CHAPTER I

Introduction

Voluminous critical works on Hemingway have appeared and continue to appear since the publication of his very first novel. Hemingway’s eminent critics like Carlos Baker, Philip Young and Jeffery Meyers set the trends of Hemingway criticism.

In 1952, Philip Young initiated one of the most influential and significant trends of Hemingway criticism when he declared Hemingway to be pathological case. For Young’s study, Sigmund Freud and Otto Fenichel’s “traumatic neurosis theory” served as the base. Young asserts that “it is the pattern of trauma which looks like the best key to his personality and which affords the best single psychological insight into his work” (139). Young views the Hemingway hero as essentially “complicated and wounded” by “the blows which he suffered physical, psychical, moral, spiritual and emotional” (142). Young considers Hemingway fiction as an expression of the writer’s own personality. Philip Young’s Ernest Hemingway is more like a case study of the author, rather than a book that offers a great insight into his fiction as work of art. This deep rooted concern of Young considering Hemingway’s work as biographical leads him to treat Hemingway hero as passive. Young related the traumatic experience of the hero to the big wound which Hemingway suffered in war. Young propounds the theory of the Hemingway hero and code hero. According to Young “the code hero presents a solution to the problems …… of the true Hemingway hero (25).” Young himself a combat veteran, evolved the notion of Hemingway code. A ‘grace under pressure’…. made of the controls of honor and courage which in a life of tension and pain make a man, a man and distinguish him from the people who follow random impulses, let down their hair and are generally messy, perhaps cowardly and without inviolable rules for how to live holding tight” (26). In Young’s view this theme is always introduced and exemplified in
Hemingway’s fiction by a code hero a consistent character embodying the values of the code.

Philip Young long ago traced the development of what came to be called the Hemingway hero, beginning with Nick Adams, through the Hemingway canon. Although there has been a paradigm shift in Hemingway criticism in recent years, focusing on issues of gender and sexuality, it remains undeniable that Young’s earlier way of reading Hemingway remains a valid and illuminating approach. Critics such as Philip Young and Writ Williams have interpreted the Hemingway hero as a man on a quest for self-discovery. He develops coping techniques as a manly man. Young provided a persuasive and enlightening way to read Hemingway and many works later attest to Young’s influence.

Similarly Richard Hovey followed Young’s psychoanalytical approach. He too, views Hemingway hero as the representation of the writer himself. According to Hovey, the writer as well as the protagonist, both are the victims of oedipal conflict. According to Hovey, “Both the writer and the protagonist are viewed as the victims of oedipal conflict, which they try to overcome by their devotion to outdoor activities and the pursuit of skill and manly courage” (65).

J. Benson also falls in the same category when he regards Hemingway’s fiction as a projection of the writer’s own psychological problems. Benson explicitly declares that “Hemingway’s art is an exploitation of his own emotional turmoil translated into a precarious stalemate” (8). According to him, “tragedy, which in the Hemingway scheme is really an extension of the frame structure, becomes a final means for the attempt to resolve the male-female, hero-victim and repression-expression aspects of the Hemingway conflict” (9). Benson states that the reactions of Hemingway hero are “representative of Hemingway’s own reactions” (6).

Even though both Young and Benson propose the same psychoanalytical approach, their theory for the interpretation of wound differs. For Benson “the trauma that formulated the young Hemingway’s views of life and writing was not the sudden
single event of being seriously wounded in war, as Philip Young has suggested but rather the more gradual accumulated perception of the sharp contrasts between oak-park and all it stands for and a world at war with the individual” (4). Benson, Young and Hovey all three focus on the psychological reflection of the writer’s personality in his work.

Robert W. Lewis assumes that Hemingway wrote his fiction for psychic relief. Lewis suggests that “an identification with native American culture contributed to Hemingway’s ‘psychic health’ it provided a socially sanctioned outlet, an escape from a culture that he found oppressive and limiting” (98).

Popularly known as Hemingway’s official biographer and one of the most significant critics of Hemingway’s work is Carlos Baker. Baker’s *Hemingway : The Writer as Artist*, published in 1952, has truly influenced the reader as well as the critics till date. Though Baker’s *Hemingway : The Writer as Artist* is also heavily dependent on the critics biography. But his main contribution lies in offering fresh insights into the symbolist aspect of Hemingway’s art and in showing that Hemingway’s writing rests on “a substructure of symbolic meanings which has gone unrecorded and for the most part unobserved by majority of those who have written about Hemingway” (140-141).

In Hemingway’s works the range of symbolic effects, is even greater than the variety of subjects and themes employed. Baker’s work as a literary critic is remarkable in focusing on the implications of the rich images employed in his novels. In Baker’s words “something is going on down under” (20). And the reader is supposed to arrive at this subterranean movement in order to have the true feel of the story.

For Baker, Hemingway’s works are not confined to the surface; he has utilised the techniques of symbols, irony and allusion to connote meanings that are not visible on the surface. The greatness of Hemingway as an artist lies in his ability to combine irony as well as symbolism within the parameters of realistic prose. Carlos Baker
speaks of the artist’s “grasp of the relationship between the temporal and the eternal” (3) and says that this “group is expressed, in his fiction, through the considered use of imaginative symbols” (4). Baker goes on to say:

Most of these come, by way of the artist’s imagination, from the visible material universe- the mountains and the plains, the rivers and the trees, the weather and the seasons, the land and the sea. To such natural images Hemingway has attached the strong emotional power of his artistic apprehension of them …. At the same time, Hemingway has generally managed to render with fidelity each of the natural objects or scenes precisely for what, in itself, it really is. As a result of their union with imagination and emotion, the various phenomena rise up as operative symbols in all his art. They become thereby not less real but more real than they are in themselves because of the double or triple significations with which they have been imbued. (5)

From Baker on, most critics have assumed that Hemingway “always wrote slowly and revised carefully, cutting, editing, substituting and experimenting with syntax to see what a sentence could most economically carry and then throwing out all that could be spared” (71-72).

Young and Baker set two of the most prominent critical trends of Hemingway criticism. The central concern of most critics, is the biographical interpretation of the writer’s work. Most critics have been mainly preoccupied with Hemingway’s biography; they tend to consider his work not as fiction but as biography. They find the thread of Hemingway’s personality running through his work. In words of Robert P. Weeks, “To an extraordinary degree Ernest Hemingway and what he has written exist in a synergetic relationship, reinforcing and fulfilling each other, he has created a personal legend which serves as an ambience in which we read him” (7).
Critics such as Stewart Sanderson, Sheridan Baker, Earl Rovit and Arthur Waldhorn have emphasized on Young’s and Baker’s critical approaches but in different vocabularies. Earl Rovit’s *Ernest Hemingway* subscribes to Young’s view of autobiographical fiction of Hemingway. The only difference is that Young’s autobiographical hero and code hero are replaced by tyro and tutor and his theory of trauma by that of Nada. He insists that the essential hero in Hemingway is autobiographical and that the passive and nihilistic early hero becomes active and committed in Hemingway’s later works. What Earl Rovit has written, in fact is only to add philosophical terminology to the code. According to him, Hemingway code consists of only courage, skill and endurance. He believes that “Hemingway heroes face the state of nothingness in life but he fails to recognize the value of inner strength in them, their dependence on reason and their desire to serve larger human causes” (10).

Rovit’s tyro and tutor and Waldhorn’s apprentice and exemplar are only different names for Young’s autobiographical hero and code hero, and all these critics believed Hemingway’s works to be the reflections of his own life experiences. For these critics, Hemingway’s own experiences are clearly reflected, in fact depicted, in his works in fictionalized forms.

Waldhorn supports these critical assumptions when he quotes that, “the fragmenting trench mortar became a synecdoche for the destructive force of a violent world and Hemingway and his protagonist’s symbol of wounded mankind searching for some way to survive the war almost ready to translate that sense of lie into literature” (9).

Sheridan Baker in *Ernest Hemingway: An Introduction and Interpretation* gives an oversimplified interpretation of Hemingway code and his heroes. He discusses “the two heroes in Hemingway fiction, the hero of early works—*A farewell to Arms* and *The Sun also Rises*—as passive and beaten who personifies self-pity, and that of the later works—*Across the River into the Trees* and *The Old Man and The
Sea—as unbeaten and undefeated who personifies courage” (11). But it is difficult to agree with Baker who believes that Hemingway’s later heroes are endowed only with courage. In fact, besides courage, they have greater awareness of complexities of modern world, meaningful commitment to life and genuine desire to help those who are in distress.

Delbert-Wylder in Hemingway’s Heroes for the first time tries to separate Hemingway the man from his fiction. He “rejects both the concepts of the recurrent ‘autobiographical hero’ and the ‘code hero’ and views the protagonist of each novel as a different character.” However, the structures that he “traces in Hemingway’s novels are autobiographical and not dramatic” (10).

Bhim S. Dahiya also deals with the hero of Hemingway fiction though his approach is quite different. Bhim S. Dahiya’s The Hero in Hemingway: A Study in Development deals with each and every aspect of hero’s life. The hero in this book is not described as a theoretical concept. The predominantly accepted notion of the code hero is also described as a misconception. According to him, the essential hero does not look to any code, tutor figure to learn about life (48). Dahiya puts it as: “Once a writer has chosen to portray a character, even his own, into a fictional plot which is a complete whole, the portrait of the character is determined by the logic of the plot and not by the actual history of the figure upon whom the character is based” (11).

John Killinger’s Hemingway and the Dead Gods: A Study in Existentialism also seems to focus on Hemingway hero. John Killinger views Hemingway’s fiction as a direct expression of the writer’s predicament and emphasizes themes of loneliness and death anxiety. He further says that Hemingway and his heroes are characterized as existentialists, being victims of alienation and persistent anxiety about death. Killinger’s interpretation of Hemingway’s fiction though differs from the other biographical studies, suffers from the weakness of ignoring the essentially humanistic nature of the set of values by which the Hemingway hero lives and confronts the pressures of life in modern times. This existentialist approach is quite
close to the psychological approaches. Killinger quotes “that Hemingway has been shown to have a consistent philosophy clearly identifiable as existential” (28).

All these studies by various eminent critics predominantly and quite specifically deal with the Hemingway hero. One of the most talked about and phenomenal feature of Hemingway’s work is his hero. Hemingway presented the masculine hero- the code hero. He has as well given some of the best characters who are still admired for their creation. According to Orville Prescott, “There are few characters in his fiction who stick in the memory as particular human beings or even as significant types” (67). His He-man status is still famous and he is lovingly called Papa-Hemingway till date.

Then there are critics like Richard K. Peterson, Chaman Nahal, William Barrett, Linda Welshimer Wagner and Sheldon Norman Grebstein who drew attention to the often neglected aspects of Hemingway criticism such as style, narrative technique and language. Sheldon Norman Grebstein’s *Hemingway’s Craft* is a major study, focussing on Hemingway’s craftsmanship as a writer. It deals with those “aspects of structure, language and narrative technique which distinguish his writing from all others and to bring to the surface some of the submerged parts of the iceberg (18)”. Sheldon Normal Grebstein observes that the main characteristics of Hemingway style are as follows:

First, short and simple sentence constructions, with heavy use of parallelism, which convey the effect of control, terseness and blunt honesty; second purged diction which above all eschews the use of bookish, latinate abstract words and thus achieves the effect of being heard or spoken or transcribed from reality rather than appearing as a construct of the imagination and third, skillful use of repetition and a kind of verbal count point which operate either by pairing or juxtaposing opposites or else by running the same word or phase through a series of shifting meanings and inflection. (39)
Grebstein successfully manages to sum up the gist of Hemingway’s style in this quote, focusing on all the main aspects of his style of writing. Hemingway’s style is quintessentially his search for truth and accuracy of expression that is reflected in his terse, economical prose style, which is widely acknowledged to be his greatest contribution to literature.

Chaman Nahal looks into Hemingway’s “Method of telling a story” and “also examines the kind of action he is most interested in” (17). Peterson’s study also focuses on Hemingway’s style, Peterson considers that the beauty of Hemingway’s style lies “not just in the strict sense of the smaller elements of language, the choice and arrangement of words, out at times to refer to the larger elements of technique or method” (13).

Leo Lania states that Hemingway did never belong to “any of the recognized modern literary schools” (6) and that “in the age of expressionism he was an impressionist, almost neo-classic in his precise presentation of detail, his respect for from and discipline, his desire for perfection, the exact phrase, the right word” (7). Hemingway, in a way gave literature an altogether new writing style that was terse, pertinent and to the point.

Hemingway’s compelling inspiration was war, both as a personal and symbolic experience and as a continuing condition of man kind. Hemingway’s major novels were primarily descriptions of a society that had lost the possibility of belief. The people were dominated by an atmosphere of Gothic run, boredom, sterility and decay. In the search for meaning Hemingway’s characters confront violence. According to Hemingway, “Omnipresent violence is a fact of existence” (60). Leo Gurko remarked that “the motive behind Hemingway’s heroic figures is not glory, or fortune or the righting of injustice or the thirst for experience. They are inspired neither by vanity nor ambition nor a desire to better the world. They have no thoughts of reaching a state of higher grace or virtue. Instead, their behaviour is a reaction to the moral emptiness of the universe, an emptiness that they feel compelled to fill by
their own special efforts” (68). Even though Hemingway is often accused of exploiting or sensationalizing violence, it was one of the most prominent features of that era and Hemingway’s descriptive novels with a back-drop of war, serves a clear picture of pain, suffering, death, violence and fear.

No American author is more associated with writing about war in the early 20th century than Ernest Hemingway. He experienced it firsthand, wrote dispatches from innumerable frontlines and used war as a back drop for many of his memorable works. Hemingway dedicated his anthology *Men at War* to his sons so that they might have a book that will contain the truth about war as near as they can come by it. According to Sean Hemingway, his grandfather’s war dispatches “were written in a new style of reporting that told the public about every facet of war, especially and most important, its effects on the common man, woman and child.” (vi) Hemingway’s great war works deal with aftermath. It deals with what happens to the soul in war and how people deal with that afterward.

Hemingway has used techniques of symbolism, and techniques of irony and used them well. A point deserving great attention and emphasis about Hemingway is his devotion to the implicit rather than the explicit mode and both symbolism and irony truly serve this artistic purpose. Irony as a literary device is used by Hemingway to dramatize his view of life. The ironic method packs his fiction with substrata of meaning. He turns towards an ironic depiction of reality, imagination and everyday life, appearance and actuality. This discrepancy between desire and reality, essence and appearance forms the basis of bitter irony in Hemingway’s works. E.M. Halliday rightly observes that “the ironic gap between expectation and fulfillment, pretense and fact, intention and action, the message sent and the message received, the way things are thought or ought to be and the way things are … this has been Hemingway’s great theme from the beginning and it has called for an ironic method to do it artistic justice” (65). It is remarkable how often they operate together in his stories: an ironic fact, perception or event on the primary level may epitomize an irony in a broader
context, and thus doubly illustration of the early efforts to communicate; what really happened in action.

Humour in Hemingway’s writing was a little understated. Among his critics only Grebstein has devoted a chapter to the study of humour in Hemingway. He rightly remarks that Hemingway as “above all a magnificent craftsman and among his prime virtues was the ability to laugh” (201). Critics like Charles Fenton quoted one of Hemingway’s classmates as saying that often his themes were humorous. *The Comic Sense of Ernest Hemingway* by S.P.S. Dahiya deals with and elaborates the use of humour in Hemingway’s works. Dahiya traces all forms of humour like satire, farce and dark humour in his book and quotes:

Hemingway’s ingenuity as a humorist lies in suffusing each of his novels with different types and shades of humour particularly suited to the requirements of individual plot and character. His humour is extensive in range, which includes in its folds such contrary types as cynical and gentle, grim and playful, intellectual, fanciful, delicate, bawdy, romantic and earthy. (142)

Dahiya’s study of humour in Hemingway’s work brings up an altogether fresh portrait of Hemingway the artist, “who reflects the various aspects of life ranging from innocent laughter to cynical satire but never without the bedrock of a humanist outlook on life which continuously informs his comedies as well as tragedies, parodies as well as satires” (143).

Mark Spilka observes that one of Hemingway’s prime concerns as a writer of fiction is love, or to be sure, the death of love in post First World War world. Spilka points out: “One of the most persistent themes of the twenties was the death of love in World War I. All the major writers recorded it, often in piecemeal fashion as a part of the larger post-war scene, but only Hemingway seems to have caught its whole and delivered it in lasting fictional form. His intellectual grasp of the theme might account
for this. Where D.H. Lawrence, settles for the shock of war on the Phallic Consciousness, or where Eliot presents assorted glimpses of sterility, Hemingway seems to design an extensive parable” (238). Hemingway deals with the issue of death of love in modern times in a different manner.

Critics like Gene D. Philips and Frank M. Laurence explored the multiculturalism in Hemingway’s work. Nearly fifty years after his death, Ernest Hemingway remains as a commanding presence in the literary world. His works are considered masterpieces in American literature. Twice a year, publication of The Hemingway Review keeps on adding new dimensions to his work, as contemporary critics and scholars dexterously work on Hemingway and his works. Ernest Hemingway himself once stated about being immortal in literature through his works:

... and you only have to do it once to get remembered by some people. But if you can do it year after year quite a lot of people remember and they tell their children and their children and their grandchildren remember, and if its books they can read them. And if it’s good enough it lasts forever. (56)

Food and travel has been the integral part of Hemingway’s fiction. Hemingway describes pleasures of eating in precise details, he mentions the particular names of foods and wines, knows the restaurants and the settings and courses of the meals well. Hilary Kovar, scholar of Hemingway fiction, focuses to bring out the essence and importance of symbolic uses of food in Hemingway’s works, which certainly holds a distinguished part in Hemingway’s art. Sometimes to divert from the grim circumstances or just to celebrate the small pleasures of life, food plays a very significant role. Catherine Barkley, in A Farewell to Arms was found thinking about the breakfast rolls to divert her mind from the storm:

“I don’t mind there not being rolls,” Catherine said. “I thought about them all night. But I don’t mind it ....
“Never mind, darling. We’ll have breakfast first. You won’t mind being arrested after breakfast” (A Farewell to Arms, 248).

Food signifies culture and civilization; food parallels the character’s recovery from individual and cultural trauma. In Hemingway’s works, food functions as a marker for where his characters stand, on the continuum of civilization. Critics have noticed the significance of food in Hemingway’s works. Kovar encapsulates the importance of food in his works and says: “Each mention of food in Hemingway’s work functions semiotically, eliciting a complex of interrelated conceptual system, building towards his understanding of gastronomy, agronomy and hospitality as fundamental to human civilization each of these systems has its own history, evolution and relevance to the larger problems of articulating culture and defining the concept of civilization and consequently, wilderness and war” (136).

Travel has also been a very important part of Hemingway’s work. Hemingway’s fiction is full of travel. Hemingway’s definition of travel primarily focused on the recovery or construction of a better self. His characters travel towards, rather than away from self-knowledge and self-realization. The characters often head for unfamiliar and unexplored places. But along with the dangers there are psychological rewards of finding a spiritual home. And that feeling of home is reinforced when the character communicates in local language, reads the local newspaper or finds his way to local restaurants or fishing grounds. Miriam Mandel focuses on importance of travel in Hemingway’s fiction and says. “Hemingway’s penchant for unfamiliar landscapes and for energetic physical involvement with rough, untamed terrain sets him apart from the sedate touring in literature and his long sojourns in these settings, as well as his intimate relations with local population distinguish his travels from the hurried, somewhat supercilious wanderings of his literary contemporaries. In Hemingway’s fiction, the traveller ‘passes’ as a native in the settings he visits, changing himself from outsider to insider” (122).
A great deal of seminal Hemingway criticism was written in an era under the influence of Leslie Fiedler’s *Love and Death in American Novel* (1960), a tremendously popular critical work suggesting that the American literature, in its entirety, could be interpreted as an elaboration of the idea that the only good woman is a dead one. Besides, probably the dearth of women critics during 1960 is also responsible for the negative critical reputation of Hemingway as a He-man, writing only of masculine traits. He emerged as a symbol of manhood. Popularly known as Papa Hemingway he has been synonymous with a stereotype of masculinity.

From the 1980s to the turn of the twenty first century, Hemingway studies underwent a fundamental revision, as new scholarship revealed unimagined complexities in the gendered life of the iconic masculine author. The involvement, importance and place of woman characters in Hemingway’s works started to come in focus as an interest for study, during the 1980s more intensely. Some of the most significant works appeared during this era Linda W. Wagner’s *Proud and Friendly and Gently*, Sandra Spainer’s *Catherine Barkley and the Hemingway Code: Ritual and Survival in A Farewell to Arms* and Mimi Reisal Gladstein’s *The Indestructible Woman in Faulkner, Hemingway and Steinback*, set the trend of new approaches to Hemingway fiction.

Spanier observes in her essay that “these new readings reversed the male gaze of Hemingway and Hemingway’s male critics, relating such women as Hadley, Martha Gellhorn and Hemingway’s mother, Grace to the author’s first model of the feminine-form decades of male-imposed stereotypes” (131). Linda Wagner-Martin wrote the first and still definitive article on Hemingway’s sensitive portrayal of women in his work and Sandra Whipple Spanier recognized that Hemingway’s heroic code had its female counterpart.

After that Spilka’s book-length critical study, *Hemingway’s Quarrel with Androgyny* which places the idea of androgyny in its literary and cultural context and uses it in more complex ways to interpret Hemingway’s fiction, appeared in 1990.
Spilka asserts, “Hemingway’s awareness of female strength and stoic suffering become evident through types like Marie Morgan and Pilar—women tough enough to confront or deflect the increasing brutality of male figures in his fictions yet resilient enough to avoid brutality themselves” (67). After that appeared Robert Scholes and Nancy R. Combey’s *Hemingway’s Genders: Rereading the Hemingway Text.*

The foregoing brief analysis of Hemingway’s extensive criticism clearly reveals that the writers self-cultivated larger-than-life image of “Hemingway the blowhard, of Hemingway posturing with movie queens bullfighters and big fish or of Hemingway the hard drinker who made pompous male pronouncements in men’s magazines” (47) has resulted in serious misreadings of his fiction. One such misreading is that Hemingway has been read as a misogynist writer along with Norman Maxler. Once we remove the direct linkage of this larger than life image with his fiction we shall be in a better position to properly evaluate the significant role the woman characters play in his fiction.

Hemingway’s eminent critic and *The Hemingway Review’s* chief editor Susan F. Beegal traces the negative portrayal of Ernest Hemingway as a biased masculine writer and targets the writer’s critics for that, rather than the writer himself. Beegal asserts:

The dearth of minorities and women in the academy during the 1960s is probably the most significant negative influence on Hemingway’s critical reputation today. When potential readers reject Hemingway as indifferent to minorities and hostile to women, they are often responding not to Hemingway’s fiction, but to the indifference and hostility of some of his early critics and a negative image of the author, those influential first admirers unintentionally projected. Just as Young’s notion of the code hero made it hard for subsequent critics to approach Hemingway in any other fashion, so
the unconscious and deliberate biases of some early readers would make it hard for some subsequent readers to approach Hemingway at all. (277)

By the end of 19th century there was the rise of some feminist activities such as demand for political equality and the right to vote. Successive war experiences and economic depression forced public to rethink about religion, old world life-style and the inferior role of women because women of that time started playing an active role on social front as well, working outside home in the absence of their male members of family and also holding the home front.

The last two decades of 19th century in Europe as well as in America were decades of large intellectual changes. The American society in particular, moved in the direction of technicalization, urbanization and secularization which, ultimately resulted in modernization. It was an ideological change because American society had to alter the earlier policies and ideologies so that the new America was born.

The 1920s is considered as one of the most significant decades in U.S. history because of the great changes that came about in American society. The twenties were known by various images and names such as “the Jazz age, the age of the lost generation, flaming youth, flappers, the age of radio and movies, bathtub gin, the speakeasy, organized crimes, confession magazines, Hemingway and Fitzgerald, Charles Lindbergh, Babe Ruth, Bobby Jones, the great Crash, Sacco and Vanzetti, Al Smith, cosmetics, Freud, the ‘new woman’, the Harlem Renaissance, consumerism” (web) all these images and more were part of the fabulous twenties.

The roaring twenties was a period of literary creativity and works of several notable authors appeared during the period. American modernism reached its peak in America between the 1920s and the 1940s and celebrated modernists such as Ezra Pound, William Carlos Williams, F. Scott Fitzgerald, Ernest Hemingway and William Faulkner appeared on the literary front of America. Change was the norm of the time as new advances in technology, radical new social theories and two brutal world wars
changed the face of the world forever. The early 20th century saw many writers rebelling against long held social norms, abandoning many of the value systems and tightly held world views that had influenced American society.

The advent of what was called “lost generation” (29) by Gertrude Stein, was evident on the American front. The phrase lost generation was applied to the young people who came out of World War I disillusioned and cynical about the world. The term usually refers to American literary notables who lived in Paris at the time. And famous members included, T.S. Eliot, Ernest Hemingway, F. Scott Fitzgerald and Gertrude Stein. These authors, also referred as expatriates, wrote novels and short stories expressing their resentment towards the materialism and individualism that was rampant during the era.

Poetry as well as prose underwent a revitalization, and with Ezra Pound quoted “Make it New!” manifests, the whole literature moved towards these newly brought changes. The spirit of the roaring twenties was marked by a general feeling of discontinuity associated with modernity and a break from traditions. Everything seemed feasible through modern technology. The early 1920s was a time of increased wealth and prosperity for America.

A new generation of artists broke the shackles of complacency and challenged the uncritical acceptance of the dominant views on tradition, value and morality. The decade that would come to be known as the Jazz age and the roaring twenties witnessed a revolution in American literary style and subjects that began to question many of the most cherished and dearly held beliefs about what America as an idea and experiment really meant.

The loss of self and the need for self definition is a main characteristic of this era. A new generation came forward with new mind set of liberated modern literary ideas and revolutionary creativity. 20th century American Literature reflected these times, leaving behind the romantic and spiritual world of the past for the harsh realities of modern society. Authors moved away from traditional themes that
emphasized morals and values and instead revealed real human fears, emotions and desires of the times so that readers could relate to their characters.

Literature underwent phenomenal changes as there was a breakdown of established values. Novel, poetry, drama and prose, all mirrored the perplexity and uncertainty of aim which sprang from the post-war breakdown of accepted spiritual values. The multiplicity of reactions to the contemporary situation was equated by the variety of literary work. It was significant that in the literature of that period there was an attempt to find new values on every front.

The war years had seen a relative eclipse of poetry and the dominance of the novel and drama as literary forms. The demand, long before expressed by Yeats, for a new and living poetical tradition was met between the wars in his own work and in that of the new poets – T.S. Eliot, W.H. Auden, C.D. Lewis and Louis MacNeice. Poetry again became a vital literary form closely in touch with life, and the resurgence of poetry was inevitable.

A natural corollary of the quest for new values and for a new vital tradition was the desire for new forms and methods of presentation and in all the major literary genres the age produced revolutionary developments, literature saw experiments that were bold and various. In those war years life generally was lived in an atmosphere of hustle and restlessness never before known. At work and at play, the demand was for more and faster action, stronger and more violent stimulus, and the general atmosphere thus created was by its very nature inimical to the cultivation of literary pursuits, which necessarily demand a degree of calmness of spirit and leisure of mind.

While modernist literature represented a movement away from romantic and spiritual ideas, human desire became a common theme for those experiencing the realities and changes of twentieth century America. The modernist authors revealed the real-life problems of finding true love and thus romance remained no longer a fairy tale.
Farrell supports this idea and asserts “Literature is not, in itself, a means of solving problems, these can be solved only by action, by social and political action. Realist literature should serve as a means of helping people to discover more about themselves and about the conditions of life around them” (9).

These transformations from the nineteenth century resulted in literature that expressed unfulfilled dreams, goals and desires. The growth of the American novel is one of the most striking features of the period. American authors were among the boldest so far as experiments in technique were concerned and that was a period famous for technical experiment. The basis of most of the work was realism, the exposure of corruption and lack of moral values in organizations and in people, the consideration of emotional crisis and moral dilemmas at all levels of society and the portrayal of the individual and the depths or heights with which he can be faced.

In a way, it can be said that 20th century literature is concerned with intensifying aspects of reality. Significant aspect of 20th century literature is that it is pervaded by the spirit of uncertainty, restlessness, anxiety and confusion. W.B. Yeats’ agonized cry,

Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world

*(The Second Coming 1921)*

is both a confirmation of this spirit and a recognition of the lack of a centripetal, unifying body of belief.

Edward Albert derives the gist of the literature of 20s when he observes that “the themes of alienation, of ruthlessness, uncertainty and restlessness, of religious crisis of the very fundamental attitudes relating to the existence of man, of rebellion of the individual against all kinds of established concepts and notions, of disgust with authority, of desperate attempts on the part of the individual to carve out an identity for himself, of contempt for the ‘absolutes’, of a fierce striving on the part of the
individual to save himself from turning into an automation, etc. find expression in the works of the 20th century writers” (571-572).

One of the first salvos against the establishment view came from F. Scott Fitzgerald, the iconic symbol of 1920s American fiction, who published, *This Side of Paradise* in 1920 gave the clarion call of defiance of tradition. Even more disturbing and critical of the emptiness and even more intent on challenging the traditional view of a starkly defined morality was Theodore Dreiser’s *An American Tragedy*.

The fiction of the period ranged from Ernest Hemingway’s reportorial tales of disillusioned expatriates in Europe to Sherwood Anderson’s brilliant re-energized dissections of small town life and the claustrophobic effects upon the psychology of the inhabitants of those idealized Hamlets. By highlighting the desire for wealth, love and pleasure, Willa Cather, Fitzgerald and Hemingway were able to depict the urbanization, industrialization and consequential impersonalization of modern America.

The modernist period also brought changes in the portrayal of gender roles and especially in women’s roles in society. It is an era which saw the emancipation of woman in a fast changing society.

In 1920, the 19th amendment gave women the right to vote. Women finally attained the political equality that they had so long been fighting for. A generational gap began to form between the ‘new’ woman of the 1920s and the previous generation. The new woman started taking a very active role in the outside world. She started playing a role, her predecessor could not even think of. She was eager to compete and find personal fulfilment. The 1920s saw a significant change in the lives of working women.

The Younger generation was breaking away from the old set of values. The term ‘Flapper’ first appeared after World War I. In William and Many Morris’s Dictionary of word and phrase origins, ‘Flapper’ is defined as : “In America, a Flapper has always been a giddy, attractive and slightly unconventional young thing”
who, in (H.L.) Mencken’s words, “was a somewhat foolish girl, full of wild
surmises and inclined to revolt against the percepts and admonitions of the elders”
(web).

Flappers were a ‘new breed’ of young western women in the 1920s who wore
short skirts, bobbed their hair, listened to Jazz and flaunted their disdain for what was
then considered acceptable behaviour. Flappers had both an image and an attitude.
The flappers image consisted of drastic-to some shocking changes in women’s
clothing and hair. Flapper was the “new woman” of the 1920s. She smoked, drank,
danced and voted. She cut her hair, wore make-up and went to petting parties. She
was liberated, empowered and eager to take risks in her life. 1920s saw the first
generation of female college graduates who took up careers in nursing, education and
even banking.

With this new image of ‘new woman’ came certain changes in the whole
entity, perspectives and life of woman. With the passage of time the old norms were
being challenged by a feminist undercurrent that gained momentum throughout the
century. There was a clear rise of feminist activities by the end of 19th century.

Feminism is the ideology that asks the world to recognize that women are not
‘dolls’, ‘decorative ornaments’, ‘worthy vessels’ or ‘members of a special interest
group.’ They are indeed half of the world’s population and just as capable of
participating in the world’s events as the other half. These feminists highlighted,
through their insightful re-reading of the literary works, gender biases and oppressive
structures in pedagogic practices to think upon the women’s questions and hurdles
created by patriarchal society which prevented women from concretizing their goals.
Feminist literary criticism is essentially linked to the political movement for equality
of sexes and to end discrimination against women.

G.S. Frazer describes the post war era as : “The great war unsettled in many
ways. It has a great liberating effect it hastened the emancipation of women, it
prompted a temporary merging of social classes. . . but above all, the war shattered
America’s rational self-confidence and produced doubts, uncertainty and confusion” (3).

During the twenties, many of the writers ready to consider themselves a ‘lost generation’ in the words of Gertrude Stein, whose salon in Paris became the centre for American literary exiles. The term ‘lost generation’ is generally applied to those who had actively participated in the First World War and as a consequence of this had realised that life was meaningless. Writers predominantly depicted this instability, meaninglessness, disillusioned life and restlessness with brutal honesty through their works in the form of novels, poetry, and drama.

All these young men had one basic common trait and that was honesty. They wanted to be true to their emotions and feelings. They had seen the hollowness of high-sounding slogans, they had seen death from very close quarters and they had learnt the realities of life.

First World War created an independent chapter in the history of British Poetry and in America it produced prominent authors who wrote exclusively on war and its destructiveness. Ernest Hemingway is an example. Besides, Hemingway, William Faulkner and John Dos Passos, have written on war with deep concern and anguish. The wastefulness and destruction associated with war, was a part of the wasteland that America was during 1920s.

In war literature of the 1920s writers proudly displayed the irony of war facts contrasted with armchair heroics. The contribution of Hemingway to modern fiction can best be inferred from what he has done by way of establishing and exploring exhaustively the possibilities of simplicity. Of all the fiction that came from the war and from post war experiences, Ernest Hemingway’s fiction has been judged most representative. The war served as a presiding background of all Hemingway’s fiction in the 1920s.

It is within the framework of changes that took place in the twenties that present study aims to study the role, function and importance of Hemingway women
so blatantly ignored and often disparaged as is revealed by the foregoing survey of Hemingway criticism. The present study focuses on the feminist concerns of Hemingway’s works and seeks to correct some of the misreadings of his works.

One of the aspects of Hemingway work which has not been given due attention is the identity crisis faced by his women characters. There is a false assumption that Hemingway neglects his female characters and reduces them to mere props incidental to the story and that his fiction is, in the final analysis, male oriented. Out of this assumption the critics tend to either neglect or misread Hemingway woman. Before looking into Hemingway’s much maligned women and examining the nature and significance of their identity crisis, it will be rewarding to review the existing critical responses to Hemingway women in this context.

Hemingway’s seminal critics of 1930s such as Max Eastman, Wyndham Lewis and Delmore Schwartz in their criticism, project Hemingway as an author preoccupied with masculine theme of physical courage and stoic death. They highlight the masculinity in his writings.

For such critics, Brett Ashley of *The Sun Also Rises*, is a circe who turns men into swines and Catherine Barkley of *A Farewell To Arms*, a divine lollipop. For these critics Hemingway women are the American bitches of the most soul-destroying sort. While his contemporaries visualize Hemingway women only as demi-goddess or bitches Hemingway’s as a true feminist portrays his women as human beings, as passing through the same traumas and crisis as men, and as emerging equally heroic, if not more, with them. Hemingway’s female protagonists share as much as men, the characteristics of the Hemingway Hero in general.

Hemingway offers a fairly realistic portrayal of women around him. His women are no mere exact replicas of the individuals in their lives but rather products of a creative writer suiting his fancy as prompted by the spirit of his time. These women reveal the cultural clime of his time.
Hemingway does hold a positive view about the feminist turn of events and in fact, through his novels, tries to give the woman’s aspiration a healthy direction. He holds man and woman not as opposites, but as complementary to each-other. The picture that emerges of the Hemingway woman is that of an individual who is faced with the same existentialist questions as men and of one who attempts to survive the trauma. Hemingway puts women on the platform where they duly share with men the quest of the human spirit for the meaning of life where, in fact, the gender difference ceases to exist.

For many years Hemingway’s treatment of women and gender is often misinterpreted and usually superficial. Rather than dismissing both Hemingway and his work as sexist, interpreting his female characters as one dimensional and unsympathetic or deeming the author undeserving of a female readership and critical base, the scholars now try to recognize, address and grapple with complexity of Hemingway’s relationship with women both real and fictional. Hemingway was no sexist, on the contrary his work championed the woman’s cause.

In order to understand the value of Hemingway’s prominent female protagonists, we must take a closer look at his woman characters and discover how they fit into the 20th century empowered liberated woman force. The famous trilogy of Hemingway The Sun Also Rises, A Farewell to Arms and For Whom the Bell Tolls will be covered in the present study. And the main female protagonists namely Brett Ashley, Catherine Barkley and Pilar and Maria will be discussed in a broader light with all the aspects of a feminist interpretation.

Ernest Hemingway’s 1926 classic The Sun Also Rises is considered his finest work by many critics, scholars and readers. Hemingway’s biographer Jeffery Meyers wrote that it is “recognized as Hemingway’s greatest work.” (180) The Sun Also Rises is a story of a set of American expatriates in Paris who make a hectic trip over the Pyrenees to Pamplona for the bull fights. They were all wounded either physically or psychologically by the war. The Sun Also Rises quintessentially deals with the
changing face of American woman. Brett Ashley is the major female character in the novel and arguably one of the most critically scrutinized female character of Hemingway literary clan.

The twice-divorced Lady Brett Ashley represented the liberated ‘New Woman.’ James Nagel writes that in ‘Brett, Hemingway created one of the most fascinating women in 20th century American literature. Sexually liberated, she is a denizen of Parisian night life and cafes’ (94). Critics describe her variously as complicated, elusive and enigmatic, Donald Daiker writes that Hemingway “treats her with delicate balance of sympathy and antipathy. She is vulnerable, forgiving and independent” (74). In the novel, Hemingway creates new models for strong American woman that had not been presented before in literature. Hemingway uses the character of Brett Ashley to redefine the pre-existing gender roles for women and men in the 20th century by revealing that manly and alcoholic, can still be lovable.

Viewed from the perspective of American Literary history, Brett Ashley is a dramatically new character who is radical like the new woman figure. She has indomitable will and strength of character that allows her to explore her own world, to forge her own relationships and to attempt to find pleasure and satisfaction in tragic circumstances. Hemingway, through the character of Brett, has tried to highlight the sexual attitudes and resulting gender conflicts of his time.

Brett Ashley enjoys a unique position of power in the novel. In Brett Ashley the reader finds how troubling some of the adjustments to the new and free life style can be. Brett is a member of the ‘lost generation’ because the years immediately following the World War I were a period of anger, discontent and disillusionment. John Killinger in Hemingway and the Dead Gods says about Brett that, “Brett unlike most Hemingway heroines is not submerged as a person, with the exception of the fickle moment when she meets Romero she remains a willing, thinking, independent being from first to last” (54).
Brett stands as one of Hemingway’s most developed female persona, a woman eminently worthy of Jake’s fascination as well as readers’. Brett is one of Hemingway’s richest female characters. Her personality gradually emerges as an intriguing mix of femininity and masculinity, strength and vulnerability, morality and dissolution. Brett Ashley exemplifies the modern woman in her struggle for a post-Victorian identity. She knows her flaws and she knows she is weak and therein lies her strength. She can be seen as an empowered woman of her time who proved herself among her male contemporaries. Although she has been demonized as ‘the man eater’ it is fair to argue that she set a trend for women of her time. She had control over the men in her life rather than other way around. Hemingway moved away from those stereotypical roles of women and sought out a new mindset through the character of Brett Ashley. In the form of Brett Ashley Hemingway has given readers a heroine, hell bent on liberation. In the whole galaxy of Hemingway heroines, Brett has the unique distinction of being a life-like character.

Challenging patriarchy and exposing the course of feminist independence, Brett chooses independence and decides against marrying Romero because she has analyzed that Romero is an old fashioned man who would expect his wife to be a traditional woman, that she is not and so she decides to not marry him. Hemingway has taken care of Brett Ashley’s sentiments and choices and thus makes her a modern woman. She reflects Hemingway’s idea of a new woman who cares about nothing but her interests and choices. Brett Ashley is a perfect epitome of ‘new woman’ of America in 20s.

* A *Farewell to Arms* is a novel set during the Italian Campaign of World War I, one of the best American novels to emerge from World War I. *A Farewell to Arms* is an unforgettable story of an American ambulance driver on the Italian front and his love and passion for a beautiful English nurse. Hemingway’s candid portrayal of the love between Lieutenant Henry and Catherine Barkley caught in the inexorable sweep
of war, glows with intensity unrivalled in modern literature. A story of love and pain and loyalty and desertion, *A Farewell to Arms*, is one of the greatest novels in history.

*A Farewell to Arms* is largely autobiographical in its external details. It is a book about the First World War and it epitomizes the whole of the American response to the First World War. The romance of Frederic Henry and Catherine Barkley, their attempt to escape the war and its resulting chaos is a parable of twentieth century man’s disgust and disillusionment from the war.

The female protagonist of the novel, Catherine Barkley, emerges in her full outline as the truly heroic figure of the novel. Perhaps, no character in all of Hemingway’s fiction has provoked responses so numerous, so contradictory and so strong as has Catherine Barkley of *A Farewell to Arms*. She has been idealized and reviled, and in fact her creator has been reviled for idealizing her. Catherine is both the first true Hemingway heroine and the most convincing one. Catherine’s intelligence and resourcefulness and ability to cope with the social world place her in the category of confident and competent characters. Catherine’s concerns are pragmatic and concrete.

Her willingness to submerge herself in a personal relationship far from being a sign of female spinelessness, is an act of will. A model of courage and stoic self-awareness, Catherine is determined to forge a meaningful and orderly existence in a world in which all traditional notions of meaning and order have been shattered. She is brave and adventurous.

We find that Catherine may be highly strung and emotional but she has the power to control herself and act in a strong responsible way. She has an uncanny, intuitive perception and can see through the games of people and read their minds. She is a strong, stable character who can take care of herself and her lover without holding back anything. Young believes that “Catherine is the most believable of Hemingway’s female protagonists, memorable despite being idealized and compliant”
Catherine is a modern woman, who faces squarely obstacles in her life. She has learned to disobey and she has broken the customs of her time.

One of the major as well as significant factors in Catherine’s characterization is that Catherine is not made in the image of highly individualistic, emancipated and self-willed western woman. She is an oriental woman with extraordinary loyalty to her man. Catherine falls in the category of devoted lovers. Hemingway projects woman characters, particularly Catherine in a realistic manner.

*For whom the Bell Tolls* is a novel Hemingway published in 1940. It tells the story of Robert Jordan, a young American in the international Brigades attached to a republican guerrilla unit during the Spanish Civil War. Under the back-drop of devastating war scenario, Hemingway beautifully creates a touching love story, which introduces us to the female protagonist Maria and another female character called Pilar who poses as a motherly figure in the novel.

*For Whom The Bell Tolls* is probably considered as Hemingway’s most acclaimed novel. It is considered as Hemingway’s best novel. *For Whom The Bell Tolls* is Hemingway’s finest as well as his most popular novel. The novel came out of Hemingway’s experience in the Spanish Civil War. The novel’s affirmative quality, the suspense of the main character’s mission and the moving & dramatic love story make it a phenomenal success in literature. In a way *For Whom the Bell Tolls* witnesses the full growth of the novelist, with a new approach to life marked by a new narrative technique and style.

There are two main female characters in this novel; Maria and Pilar. These gypsy women are delineated in such a way that they come alive and get sharply etched in our memories.

The emancipation of women during the Spanish Civil War provides the content for this exploration of the characters like Pilar and Maria in Hemingway’s *For Whom the Bell Toll*. In this novel, Hemingway delineates female characters in more
and vivid way. His thinking, his approach and his knowledge reveal his understanding of the society of that time through his woman characters.

Examining these women within the framework of the ‘new woman’ provides a richer understanding of each character individually. The two women of the novel Maria and Pilar represent the two different age-groups, mind-sets and nature of woman. Both women of *For Whom the Bell Tolls*, as a matter of fact represent endurance.

Maria seems to exhibit the traditional behaviour of the stereotypical Spanish woman: docility, subservience and simple and submissive. Yet Maria is heroic in her own right. Maria emerges from a brutal tragedy, to be a life source and a ray of hope and love for the hero, conquering all odds, she faced in her life. Maria is considered as one of the most beautifully drawn woman character. Hemingway depicts her picture through words with so much finesse that she comes alive in the minds of readers. And as a character she exhibits extreme stoic courage and strength.

The second female character of *For Whom the Bell Tolls* is Pilar—a woman as complex as any of Hemingway’s male heroes and far more interesting as a strong woman than any other character in his works. According to Stanley Cooperman, “Pilar is a woman of vast strength and personal power. She resembles those huge viragos like women with the bodies of athletes that one so often finds in monumental or heroic sculptures” (87) Pilar is a curious combination of a firm and tender personality.

She emerges as a benevolent motherly figure, who nurtured the broken and shocked Maria and brings her back to life and later she helps the hero as much as the circumstances permit. Through the character of Pilar, Hemingway presents the vivid nature of a woman. First, she saves Maria and then becomes envious of the passion between Robert Jordan and Maria. Pilar is presented as a benevolent mother, a dominating leader and a strong person all, at the same time.
Hemingway created not one, but two embodiments of the ‘new Spanish woman’ in *For Whom the Bell Tolls*. Through Pilar and Maria, he presents ‘two fine woman’ who embody the qualities of the ‘New woman of Spain.’

The present work has been divided into five chapters, the introductory chapter studies the trajectories of the Hemingway criticism to reveal, as to how the role, function and significance of Hemingway women have been neglected or misread, the chapter also studies the changes that make the twenties, the most memorable decade of the 21st century which witnessed the changing face of America and Europe. The rise of new women was a distinguishing feature of this decade which is best reflected in Hemingway fiction. The present study focuses on the study of famous trilogy of Hemingway and its leading female characters in their true lights. The second, third and fourth chapters will study *The Son Also Rises, A Farewell to Arms and For Whom the Bell Tolls* respectively. The last chapter sums up the findings of the present study.
WORKS CITED


