CHAPTER I

INTRODUCTION
CHAPTER I

INTRODUCTION

As far as we can discern,
the sole purpose of human existence is
to kindle a light in the darkness of mere being
-C.G. Jung

The present research analyses the features of existentialism represented in the select novels of Ernest Hemingway, one of the greatest American novelists, and of Jayakanthan, a well-known writer hailing from South India. There is a thematic similarity that obviously marks their fictional art. Their thematic and structural patterns are almost similar and they are, indeed, inspired by the common wavelength of existentialism, of which they should have been so convinced in their own lives that they inevitably presented it in their works. The key term in the title of this thesis is existentialism that needs some explanation.

'Existentialism', a self-conscious movement in the nineteenth and twentieth centuries, is the concern for human existence, especially for the affirmation of freedom and the refusal to subordinate personal self-awareness to abstract concepts or dehumanizing social structures. It represents rebellion against established ideas and institutions that inhibit personal freedom and negate responsibility.1
Soren Kierkegaard, a nineteenth century Danish philosopher and the founder of modern existentialism, declares that truth is meaningful only when it applies to a personal subject, and that significant truth can be communicated only indirectly because the communicator cannot tell another person what to believe but may evoke or provoke only an awareness of truth. Three other nineteenth century thinkers influenced by existentialist theory are: Dostoyevsky, who celebrates in his novels man's freedom of choice and explores the boundaries of faith and unbelief; Karl Marx, who denies the existentialist freedom, but highlights existentialism in his descriptions of alienation because his analysis of thinking is always to change the world instead of merely understanding it; and Friedrich Nietzsche, who hails the unique wonder of every person, often stifled by a 'herd' morality.

Among the twentieth century existentialists, mention should be made of Heidegger of Germany, whose Being and Time has become one of the major works of existentialist literature; Jean-Paul Sartre, who believes that man by his freedom, rather than by dependence on God, must establish morality and his own integrity; and Albert Camus, whose short novel, The Stranger, and essay, The Myth of Sisyphus, are radically existentialist in their theme of human self-assertion against the absurdity of the universe.
In the later half of the twentieth century, existentialism entered into the mainstream of philosophy. "If few philosophers wished to be known as existentialists, most philosophers had taken up existentialist themes." The two major streams of twentieth century philosophy, Pragmatism and Phenomenology are the two major streams of twentieth century philosophy, and they have some kinship with existentialism, which suggests that though existentialism has now become a less distinctive philosophy, it has considerably influenced subsequent philosophies in most of which it has even imprinted an irrefutable colourization.

Existentialists are concerned with 'being' rather than 'knowing'. They believe that man is open to future which he determines by his own choices and actions. Unlike other creations like plants, birds and animals, which have a fixed nature or essence, men have no such essence that governs their conduct, neither as a species nor as individuals. Not all possible choices are left open to men, and which ones are possible and, which are not, cannot be known in advance. Man's choices are not explicable either, and so existentialists do not propose an ethic in the sense of a set of rules or values, but rather they set up a framework in which action and choices are to be viewed. Again, this framework does not tell one what to choose, but only implies that there are right and wrong ways of choosing. An act may be done in bad faith or with sincerity (Sartre), and one can be authentic or inauthentic (Heidegger). To act in bad faith and to be authentic is to follow the
'herd' morality unquestioningly, and to suppose that a given value, a given institution, or one's own character curtails one's choice.

As defined in the *New Encyclopedia Britannica*, "existentialism is an interpretation of human existence in the world that stresses its concreteness and its problematic character." According to this interpretation, existence is regarded as dominating over other conditions, forces and choices in this world, which are too many in modern life, and it is either conditioned by external forces or made by the individual himself who, thus, becomes responsible for his actions and their consequences.

Ernest Hemingway and Jayakanthan have been chosen for study by the researcher because of the homology found in both. Though these two novelists belong to different linguistic backgrounds, there is an appreciable thematic togetherness in their novels. Both are primarily social realists, who revolt against man-made, anti-human divisions and establishments, evincing keen interest in the eradication of social evils. Their novels are artistic attempts to arouse the slumbering conscience of the people to make them aware of the evils in society, which atrophy both their bodies and minds, and think of the ways and means of removing such diseases from society, or at least encourage them to make their own lives meaningful by making the correct existential choice.

The study of Hemingway and Jayakanthan come under the sphere of comparative literature, especially analogical. A broad
comparative study is possible as their outlook is identical in many ways. There are very many common social issues which bring them together for the purpose of a parallel study. The main focus in their novels is: existential choices and their inevitable consequences.

Only some select novels of Hemingway and Jayakanthan have been chosen for this study, having in mind the unmanageable size of their works and the permissible length of this thesis.

Having recorded the definition, meaning, scope and limitation of the present study, the researcher proceeds to give brief histories of novel-writing in Indian Writing, particularly Tamil Literature and American Literature, followed by the details concerning the authors under study, because the researcher is expected to have clear-cut ideas about the authors chosen for research and their places in the literary field before he begins to analyse their works. As Virginia Woolf has stated, "in order that the light of personality may shine...[some] facts must be manipulated, [and] others shaded; yet in the process they must never lose their integrity."4

The researcher, who chooses, synthesizes and analyses, should become an artist as well as a critic without being just a biographer or a chronicler by extracting ‘the pith and essence’ of characters from a set of observational details. A research biography should take as its standard ‘truth of fact’ and check even the most peripheral detail, “for the biographer’s duty is to reproduce the truth as closely as he humanly can,”5 though it is also true that
“no biography can portray a man as he actually was.” The biographer is called upon to impose logic and coherence upon the heterogeneous mass of details he has assembled.

Before going into the crux of the subject-matter, the researcher proposes to provide some introductory information about the writers, chosen for study, and the positions these writers occupy in their respective literary milieu.

American Literature may be said to have made its humble beginning in 1493, when Columbus wrote his famous letters to King Ferdinand of Spain. Other explorers and adventures, who followed, also wrote letters to their friends and relatives at home, and these ‘letters home’ mark the beginning of the written record of the American Literature.

In these letters, the writers speak of their difficulties, of the dangers they had to face, but also the wonders that were to be seen everywhere in America. These letters excited curiosity of the people. Later they are all ready to sail for the New World to settle there. The invaders came not only from England but also from Spain, Portugal, and France. They created the culture in America. Their accounts of travel, the descriptions of the land, faithful reports to colonial life developed into literature. By the Nineteenth century there were more and more writers of American Literature contributed their works.
Though America has produced some outstanding writers during the period of preparation, The New World began to find itself only in the Twentieth Century - in fact it was the watershed event of World War I 1914 to 1918 that marked the difference. With Europe locked in this terrible conflict, it was the time for the United States to show its real strength of maturity and the childhood and youth of the nation was over. For the values and the ways of the Old World were collapsing before their eyes, and a battered and shattered Europe which did not show that age old culture that had existed before was in need and demanding help, was more than a reality.

American Literature, as well as language, was derivative but as the subjects grew more complex, experiments were made in structure. World War I changed the subject matter and style. The novels were written by the disillusioned young men, some of whom had undergone harrowing experiences in the war. Secondly, many of these writers had been journalists. Naturally, the subjects, as well as the style, were new and different. Nineteenth century ideas, forms and habits were discarded in favour of vigorous experimental work in fiction, poetry and drama. In fiction the twenties were the time of experimentation and search for new values, and the meaning of the American tradition is reflected and enriched by great literary figures.

Some of the earliest forms of American literature were pamphlets and writings extolling the benefits of the colonies to both
European and colonist audience. Captain John Smith could be considered the first American author. Other writers of this manner included Daniel Denton, Thomas Ashe, William Penn, George Percy, William Strachey, John Hammond, Daniel Coxe, Gabriel Thomas, and John Lawson.

The first American novel is sometimes considered to be William Hill Brown's *The Power of Sympathy* (1789). Much of the early literature of the new nation struggled to find a uniquely American voice. European forms and styles were often transferred to new locales and critics often saw them as inferior. For example, *Wieland* and other novels by Charles Brockden Brown (1771-1810) are often seen as imitations of the Gothic novels then being written in England. Sometimes during the Nineteen twenties Gertrude Stein, addressing one of her interminable monologues to Hemingway remarked that Hemingway and his contemporaries were 'all a lost generation'. She thus gave a name that group of brilliant writers who appeared on the American scene during the decade following the First World War and who still dominate the fiction, as a bare list of their names would indicate that they included Hemingway himself, William Faulkner, Scott Fitzgerald, John Dos Passos, Sinclair Lewis, and James.

Faulkner was perfectly capable of writing a simple straightforward story; the vague reference, ambiguities, avoidance of transitions, with holding of vital information are always
deliberate. Faulkner's techniques may sometimes exasperate, but they are effective in compelling the readers to join the writer's search for truth. He frequently uses third person narration. It provides an author a great deal of freedom in the development of his story. The omniscient author shifts from one character to another informing the reader what each one is thinking. His style does not provide relaxed reading, but forces the reader to participate in the search for understanding the truth.

Fitzgerald's recreations of the jazz age are convincing not only because they draw upon his experiences as a character member of the lost generation but also because they convey so pervasively a sense of the fundamental paradox which gave the age of its poignancy.

In the early twentieth century Ernest Miller Hemingway, the legendary figure of America had his affiliation with the writers of lost generation. His works reveal a sense of disenchantment, alienation and revulsion from the horrors of war. Hemingway has also experimented with prose style and his language is modern. The syntax and use of words are those of the common man of the twentieth century.

Ernest Hemingway's date of birth is sometimes erroneously given as 1898 because when he wanted to join the army during the First World War, Hemingway was under-age and he gave a fictitious date to earn the right of entry into the army. In fact, he was born on
July 21, 1899 at Oak Park, Illionois, the middle-class capital of the world. Hemingway lived at Oak Park until 1917. He graduated from the local high school. From the Hemingway archives, Fenton has traced some interesting information about his early life. At that time, Oak Park was dominated by Puritan values which left a deep mark on Hemingway even though sometimes he revolted against the Puritan ethic. His mother Grace Hall had immense musical talent. His father Dr.Clarence Edmonds Hemingway, M.D., was an extrovert man. He liked hunting and fishing. During Hemingway's early childhood there had been a tussle between the father and the mother over the future of the boy. While his mother wanted him to develop his musical talent, his father encouraged him to develop outdoor interests. His father gave him his first fishing rod when Hemingway was only three years old. He received his first shot-gun when he was only eleven.

Hemingway was the second of the six children of the Hemingways, the eldest being a girl. The family spent their summers in Northern Michigan. Here Hemingway had ample opportunity to observe the native Indians from close quarters. His works bear a permanent stamp of the raw life that he had witnessed in Northern Michigan.

His early training at school stood Hemingway in good stead. He succeeded in getting the job as a reporter of The Star. He
adopted the first person mode of presentation in his imitation of Ring Lardner. His style was chatty. It centred round local interests.

Hemingway ran away from home twice during his school days. However, these escapades were too brief to hamper his life at school. They were little more than the rebellious independence of a restless boy. According to his brother Leicester Hemingway, Ernest Hemingway sent postcards while he was away from home. This means that the escapades took place with the connivance of the parents. Hemingway's first story *Judgement of Manitou* reveals his keen interest in rich detail, nature and environment.

Hemingway left school in 1917. He was restless because he could not sit still at home. He wanted to enlist in the army but the army doctor said that he was too young. May be he was rejected because of an injured eye. Then, his uncle Tyler Hemingway took him to Kansas. There he became a reporter for *The Star* at 60 $ a month. *The Star* style-sheet taught him to use short sentences, short first paragraphs and vigorous English. Even at this stage he was intent on creative writing.

In early 1918, Red Cross needed voluntary ambulance drivers to serve with the Italian Army. Initially America participated in the First World War due to humanitarian impulse but this idealism had soon turned to skepticism. The enthusiastic volunteers were shocked to see human suffering on such a large scale. Hemingway received his first baptism of fire in Paris. He was shocked later in
Milan where an ammunition dump exploded. He saw people in a crisis. There he learnt about human nature at its best and at its worst. On 8th July near Fossalta di Piave, a tiny village, Hemingway was hit by the exploding fragments of a trench mortar – a type of bombs that were called ash cans. Though badly hurt, Hemingway picked up one of his comrades and carried him to a first-aid dugout. On the way he was hit by machine-gun fire and his knee and ankle were badly hit. He was given up for dead for some time but later he recovered. The doctors had to take out as many as 237 pieces of metal from his legs.

From the Italian war experiences Hemingway brought with him another scar, a love affair with an American nurse Agnes H. Von Kurowski. The nurse had promised to marry him on his return to the States. She was much older than Hemingway. In her sober moments she must have realized that Hemingway was too young for her. She wrote to him that she had changed her mind and was marrying a Major, though that marriage did not take place at all. Hemingway’s manhood received a severe shock which cut deeper into his soul than the ones suffered at Fossalta. It might account for his dissatisfaction with a large number of women including his four wives.

Returning to the States, Hemingway could not settle down to a humdrum existence at Oak Park. He had made up his mind to be a writer but his writing in Michigan would not sell. Therefore,
he again took to journalism as an expedient. Then, he could devote his spare time to writing novels. In 1920, Hemingway became associated with *The Daily Star* and *The Star Weekly*. This assignment lasted for a number of years. With it began Hemingway's next stage of apprenticeship. *The Toronto Star* taught him to look for human interest and interesting material in the events of the world.

In Paris, Hemingway came under the powerful and formative influence of Gertrude Stein and her vast circle of men of letters. Travelling extensively in Europe, Hemingway covered a few important conferences for *The Star* and wrote a few short stories, but he was learning his art all the time which was steadily attaining maturity. But as soon as he contemplated the idea of devoting himself seriously to creative writing, he was directed to proceed to Constantinople, for *The Star* because the Greek Army had been routed by the Turks and the world stood on the brink of a major war. His realistic portraiture of war in *A Farewell to Arms* stems more from his experience than from this experience in Italy. His humanitarian zeal was rekindled.

His first major work, *Three Stories: and Ten Poems*, was published in August 1923. In *A Moveable Feast* Hemingway has described how Pauline Pfeiffer set out to marry him after destroying his first marriage with Hadley. In 1927, Hemingway's first marriage came to an end. In 1928, he returned to the States with his second
wife Pauline. He settled in Key West, Florida, where he stayed until 1938. During his stay in Paris he brought out *In Our Time* and *The Sun also Rises*. *In Our Time* was later published in the United States in 1925. His second book *The Torrents of Spring* was rejected by his first publisher because it parodied their popular author, the author of *Winesburg Ohio*, Sherwood Anderson. Then he took his *The Sun also Rises* to Scribner who published all his subsequent works.

Hemingway's literary reputation became established once for all after the publication of *The Sun also Rises*. This book became a popular best seller. From 1928 to 1938, while he stayed at Key West, his reputation as a sportsman, big-game hunter, and fisherman grew. With the publication of *A Farewell to Arms* in 1929, he became a world celebrity. He wrote a book on bull-fighting called *Death in the Afternoon*. This book was acknowledged as the most authentic account of the sport of bull-fighting, bull-rearing, the famous matadors of the period. Hemingway's comments on aesthetics, life and death, are scattered throughout the book. In 1934, he took a trip to Africa and besides winning a few game trophies, he wrote *Green Hills of Africa*. In 1935, he went to Bimini for fishing. In 1936, when the Civil War in Spain broke out, he returned to Bimini again.

As a war correspondent, Hemingway went to Spain a number of times. He covered the Spanish Civil War for the NANA [North
Atlantic Newspapers Alliance). Hemingway's two important works to come out of his venture in Spain are *The Fifth Column* and *For Whom the Bell Tolls*. His social consciousness was deeply aroused. He championed the cause of the proletariat in *To Have and Have Not*.

In Spain Hemingway met Matha Gellhorn. She was also covering the Civil War for the Collier's Magazine. Hemingway and Martha together braved the dangers of covering the various battle fronts. Having interviewed in Key West earlier Martha then became Hemingway's pupil. Both were attracted towards each other and they fell in love. After knowing that the Republican cause was lost once for all when he returned to America, Hemingway went to Cuba to finish his book *For Whom the Bell Tolls*, which was completed in 1940. *Across the River and into the Trees* (1950), *The Old Man and the Sea* (1952), and *A Moveable Feast* were published in book form.

With the rise of Fidel Castro in Cuba the Americans were asked to leave Cuba. Hemingway realized that he would have to leave his favourite house near Havana and all that valuable treasures that he had gathered there. Though Hemingway succeeded in saving some of his treasures from his house near Havana, the loss was too much for him to bear. He started complaining of persecution by the Federal agents, though it had no foundation whatsoever. He was completely obsessed with the idea of
death and how to meet it. With the publication of *The Old Man and the Sea* (1952) which was acclaimed as a masterpiece all over the world, Hemingway did retrieve his reputation but he was finding it more difficult to write.

In 1954, the Nobel Prize came to Hemingway. It raised his spirits for some time but the gathering gloom seemed to have crushed him. Twice he was admitted to Mayo Clinic where he received electric shocks for psychological troubles. He developed a double personality. While in the presence of doctors he would behave like a normal being, but all the old troubles would come back as soon as he was left alone. Life to him had meant friends, liquor, women and sports. When these things became rare and were denied to him he lost his zest for life. On July 2nd, 1961 he shot himself to death. Thus, came the end of Ernest Hemingway, a most colourful and versatile personality of our time.

The volume, *Men without Women*, included stories such as *Fifty Grand, The Underfeated, Today is Friday, In another Country, The Killers, Canary for One, A Pursuit Race, An Alpine Idyll, A Simple Enquiry* and *A Banal Story*.

Hemingway carried the style and attitude of his short stories into his first great novel, *The Sun Also Rises*. This book tells of the moral collapse of a group of expatriated Americans and Englishmen broken by the war, who turned toward escape through all possible violent diversions.
A Farewell to Arms (1929), interests not only by its love story, but also by its passages of swiftly paced action, by its expression of the mood of over-whelming revulsion against war which lasted into the nineteen-thirties, and by the overwhelming actuality of its chapters on the rout of the Italian army.

After publishing further distinguished collections of short stories, Men without Women and Winner Take Nothing, he wrote two lesser books – Death in the Afternoon, a book on bull fighting, and Green Hills of Africa, an account of big-game hunting with digressions on literary matters. These books show a further cultivation of the primitive and brutal levels, contrasted with the hollow culture that had cheated Hemingway’s generation.

In To Have and Have Not (1937) Harry Morgan, a native of Key West, Florida, devoted his life to the single minded effort to keep himself, his wife, and his children on the upper fringe of the have-nots. He hires his power-boat to wealthy men for fishing trips but, when the Depression destroys this source of income and a rich tourist asks for payment for loss of fishing tackle, he is compelled to turn to illegal activities. He undertakes to smuggle some Chinese nationals from Cuba into the United States, but take their money, murders their leader and abandons the others. While smuggling illegal liquor, he is caught in a gun battle by federal officers, loses an arm, and has his boat confiscated. In a last desperate bid to obtain money he helps in the escape of four bank robbers, realizing
at the same time that unless he kills them, they will kill him. This he does, but they wound him fatally. Picked-up in the Coast Guard and accused of being a member of the gang, he stammers. Then he shuts his eyes. It has taken him a long time to get it out, and it had taken him all his life to learn it.

Then there comes *The Fifth Column* and the *First Forty-nine Stories*, in which appeared two of his finest stories, *The Short Happy Life of Francis Macomber* and *The Snows of Kilimanjaro*. *For Whom the Bell Tolls* (1940) is Hemingway's finest and most popular novel which belongs to such earlier American fictions as Dreiser's *The Financier* or Willa Cather's *My Antonia*.

Hemingway's novel *Across the River and into the Trees* (1950) is a post-war love story with the action taking place in Venice. It centres round three distinct faces in the life of the hero, a fifty-one year old war veteran, who is suffering from heart disease. As a young man, he preferred army life to civilian life because he thought it to be good. But after having obtained practical experiences in the army, he found it to be less congenial than he had imagined. Then after his retirement from his army life, he found himself in love with a nineteen-year-old girl and his love with her made him enjoy his phase of his life, as he liked till death embraced him. This novel is a greatest disappointment when compared with other works of Hemingway, for he has completely
failed to put his readers into that state of willing suspension of disbelief which is very essential to the success of fiction. In *The Old Man and the Sea* (1952), Hemingway recaptured his reputation which was recognized in the award of the Nobel Prize in literature. He died in 1961.

Similarly, Jayakanthan’s extent and scope in the realm of Tamil fiction extends from short stories to novellas and novels. Writers of the various genres of literature East or West, could be awarded degrees only in the universities of the Muses, and again, only on submission of their theses on life and life-situations.

The second half of the nineteenth century may be called the beginning of the Indian novel in English. The first Indian novel in English is Bankim Chandra Chatterjee’s *Rajmohan’s Wife* which appeared as a serial in *Indian Field* in 1864. It was Bankim Chandra Chatterjee (1774-1883) who established the novel as a major literary form in India. It was he who showed that the ordinary life of a middle class Bengali could be the subject matter of a high class novel. *Rajmohan’s Wife* came in book form only in 1935. It tells the story of Rajmohan’s wife who strives to correct her husband who has become a victim to the temptation of earning money through unfair means. Bankim Chandra Chatterjee initiated the literary renaissance in Bengal and following him came Prem Chand, Toru Dutt, Rajam Iyer, Madhaviah, Michael Madhusudhan Dutt, Balakrishna and many others who wrote both in English and
regional languages. Lal Behari Day's *Govinda Samanta*, published in 1874 is the first important Indian novel in English, as *Rajmohan’s Wife* was published in book form only in 1935. Though *Govinda Samanta* does not have a structurally organized plot, it gives a good picture of the nineteenth century India with its feudalism.

The last quarter of the nineteenth century is very significant because of the emergence of women novelists, like Toru Dutt, Kirupabai Sathianathan, Raj Lakshmi Devi, Mrs.Goshal and Cornelia Sorabai. Of these, Toru Dutt was perhaps the foremost, whose, *Bianca* published in 1878, is a romance in eight chapters. The setting of this novel is, of course, an English village and the characters are Spanish, but the novel reveals a quality of mind which is unmistakably Indian.

Toru Dutt's sensibility, her attitude to feminine beauty and grace, though apparently English, is essentially Indian, closer as it is to an Indian writer like Narayan than to British writers. 7

Kirupabai Sathianathan has written two novels, *Kamala: A Story of a Hindu Life* (1894) and *Saguna: A Story of Native Christian Life* (1895). Both the novels were autobiographical, though the characters are fictional. Kirupabai was a Hindu, but later was converted to Christianity, and her novels deal with these two aspects of her life.
Shevanthi Bai's *Ratnabai* is a short novel of about one hundred pages, but it became very popular because it advocates women's education. It tells the story of a girl who gets married at the age of nine. She goes to school in spite of the opposition of her in-laws, and when her husband, who was born in London, returns. She is a well-educated girl of sixteen. The husband and wife begin a happy life. Thus, in *Ratnabai* Shevanthi Bai visualizes a bright future for women in India.

Mrs. Swarnakumari Goshal has written three novels: *The Fatal Garland* (1910), a historical romance set in the fifteenth century Bengal, dealing with the love of two girls for the Prince, *An Unfinished Song* (1913) and *An Indian Love Story*, another love story involving very sensitive men and women.

Rajam Iyer and Madhaviah are two South-Indian writers, who pioneered the Tamil novel and who also wrote novels in English. Rajam Iyer has written *True Creatures of Vasudeva Sastri* and Madhaviah has produced five novels: *Satyananda*, *Clarinda*, *Thillai Govindan*, *Muthuminakshi* and *Lieut.Col.Panju*.

Mention should be made about two novels that deal with the East-West relationship. They are S.M. Mitra's *Hindupore: A Peep Behind the Indian Unrest: An Anglo-Indian Romance* and Sarat Kumar Ghosh's *The Price of Destiny*. These novels are about the Indo-British social and cultural relationships.
Thus, the second half of the nineteenth century marks the birth of the Indian novel in English. This was due to socio-economic changes, political awareness, spread of education and gradual emancipation of women. Though not much was achieved before 1920, the last part of the nineteenth century and the first two decades of the twentieth century mark the beginning of the Indian novel in English. The 1920s and 1930s made further progress in the new literary genre. As H.M. Williams points out in his *Indo-Anglian Literature*,

the limelight turned away from poets to concentrate on the novelists. In this way a new chapter of Indo-Anglian literature came into being in the nineteen-twenties and thirties.  

The main trends during the period between the two world wars, that is, from 1920 to 1945, were nationalism with Gandhi playing the pivotal role, a new social awareness and revolutionary tendencies and protest against the English rule. K.S. Venkataramani’s *Murugan the Tiller* (1927) and *Kandan the Patriot* (1932) are novels full of Gandhian policies, exploring and applauding the ideals of Satyagraha and calling the Indians to work for freedom and regeneration of their nation.

Three great Indian novelists emerged during the thirties. They are Mulk Raj Anand, R.K. Narayan and Raja Rao. Mulk Raj Anand wrote during this period some of his most important novels:
Untouchable (1935), Coolie (1936), Two Leaves and a Bud (1937), The Village (1939), Across the Black Waters (1939) and The Sword and the Sickle (1942). R.K.Narayan wrote The Bachelor of Arts in 1937 and The Dark Room in 1938; and Raja Rao wrote Kanthapura in 1938.

The novel became the most widely used literary form in the post-independence period. It attracted more writers and readers in India, as elsewhere in the world. The Big Three, mentioned above, continued to write and in addition to them many more novelists came into the field and experimented with new themes in their works. They are so many in number that they cannot be listed out. Yet, the following are the important novelists, who belong to more recent times, that is, forties and after: Mulk Raj (The Village, Seven Summers, Private Life of an Indian Prince, The Road Confessions of a Lover), R.K.Narayan (Swami and Friends, The English Teacher, The Financial Expert, Waiting for the Mahatma, The Man-Eater of Malgudi, The Guide, The Vendor of Sweets), Raja Rao (The Serpent and the Rope and The Cat and Shakespeare, Comrade Kirillor), K.A.Abbas (Inquilab), Bhabani Battacharya (So Many Hungers, Music for Mohini, He Who Rides a Tiger, A Goddess Named Gold, Shadow from Ladakh), Anita Desai (Cry, the Peacock, Voices in the City, Bye-Bye Blackbird, Where Shall We go This Summer?, Fire on the Mountain, Clear Light of Day), S.N.Ghose (Cradle of the Clouds, Vermillion Boat, The Flame of the Forest), Manohar

The list is not exhaustive. The Indian novel in English is rich enough and variegated. There are detective novels like S.K.Chettur’s *Bombay Murder* and Kamala Sathianadhan’s *Detective Janaki*, fantasies like Purushottam Tricamdas' *The Living Mask* and the novels of Sudhin N.Ghose, Philosophical novels like Dilip Kumar Roy’s *The Upward Spiral* and Raja Rao’s *The Serpent and the Rope* and *The Cat and Shakespeare*, and novels of school life like Narayan’s *Swami and Friends* and Muriel Wasi’s *Too High for Rivalry*. Such richness and variety in Indian Writing English stand proof of what Srinivasa Iyengar asserts: “as a distinctive body of writing, Indo-Anglian literature undoubtedly exists, and it is likely to grow in volume and vitality.”
Jayakanthan, one of the two writers taken for the study belongs not to Indian Writing in English, but to novel writing in Tamil literature. The last quarter of the nineteenth century may be called the birth of the Tamil novel, in which period was published *The History of Pratapa Mudaliar (Pratapa Mudaliar Saritram)* by Samuel Vedanayagam Pillai. Vedanayagam Pillai's object, as stated in his preface to the first edition of the novel, was to supply the want of prose works in Tamil. In this novel, which he calls a prose epic, he portrays the life of the people, their manners, habits, conventions and many other systems of life. The novel was a bold departure from the conventional prose in terms of theme, plot-construction and style. It is a long story in the first person narrative, depicting the hero as an educated gentleman of wit and humour and narrating the sequences of his birth, education, marriage and many other important events of his life. It is, indeed, a forerunner of Tamil prose literature that developed in later times.

Next significant work in Tamil prose fiction is *The History of Kamalambal (Kamalambal Saritram)*, a novel written by Rajam Iyer and published in 1896. It was the first serialized novel in Tamil, which appeared in *Viveka Cintamani*, a Tamil monthly magazine. It is a realistic portrayal of the life-style of the South Indian Brahmins of the times. The plot, theme and characterization significantly reflect the writer's richness of thought.
It depicts the story of two cousins, stressing the aspects of good education in general, and women's education in particular. In *Muthu Meenakshi*, another novel published in 1903, Mathaviah suggests that in Indian novels widow remarriage is advocated for the first time in this novel. *Muthu Meenakshi* is a bold attempt in depicting the problems connected with remarriage is an orthodox Hindu Brahmin family. Mathavaiah, in this novel, portrays how the then social conditions and cast system forced the socially suppressed people to embrace other religions.

Besides these novels, there are a few other significant novels also written early in the history of Tamil fiction, among which mention should be made about *Madhivanan* by Sooriya Narayana Sastrigal (Parithimar Kalaigned), *Gunaseelan* by V.Nataraja Iyer, *Vinodha Saritram* by D.G.Narayanasamy Pillai, *Vijayalakshmi* by Devakunchery Ammal, and Natesa Sastrigal's *Deena Dayalu* and *The Two Orphaned Children*. *The Two Orphaned Children* was a turning point in the history of Tamil fiction in the sense that its theme relating to detective aspect sowed the seeds for future detective fiction in Tamil. For about three subsequent decades in the 20th century detective novels, Tamil translations of other language fiction and adaptations from other literature dominated Tamil fiction. The detective fiction of Vaduvoor Aarani Kuppusamy Mudaliar and J.R.Rangaraja Mudaliar had an impact on Tamil fiction. Meenakshi Sundarammal denounces the dowry system and other age-old customs and faiths of the Brahmin community in her
novel *Jayaseelan*. Subjects encouraging widow remarriage and discouraging child marriage became the favourite themes. Maraimalai Adigal, in *Letters of Kokilampal* (*Kokilampal’s Kadithankal*), advocates inter-caste marriage and widow remarriage.

During India’s freedom struggle many Tamil novels, like K.S.Venkataraman’s *The Patriot (Tesa Baktan)*, were written to urge for Indian freedom. Women, like Dr.Muthulakshmi Reddy, made efforts to abolish the ‘Devadasi’ system through legislation. *The Trap of the Prostitutes (Tasikal Muga Valai)* was written by Moovalur R.Ramamirthammal in 1936 in which prostitution which affects both domestic and social life is strongly condemned. The Devadasis and their miserable social conditions find a good expression in this novel.

Kalki’s *Docoit’s Lover (Kalvanin Katali)*, published in 1938 portrays how the anti-social elements in the guise of respectable men exploit young men like Muthaiyan. Kalki’s second novel *Land of Sacrifice (Thyaga Boomi)* criticizes untouchability as a social evil. Kalki’s fiction stands like a milestone of social reformation in the history of Tamil fiction.

Kalki dominated the literary world for nearly two decades to such an extent that the period came to be called the Age of Kalki. Kalki’s novels *Land of Sacrifice, The Princess of Solaimalai (Solaimalai Ilavarasi), Makudapathi* and *The Sound of the*
Waves (Alai Osai) are even today very popular among people. The Sound of the Waves will occupy an everlasting place in Tamil Literature. Kalki’s memorable descriptions, simple style, story narration and characterization are unsurpassed. Kalki’s historical novels, Parthipan’s Dream (Parthipan Kanavu), Princess of Solaimalai and Ponniyin Selvan, actually take the readers back to the corresponding period of Indian history. He won the Sahitya Academy Award for his The Sound of the Waves.

Other significant novelists belonging to pre-independent period are Devan, C.N. Annadurai and Narayana Duraikannan. Devan’s Mr. Vedantham, Justice Jegannathan and Kalyani are well known novels. Annadurai’s Love at Kapotipura (Kapotipura Kathal) was published in 1939. It describes how young daughters of poor parents, given in marriage to aged rich widowers, suffer in life. Narayana Duraikannan’s Uyiroviam depicts the negative attitude of Tamil parents to inter-caste marriages.

In the post-independent Tamilnadu, Tamil novelists took up social themes connected with social problems, like casteism, untouchability and corruption. Akilan, Mu. Varadarajan, Jayakanthan, Thi. Janakiraman and Na. Parthasarthy are some of the most important novelists belonging to this period. Akilan’s skill in handling his themes, narration of events and treatment of social problems are well expressed in his Girl Friend (Snehiti), Where is
Life? The Lady with the Lamp, The New Flood, Gold Flower (Ponmalar) and Where are we Going?.

Dr. Mu. Varadarajan is both a thinker and critic, whose novels analyse the root cause of social problems. He is highly critical of social evils. His Alli, Charcoal Piece (Karithundu), The Small Lamp (Akal Vilakku), Hypocrisy (Kayamai) are some of the novels, which have earned him a special place among Tamil novelists.

Thi. Janakiraman’s Lusty Thorn (Moha Mul) and Appu’s Mother reflect the problems of individual human beings. Na.Parthasarathi’s Kurinchi Flower (Kurinchi Malar) and The Golden Fetters (Ponvilangu) are very popular Tamil novels even among modern readers.

Ko. Vi. Manisekaran, Indra Padmanaban, Nanjil Nadan and Sundara Ramasamy are some other Tamil novelists who have become popular among the novel-reading public.

Some of the domestic novels by women writers, like Lakshmi, Rajam Krishnan, Sivasankari, Indumathi and Anuradha Ramanan, have found an important place in the history of Tamil fiction.

Sujatha has earned a special place in Tamil fiction, as a writer of science fiction and detective fiction. He is a great innovator in style and his novel themes astound both the young and the old alike. There are many other writers of Tamil novels, to list all of whom is not easy.
Jayakanthan was born on 24 April 1934 in Manchakuppam, Cuddalore, South Arcot District. Jayakanthan disliked his father, Dhandapani Pillai, for his strict and rude approach towards him. According to him, his father was a dictator. His mother, Mahalakshmi Ammal, was affectionate and often worried about his future, because he loitered aimlessly. He studied up to Second Standard in a school run by his aunt and then joined in a Muslim School to continue his Third Standard. He came out of the school without completing Fifth Standard.

Many of his family members were involved in active politics during pre-independence period. It naturally lured him also. He got political awareness even at the age of 10. He had gloomy remembrance about World War II. He hated Hitler for his dictatorship. He said that he hated both Hitler and his father, Dhandapani Pillai, for their autocracy. In those days, the poems of the revolutionary poet, Bharathi, were banned by the British Government, as they inspired the Indians to fight against the oppressive imperialists to secure freedom to India. He secretly memorized the poems in the book which was concealed in his house. He worked for Congress by distributing badges and notices to the voters in 1946 election. Congress won in the election. To celebrate their victory, they convened Workers Meeting of South Arcot District in Manchakuppam. They also organized procession regarding this. The Communist Party also arranged another procession which later joined with Congress Party's procession
raising common slogans. When they reached the meeting spot, the Congress people did not allow the communists to attend the meeting with them and they attacked them mercilessly and the communists convened separate meeting calmly without retaliating. Jayakanthan pitied the communists and shifted his amiable relationship tenaciously to them. Though he was precocious in politics, his prank and mischievousness, the innate instinct of the children, troubled his mother and family. So she sent him to Villupuram to be looked after by his uncle, Purusothaman.

Purusothaman was a full-time worker of the Communist Party and also a Trade Unionist. His house became a commune where many active communists stayed to look after the party work. Jayakanthan found a hero in him. His eagerness to become a member of the commune in Chennai grew in him intensely during this time, when he was involved in some political activities. He organized a Union consisting of nearly fifty children of his age group, belonging to Railway Colony to oppose RSS. It became his routine duty to walk through the street from his uncle's house to the Railway Colony, holding the Red flag on his shoulder in the evenings. He discussed with many communists about many issues regarding politics to get clarification and to elevate his political knowledge. He participated in communist conferences and public meetings where he was found in the front, raising slogans in the processions. His stay at his uncle's house was his apprentice period in politics. He came back to his native place.
Later, his mother sent him to Chennai with a letter to S.Radhakrishnan, his uncle, a commune member, who was working in *Jana Sakthi*, a weekly for Communist Party requesting him to correct and improve her useless son. He was allowed to be a member of commune on 27.7.1957. After his entry into the commune, his life was shaped and changed according to the movement of the Communist Party.

Soon he started composing works in *Jana Sakthi* press and did some additional works like distributing, proof reading, affixing address slips and stamp on the weekly. He competed with others in selling the party newspapers and publications which all members had to do daily in the evening. His calm and happy life was badly disturbed after the All India Congress of Communist Party held in Calcutta had passed a terrifying resolution of changing its way of approach to achieve the goal of the party from democratic mean to ultra terrorism of taking up weapons. Indian Government reacted seriously by taking ruthless police action on the party workers.

Most of them were either behind the bar or hiding themselves to do underground politics. This tumultuous situation forced him to go back to his native place where the life style was highly contrary to the commune. He could not adjust himself with his family members. He was branded as insolent, proud, arrogant, talkative and boastful. He felt ashamed of staying and eating without earning. So he often went out of his house to various places to take
up even some mean jobs - porter in the railway station, helper to agents, selling cinema books in the theatres, with the communist instinct of giving importance to the dignity of labour.

After Sardar Vallapai Patel's death, most of the arrested members were released from the jail. Jayakanthan, who worked in a shoe shop in Tanjore at that time, returned to the commune. He was one of the members of Agitation Propaganda Committee. He was not amenable in some issues with the State Committee, the most powerful body of the party. He was highly critical about the party's strategy to have the electoral alliance with other parties having different ideologies in the name and style of United Front in the 1952 General Election. He vehemently opposed the communist's political tactics of forming the United Front in order to oppose and annihilate the Congress. He was branded a riot challenging the basic regulations of the party. Jayakanthan did not give up his individuality. His pro-Gandhiji, pro-Purana, pro-Hinduism and pro-Congress views induced the wrath of the State Committee. Then the party proposed him to go to his district to have personal contact with labourers and peasants to popularize the party among them. He did not obey the diplomatic decision of sending him out of the commune.

Later the State Committee changed its mind and appointed him as an Area Secretary of South Chennai Division. His main duties were: conducting political classes to the party workers,
discussing day-to-day political happenings, participating in the events of the party, mobilizing funds for the party and selling journals and books.

The deplorable incident that still haunts him is the damage caused to U.S.I.S. Library. American Government passed death sentence to Rosan Bunke and his wife suspecting that they bestowed the secrecy of Nuclear weapon to Russia. All peace councils in the world pleaded America to withdraw the death sentence. Jayakanthan obtained signatures from the public in favour of the couple. American Government hanged them. To show his fury and disgust over the inhuman punishment, he led a procession with a plan to stone at American Consultancy. Mistakenly he led it to U.S.I.S. Library, which led to breaking of glasses. His idea of showing mass upsurge became mob violence. His party condemned this blunder and he was isolated.

After a short silence, he took active part in Tamil Nadu Art Literary Guild which was organized by the party to bring the progressive writers under an umbrella. They started its branches in all districts. He used its stage to broadcast his individual opinion. He got married with Gnanambigai, a school teacher. She gave birth to Kathembari, Jayasimhan and Deepalakshmi. He did not intervene in her liberty. He discussed with her not only family matters but also day-to-day affairs. He published his first novel *Valkkai Alaikkirathu* in 1957. During 1962 General Election, he

He was the chief editor of *Jaya Berikai*, a political newspaper, in support of Congress on 15 August 1967. He devoted a large time to improve its quality and increase its circulation under his direct attention in upbringing matters and manners. He wrote editorial column which contains his sharp and strong attacks on the opposition parties. Even some congress men, who are dissonant and mendacious to the party, did not escape from his bitter criticism. He resigned from *Jaya Berikai* after six months, because of difference of opinion.

In 1969, he was the editor of a high class literary journal, *Gnanaratham*, which gave importance to the classical writings. The contribution of the journal to the Tamil literary field was immense. In 1975 he started writing a novel called *Jaya Jaya Sankara*. He contested unsuccessfully in Thiagarayan Nagar Constituency in the General Election held in 1977 as an independent candidate.
In 1970 he published one of his famous novels, *Sila Nerangalil Sila Manithargal (Some Times Some People)*, which was remoulded as a cinema which won Tamil Nadu Govt. Award for its best story in 1978. He was honoured with Soviet Nadu Nehru Award for his another famous novel, *Imayathirkku Appal*, in the same year.

His *Jaya Jaya Sankara* novel won Tamil Nadu Government Award for the best novel in 1986. He was honoured with Raja Rajan Award by Tamil University of Tanjore for his novel, *Sundara Kantam*.

In 1988, he edited a political daily, *Nava Sakthi*. He was the busiest self-made creative writer in Tamil literary field during 60s, 70s and 80s. Still he is writing articles in some weeklies and fortnightlies. His novels have received a warm reception from the readers and scholars of many nations and they have been translated into many world languages. He is a man of multifarious talents and skills, short story writer, essayist, novelist, poet, dramatist, film script writer, film director, peace lover, political activist, editor of journals and an active member of Tamil Nadu Literary Federation.

When Jayakanthan was the member of Agitation Propaganda Committee, he contradicted with the powerful State Committee in the matters of anti-Nehru and anti-Congress views. He criticized his party for anti-Nehru stand and his comrades criticized his
pro-Nehru state. They started raising questions whether he was a real communist. He was highly critical of the party's decision to have political alliance with other parties having different ideologies in the 1952 General Election. His relationship with the State Committee enraged him bitterly in many issues. So he came out of the Communist Party in 1964.

Jayakanthan says that an author should be committed to ideas, and he must be committed fully at the writing level. He is committed to expose terrible blow to the decadent of social order, atrocities on the common man in the name of religion and caste, predicament of women and cruel inhuman treatment on downtrodden people. Ernest Hemingway and Jayakanthan are peace lovers. Jayakanthan hated the power-greedy dictator, Hitler, for his atrocity during the Second World War. For invading India, he vehemently attacked China for its violation of Marx ideology that a nation should not encroach into another nation. He condemned his comrades who supported Chinese incursion. He further feels that a war is an evil force which is against humanity and welfare of the nation. Jayakanthan's comrades criticized his pro-Nehru policy, which was quite against the communist ideology. He strongly opposed his party for its anti-Nehru view. He believed strongly that Nehru was the progressive leader to better the nation. He is also influenced by Gandhian philosophy.
Both tried their level best to bring all creative writers under an umbrella. Jayakanthan was a member of Tamil Nadu Literary Federation, which has its branches in all districts. He attended many meetings all over Tamil Nadu to expose his views on creative writing. Jayakanthan is received warmly and widely read by Russians. His novels have been translated into many world languages. He visited Russia at its invitation in 1980, 1983 and 1984. He was associated with journals. He was the chief editor of *Jaya Berikai* in 1967, *Gnanaratham* in 1969, *Kalpana* in 1978 and *Navasakthi* in 1988.

Jayakanthan was honoured with Awards. He received *Sahitya Acadamy Award* for his novel *Sila Nerangalil Sila Manithargal* in 1972, Tamil Nadu Government Award for the best Cinema Script of *Sila Nerangalil Sila Manithargal*, Soviet Nadu Nehru Award for the novel, *Imayathirkku Appal*, Two Tamil Nadu Government Awards for his *Karunai Ullam* Cinema – one for the Best Cinema and other for the best story, Tamil Nadu Government Award for the best novel for *Jaya Jaya Sankara* and Raja Rajan Award for *Sundara Kantam*.

The aim of the researcher in giving out brief histories of fiction both in American writing in English and Tamil literature is just to give a brief introduction to the most common trends in the respective fields and also some ideas about the most important novelists, and not to give an exhaustive list of novelists and their works.
The researcher proposes to study selected works of the two writers - Ernest Hemingway, the Nobel Laureate from the West, and Jayakanthan, Sahitya Academy Award winner, from the South India. Both possess various skills and talents. Though they have very many published volumes to their credit, the researcher has selected only a few major novels of each writer for closer scrutiny.

Having, thus, given in the introductory chapter details about the topic of this research, explanations of the key term in the title of the thesis, followed by the histories of the novel in both American Literature and Tamil Literature and the lives and works of the authors chosen for the study, the researcher goes on to discuss in the following chapters the themes of Ernest Hemingway's *Farewell to Arms, For Whom the Bell Tolls* and *The Old Man and the Sea* and Jayakanthan's *Jaya Jaya Sankara, Pralayam, Munkil Kattu Nila, Yarukaka Aluthan?, Kaluthil Viluntha Malai, Brahmobadhesam, Sundara Kantam, Valkkai Alaikkirathu, Unnai Pol Oruvan, Sila Nerangalil Sila Manithargal*, and *Gangai Enke Pokiral?* with special reference to the concepts of existentialism.
REFERENCES


2 Ibid, 763.


