developed from *A Farewell To Arms* to *The Old Man And The Sea*.

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