Chapter VII

YOU GOING TO RUN AS A CHRISTIAN?

The need for a new code was forced on the consciousness of the Hemingway hero by the life he had led in America before the war; and the events of the First World War, which caused the crash of the pre-war moral values, added urgency to that need. He also realized that the world, instead of being permeated and governed by a beneficent God, had all of a sudden become a spiritual emptiness. In other words, neither man nor this world had any cosmic purpose to serve.

It is this realization that compels a Krebs to say, "I'm not in His Kingdom," or an Anselmo to remark, "If there were God, never would He have permitted what I have seen with my eyes." Therefore, for the Hemingway protagonist a return to orthodoxy Christianity is unimaginable. Also it would be hypocritical to rely on God who at a philosophical level has been dead for a long time—at least in the Western world. However, it would be incorrect to say that Hemingway's
characters are agnostics because nowhere in his works is there any deliberate disrespect shown to men of religion. In ITS the Hemingway hero sums up his attitude toward God:

"Relations with Diety about the same," Thomas Hudson said.
"Cordial?"
"We are tolerant," Thomas Hudson said.

(-- ITS : 30)

It is a polite way of saying that God does not enter into the calculations of a Hemingway character, though occasionally he may pray to Him. Man's encounter with the all-pervading nothingness is the only reality in Hemingway's world.

Man is vulnerable no doubt but it would be a mistake to conclude that this fact cowed down Hemingway in his quest for viable values and an attitude which would give meaning to his life. The nature of this quest, I submit, is essentially religious. The Italian major's advice to Nick is: "Find things that you cannot lose" ("In Another Country"). Time and again religious issues like the nature of man's relationship with God (in APTA), the role of prayer in human life (in "The Gambler, the Nun, and the Radio"), the nature of sin and the necessity of the "categorical imperative" (in TOMS), etc., crop up in his fiction, and this fact is certainly not accidental. It clearly points to the awareness of a dimension of human experience in Hemingway to which he is supposed
to be indifferent. It might be worth exploring the nature of this experience in Hemingway's works and seeing how it contributes to the evolution of his identity.

As it has been pointed out earlier, Hemingway, in the absence of an organised religion, has used his writings as a substitute for the confession in order to purge himself of the oppressive feeling of emptiness caused by various forms of alienation. Robert Jordan reflects: "... my guess is you will get rid of all that by writing about it.... Once you write it down it is all gone" (FWBT: 161). Similarly, Nick confirms: "If he wrote it he could get rid of it. He had gotten rid of many things by writing them" ("Father and Sons"). Hotchner reports a conversation in which Hemingway is alleged to have said, "Many people have a compulsion to write. There is no law against it and doing it makes them happy while they do it and probably relieves them."² Purgation is possible only if the writer has gained a perspective, has understood the significance of his experiences in relation to himself and the world around him. It is believed that Hemingway's early characters vaguely sense the mystery of the world while his later characters end up on the cross in defence of their values which may or may not be religious but the way they are defended is religious.
IQT is remarkably reticent about religion because face to face with death Hemingway's characters find religion inadequate. In the vignette preceding "Soldier's Home," during a bombardment the unnamed soldier prays frantically: "Jesus, please get me out.... If you'll only keep me from getting killed I'll tell everybody in the world that you are the only thing that matters." And the authorial comment--"The next night at Mestre he did not tell the girl he went upstairs with at Villa Rosa about Jesus. And he never told anybody,"--clearly implies that prayer is an empty form for the soldier and that religion means nothing in his life. This conclusion is reinforced by an ex-student of a Methodist college, Krebs. He is nauseated by his mother's insistence on prayer because for Krebs prayer without the right emotion is empty form. Similarly, in the face of death Sam Cardinella finds the consolations of religion an unnecessary luxury. There is no intentional blasphemy in IOT; it is the expression of a mood, of disillusionment with traditional religion, and of immense loss.

In TSAR, Jake Barnes, though "technically" still a Catholic, realizes that the peace which prayer is supposed
to bring to a tormented soul has eluded him. He wishes he were "a better Catholic," yet the spiritual derelict cannot let Brett get away with "It's sort of what we have instead of God," because his personal response is "Some people have God. Quite a lot" (TSAR, 138). Presumably, he is one of them. His quest for a way of life is a sort of spiritual yearning because his aimless and loveless life in Paris and fiesta-ing in Spain have failed to fill the void.

The picaresque form more than the content of the novel is an analogue of Jake's quest. Certainly his sexual isolation has heightened his need to be related to something outside himself. The chaos within is matched by the chaos in the outer world but instead of surrendering himself to despair he attempts to understand himself by writing down truthfully what he has gone through. The novel becomes a confession because self-understanding--the Socratic injunction: "Know thyself"--is a spiritual necessity. The hero in the confessional novel "uncovers elements of pain, humiliation, and guilt, yet continues his quest as his suffering increases, hoping at last to find some perception of the truth that lies at the centre of his existence." The first-person-narrator device enables the hero to be his own confessor and his own judge and, as Robert Jordon later on tells us, it is man alone who can grant forgiveness to himself. So, the synthesis of the picaresque technique and the first-person-narrator
device give Jake Barnes an opportunity not only to highlight the nature of his quest but also to understand himself.

In the second half of the twenties we find in Hemingway his first treatment of the myth of the crucifixion. The three soldiers in "Today is Friday" symbolize the three attitudes in Hemingway: admiration for the man in Jesus Christ, cynicism toward the belief that he did not want to "come down off the cross," and a spiritual crisis following the knowledge that man could lay down his life for his beliefs. In Hemingway's works we discern a progressive disappearance of the cynical attitude on the one hand and a gradual respect for the human and spiritual elements in Christ. Perhaps, the major's exhortation to Nick that man "should find things he cannot lose" ("In Another Country") points in the same direction. Whether we choose to call it a mystery or a paradox the fact remains that mortal man is being asked to seek things immortal.

APIA is another step in the same direction for there is a clear parallel in the major's loss ("In Another Country") and Frederic Henry's loss: both lose their beloveds. On learning of the sad condition of the Italian troops before the catastrophic Caporetto retreat Frederic remarks, "It is in defeat that we become Christians," and to remove any misunderstanding his remark might cause he adds; "I don't
mean technically Christians. I mean like Our Lord" (AFTA : 139). He cannot fully understand the import of his words until he suffers a defeat (the injury to his legs was "an accident"). Only in Catherine's death does he realize that erotic love cannot be a thing that he would not lose, and that it cannot be man's "ultimate concern"—Paul Tillich's phrase.

Love is a divine spark that must take the final leap, from the particular to the universal, to fulfil its role in human life. It is in this respect that love is a "religious feeling." It is a dimension of human experience that eludes comprehension at a rational level but it can be perceived intuitively in moments of crisis, or of heightened awareness. In other words one has to be tuned in to receive it. Only then truly Christian—rather religious—virtues of love, kindness, mercy, humility are born and can acquire significance. In Frederic Henry this potency lies dormant until he suffers a defeat and this is the bond between him and the priest, the two outsiders.

At the end of the novel he is a stunned man, stunned by the immensity of his loss and the mystery of fate, but his suffering and loss have created the conditions necessary for the contemplation and exploration of that dimension of his existence to which he was not tuned in before. He said earlier in the novel, "There is no hole in my side " (AFTA : 221), almost in jest, but from now onwards the Hemingway hero will continue his quest with a big hole in the centre
of his being. For the Hemingway hero the Crucifixion becomes a powerful symbol of his condition at a personal level, and the human predicament in general. ART and TOMS are permeated by a religious spirit unequalled in secular literature.

It does not imply, however, that Hemingway, the writer, gave up his spiritual quest in the middle period. "The Snows" has been described by Evans as "Hemingway's most spiritual story." He goes on to add that it is "the story of a man who, having lost contact with divinity when the spark of human love (an emanation of divine love) is extinguished within him, is returned to the Original Source of all love." It is true that the story does not bring to the forefront conventional religious values but it goes "directly to the heart of what is--or ought to be--the central concern of religion, the achieving of integrity by the individual, which is a sort of secular equivalent of the soul.... It affirms that a man must be true to what is ultimately sacred to himself."哈利的生活，缺乏完整性，是死亡--生，而豹子是生--死的象征。在他的幻想中，他实现了他的精神理想，通过创造力，这是一个神圣的火花，它已经躺在他 unused for a long time. The awareness of the proximity of death makes him realize what his true being is, and the flight, significantly, takes him away from all that is material (and also stinking) to the snow-covered top of Kilimanjaro, "the House of God."
Taylor adds that "Harry's actions are parallel to, but not necessarily identical with religious experience." The nature of his subject in this story has compelled Hemingway to employ the symbols of the "mountain" and "plain," which are favourites with religious writers.

Hemingway wrote in DITA,

I believe ... the people who identify themselves with animals ... are capable of greater cruelty to human beings than those who do not identify themselves with animals.... I do know that I do not love dogs as dogs, horses as horses, or cats as cats.

(-- DITA : 8-9)

Obviously, the implication is that Hemingway loves men as men. Perhaps, this is what Joseph Waldmeir means by Hemingway's "religion of man." With the exception of Jake Barnes all the Hemingway heroes have no faith in organized religion. In his dying moments Robert Jordan reflects:

Who do you suppose has it [the end] easier? Ones with religion or just taking it straight? It comforts them very much but we know there is nothing to fear. It is only missing that's bad.

(-- FWBT : 441)

Similarly, Pilar confesses: "Before [the Civil War] we had religion and other nonsense. Now for everyone there must be someone to whom one can speak frankly, for all the valour that one could have one becomes very alone" (FWBT : 87). Obviously, the place of a divine confessor has been taken by
Hemingway elevates man to that high eminence. But this is only one side of the picture because he still retains the framework of orthodox religion. For Pilar, and Maria too, Robert Jordan becomes the confessor. He is the leader of the gang but what a way to put it: "Thou const not dry them [his feet] with thy hair?" (FWBT : 196). Maria does not have hair long enough to dry his feet with, though she has something in common with Mary Magdalene. If Robert Jordan is a modern Christ, he is betrayed by Pablo, the modern Judas Iscariot (FWBT : 369), and naturally, one can predict Robert's death. It is worth remembering that the modern Christ is all too human and can neither claim nor offer life after death. The mystery beyond the grave is too much for Hemingway; therefore, he is content to marvel at the mystery of life and death.

Hemingway's high estimation of man occasionally borders on blasphemy: he makes man his own confessor and his own law-giver. He proposes to bungle through life without the benefit of divine grace. Robert Jordan's dialogue with Anselmo might serve as an example. Anselmo tells Robert:

"I am against all killing of men."
"Yet you have killed?" [Robert asks.]
"Yes, and will again. But if I live later, I will try to live in such a way, doing no harm to anyone, that it will be forgiven."
"By whom?"
"Who knows? Since we do not have God here any more,
neither His son nor the Holy Ghost, who forgives? I do not know."
"You have not God any more?"
"No. Man. Certainly not. If there were God, never would He have permitted what I have seen with my eyes. Let them [the fascists] have God."
"They claim Him."
"Clearly I miss Him, having been brought up in religion. But now a man must be responsible to himself."
"Then it is thyself who will forgive thee for killing."
"I believe so," Anselmo said. "Since you put it clearly in that way I believe that must be it. But with or without God, I think it is a sin to kill...."

(--- FWBT : 42-43)

Despite Anselmo's apparently blasphemous utterances Robert praises him as a Christian by which he means, perhaps, a religious man or a pious man. It is this religious spirit (or piety minus God) that permeates, and shines through, Hemingway's works. It is this high conception of man's ultimate responsibility for his actions that places Hemingway close to the Existentialists. Anselmo, as a simple man, has no difficulty in substituting the Republic for God in his value hierarchy but Robert Jordan has no such consolation to relieve him of his burden. One of the most puzzling paradoxes in Hemingway's works is that although he devalues conventional religion yet the quest for values becomes more intense--normally, the two, religion and morality, are supposed to run in double harness. It is in this context that some critics have called his works a drama of the human soul while others,
especially the religiously committed, find him wanting.

Moloney, for example, argues that

his work reveals a rather systematic application of
Nietzsche's principles. The supreme action, the conflict
of the Apollonian and Dionysian ideals, the substitution
of new myths for the old faith, all these find their
application in his work.... Hemingway's naturalism is
always promising to break through its isolation and link
up with the world of spirit but the promise is never
achieved. It is this failure which will weigh heaviest
against him in the final summing up. He has written that
a fourth and fifth dimension is possible in prose. His
own prose not only lacks a fourth and fifth dimension,
it lacks for the most part a third.9

III

In his next novel, as if to disprove Moloney's
accusation, Hemingway has followed copy-book instructions
for writing a confessional novel. Axthelm states:

The hero's confession takes place in a cell, an under­
ground hole, or a dark city; at other times, he tells
his story to another character in a setting reminiscent
of the religious confession. Whatever the external
forces [operating] upon him, he ultimately looks inward,
suspending the course of external events while he probes
his past and considers his existence.10

In ART, "Colonel Cantwell's shooting blind is actually a
barrel sunk into the marshy ground of the lagoon, a grave­
like image which is emphasized by its further description
as 'surrounded by a sloping rim of earth that had been planted
with sedge and grass.' Thus the Colonel relives his life
(the novel) while he is actually physically below ground, symbolically entombed.\textsuperscript{11}

Chapter I of ART begins with the events that happened on Sunday morning but in Chapter 2 we are taken back to Thursday when the medical examination took place. The rest of the book, except Chapters 40 to 44, is a recollection of what happened on Friday and Saturday. So the actual time of action is only one day during which he recounts to himself his experiences to understand their role in his own life and their significance. Peter Liscia suggests that the colonel after spending three days symbolically in the grave rises from it on a Sunday. "... the Easter theme is clearly implied."\textsuperscript{12}

The mis-shapen hand of the colonel and the name of the girl, Renata (literally, reborn), hint at the religious tone and theme of the novel.

Renata's role as a confessor is unambiguously established. She is, as a matter of fact, a confessor, a psycho-analyst, and a lover rolled into one. According to Leo Gurko,

She listens sympathetically to his detailed recollections of both wars, eases him over the rough spots, bathes his psychic injuries in the soft balm of praise, and even compares his mutilated hand to the wounds of Christ.\textsuperscript{13}

Since the publication of Horst Oppel's article, "Hemingway's Across the River and into the Trees" in 1952, it has generally
been conceded that *ART* is a confessional novel and that Renata is a confessor. She has inherited the old Catholic tradition of the Venetian nobility. Even though she leads an individual life of her own, nowhere does she violate the tenets of the Church; so deep is the influence of the Church on her that in her dream the mutilated hand of her lover appears to her as the hand of the saviour; and so secure is her confidence in the rightness of what she is doing that she asks her lover, "Don't you know I want you to die with the grace of a happy death" (*ART* : 185)?

Oppel has argued that Renata tries to lead the lonely and embittered man, who remains untouched by all ethical and religious values, back to this level. It is only here, if at all, that the transmuting power of confession and recognition can be proved to Cantwell.... He tells of his war experiences. But what was real and factual in his account loses its oppressive reality as soon as it becomes conscious. The dark threatening terror of what has never before been spoken or even thought gradually disappears.... Renata commends the colonel to his world. Only by fully experiencing this world can he hope to transcend it.14 He is forced by Renata to overcome his lazy thinking, and to bring about a state of contemplation in himself so that by being purged of his bitterness he attains "inner freedom."

It is worth remembering that it is a process of purgation, distinct from the confession of neo-Catholic writers; there is no obsession with the "Christian concept of guilt" and "the appalling strangeness of the mercy of God."
By making him go over his past bitter experiences gently she creates in him a new consciousness: an empathy with suffering mankind. The process enriches his individuality; his loneliness is broken by the act of sharing, at first with the beloved and then with the entire world.

Oppel's brilliant interpretation removes once for all the stigma which usually attaches to Hemingway's work—that is to say, Hemingway is oblivious of the presence of any dimension of human existence which is not cowered by the term physical. However, there are one or two points that need further clarification: what role does the mirror in the colonel's room play in the novel? What is the function of the portrait that Renata presents to the colonel? Why does she go to sleep in Cantwell's room?

There are four aspects of the process of purgation and each one of them marks a stage in the evolution of the colonel's identity through a process of self-analysis. First of all there is Renata who being aware of the colonel's imminent death consciously sets out to purge him of his bitterness. Her approach is of love, erotic love to be precise: "Do you see why I love you when I know better than to do it" (ART : 78)? Upto Chapter 11 their intimate relationship is established because without this she cannot undertake what she has planned to do. In Chapter 12 she makes the
colonel conscious of the value of the things said:

"Say it," the girl said. "You don't know how important things that are said are."
"They are a damn sight more important when you put them on paper."
"No," the girl said. "I don't agree. The paper means nothing unless you say them in your heart."

(--- ART : 93)

While the aroma of a good dinner is still in the air she goes to the heart of the problem:

"How many have you killed?"
"One hundred and twenty-two sures. Not counting possibles."
"You had no remorse?"
"Never."
"Nor had dreams about it?"
"Nor bad dreams."

(--- ART : 96-97)

Once he has begun opening out his mind she leads him on to talk about as many subjects as might possibly weigh heavy on his conscience. In the final stages of his discourse he talks of the most brutal things that he has either witnessed or participated in.

Since she cannot marry him she gives him the portrait and the emeralds, so he becomes symbolically married to her. She makes him give her a present, a carved head of a negro, to put a seal of confirmation on the union. The second stage begins with the colonel's confession before Renata's portrait.
which looks like Venus rising out of the sea. Venus being
the goddess of love and beauty, the portrait reminds him
that theirs is a bond of love, and that he can continue confessing
before the portrait. The process initiated by Renata goes on
uninterrupted even when she is not there. On Saturday morning,

When it started to be light, the colonel saw the portrait....
I have led my Ruffians where they were well peppered the
confession continues . There are about three of the two
hundred and fifty left alive and they are for the town’s end to beg during life.... You have nothing to say in
your defence except to put your head back? he asked the
portrait.

(— ART : 133)

Chapters 17 to 19 are devoted to the colonel’s confession
before the portrait. In Chapter 35 he returns to the portrait:

Real soldiers never tell anyone what their own dead looked
like, he told the portrait. And I’m through with this
whole subject.... All right, canvas girl, the colonel told
her, not saying it aloud, we’ll drop the whole thing and
in eleven minutes I will wake the girl up and we will go
out on the town and be cheerful and leave you here to be
wrapped.

(— ART : 199)

Incidentally, this is the last session. He promises the
portrait never to be rude with it “because I will be living
with you from now on” (ART : 199).

In the course of their second meeting on Saturday
morning Cantwell tells Renata; “.... last night, and at first
light, I talked to the portrait as though it were you” (ART :
162). Clearly, the two become merged into one entity in the
colonel's mind. The transition from one to the other is smooth as well as subtle because the intention is to make the confessor unnecessary. Ultimately it is man himself who can perform this therapy on himself. Both, Renata and the portrait, are intermediaries, one living and the other lifeless, whose function is to initiate a dialogue between the man and his inner self. And as soon as the process has gained its own momentum, the intermediary should fade out. Artistically this fading out is represented by Renata's going to sleep in Cantwell's arms. He tells the sleeping girl, "Sleep well, my dearest lovely, and I will just tell it for nothing" (ART : 190). He has evidently reached the stage which Renata envisaged in the beginning: "You say them in your heart," for now he "told her all about it, but did not utter it" (ART : 190). This is the culmination of the process of self-analysis which was initiated by an outside agency. The encounter finally takes place between man and his inner self.

If there are any traces of egoism left in the colonel, he is purged of them during the session with the mirror in which he sees himself as he is:

"You beat-up old bastard," he said to the mirror. Portrait was a thing of the past. Mirror was actuality and of this day. )

(-- ART : 140)
One gets the face that one deserves. His encounter with his reflection in the mirror is a stylistic device to represent that he has become reconciled to what he is. It is an essential step in the quest for identity of the Hemingway protagonist. All this happened on Friday and Saturday and the colonel relives not only these two days but also his entire life while he is sunk in the shooting blind on Sunday. It dawns on him then: "You going to run as a Christian? You might give it an honest try" (ART : 225). He is still sceptical of his conversion, however:

Maybe I will get Christian towards the end. Yes, he said, maybe you will. Who wants to make a bet on that? ( -- ART : 225)

One is reminded of Count Greffi wondering why he has not become more devout in his old age as he had expected. Perhaps, because of his discovery of some form of devoutness in Anselmo, Robert Jordan calls him a Christian. It becomes apparent how Hemingway's works are a sort of constant dialogue between man and his inner self. Count Greffi, Anselmo and Cantwell are old persons who having led a full life reflect on their experience to comprehend their place in this world. They can sense the approach of death, a fact and mystery, which lends urgency to their quest which is spiritual in nature. In TUMS, the protagonist is once again old, and he, though a simple man, wrestles with some of the toughest problems of life:
the meaning of sin and of duty, the price of being human, man's relationship with the cosmos.

IV

Leo Gurko while admitting that "Hemingway's figures are often religious" asserts that
their religion is peripheral rather than central to their lives. In *The Old Man and the Sea*, Santiago is a primitive Cuban, at once religious and superstitious. Yet neither his religion nor his superstitious beliefs are relevant to his tragic experience with the great marlin; they do not create it or in any way control its meaning. The fisherman himself relies on his own resources and not on God.

Similarly, Waldmeir seems to contradict himself. At one place he admits that "The Christian symbolism is in the book [*TOMS*], and it does appear to constitute a Christian religious allegory. Yes, but on a superficial level," and then he goes on to add; "Hemingway did not turn religious to write *The Old Man and the Sea*. He has always been religious, though his religion is not of orthodox, organized variety. He celebrates, he has always celebrated, the Religion of *Man*: *The Old Man and the Sea* merely celebrates it more forcefully and convincingly than any previous Hemingway work." Does the learned critic mean to imply that the Christian symbolism has been super-imposed on the book and that it is redundant so far as the meaning of the books is concerned? It is believed that the Christian symbolism
is part and parcel of the book.

Let us recapitulate the main events of the book.
Santiago after a run of bad luck for eighty-four days succeeds in hooking a giant marlin on the eighty-fifth day. On the eighty-seventh day he kills the fish and on his return journey he is attacked by sharks who devour the entire fish except the skeleton. On landing, Santiago retires to his shack with something broken in his chest which he fears is incurable and hence fatal.18

Santiago has generally been accepted as a symbol for mankind. Santiago the man kills the fish which has been "a legitimate symbol for Christ since the beginning of Christianity." The death blow to the fish is administered with a harpoon which pierces the "fish's side just behind the great chest fin" (TOMS : 82). It will not be out of place to point out that the 1st Soldier in "Today is Friday" slipped the old spear into Christ. The parallel between Santiago's action and the 1st Soldier's action is quite obvious. Santiago makes it easier for the fish to die. At the moment of its death the fish leaves the surface of water, rises "high in the air to the altitude of man's chest," seems "to hang in the air above the old Man," and when it falls it sprays water "over the old man and over all of the skiff." And when the fish is dead the old man looks "carefully in the glimpse of
vision that he had" (TOMS : 84). The eye of the fish is like a "periscope," that sees more than what is visible to ordinary men who are submerged in materialism; it is also like "a saint in procession."

Santiago is an instrument, like the soldiers in "Today is Friday," of the world-order which has to crucify a Christ every time he appears in this world. A Christ always forgives all transgressions against his person. Not only is Santiago forgiven what he has done, he is sanctified by the holy water that the fish's fall sprays on him. Santiago has already been overcome by the greatness and nobility and dignity of the fish; now he is converted. It is not for nothing that he is called Santiago, St. James, an apostle.

After his conversion he is determined to defend his prize—rather his vision—though before this happened, he had committed himself to kill the fish. That he is converted is confirmed by Santiago's total identification with the fish because when the first shark hits the fish, Santiago feels "as though he himself were hit" (TOMS : 92). When he tastes the meat of the fish which is "firm and juicy," according to the primitive imagination, he acquires the qualities of the fish. In Christian terms it may be called the sacrament of Eucharist. He becomes a saint. The next event is the arrival of two sharks.
"Ay," he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail [sic] go through his hands and into the wood.

(-- TOMS : 96)

That Santiago has acquired the qualities of the fish (previously he was superior to the fish by virtue of his cunning and trickery) has to be demonstrated in action; such is the logic of Hemingway's ethic because a man is what he does. What follows is a logical necessity: Santiago is performing his duty now, as before, and in the performance of his duty he has to lay down his life because the only end of a true Christian--a religious man--is death. The Calvary allusions, beautifully brought out by Carlos Baker, reinforce this conclusion. As life ebbs out of the old man the weather turns bad as it was on the night following the Crucifixion.

In the crucifixion, Hemingway found a powerful metaphor for the life and death of a religious man. He certainly rejected the orthodox and organized forms of Christianity but if religion--Dharma, in Sanskrit--be regarded as a way of life based on the concept of duty, then Hemingway's works are permeated by a religious spirit. It is a dynamic view of religion because at no stage in human evolution will it become fossilized. Waldmeir says, "A man must depend upon himself alone in order to assert his manhood, and the assertion of his manhood, in the face of
insuperable obstacles, is the complete end and justification of his existence for a Hemingway hero,\(^{20}\) but it will be far more accurate to say that a man can depend upon himself alone in the performance of his duty and as a sort of by-product he will attain manhood, and that the performance of his duty is the complete end and justification of the existence of the Hemingway hero. Again, when Waldmeir asserts that "The difference between Hemingway's religion of man and formal religion is simply--yet profoundly--that in the former the elevation does not extend beyond the limits of this world, and in the latter, Christianity for example, the ultimate elevation is totally otherworldly,"\(^{21}\) I wish to submit that all "otherworldly" allurements in all religions are for the naive and the uninitiated; the enlightened always know that the end of life is death and that the only justification for life is living according to the dictates of one's conscience. In other words, doing one's duty alone can give meaning to one's life. Viewed in this light Hemingway's works acquire a religious significance. Despite Santiago's denial that he is religious (\(TOMS: 56\)), his actions accord with the highest religious principles.

It would have been a sin if he had evaded his duty to kill the fish and later failed to defend it. Burhans is wide of the mark when he says, "... in killing the great marlin and in losing him to the sharks, the old man learns the sin into which men inevitably fall by going far out beyond
their depth, beyond their true place in life." It cannot be a sin to go beyond human limitations because it is also man's duty to extend the range of human experience. Santiago overcomes his initial diffidence as soon as he realizes that he was born to be a fisherman and that it is his duty to kill the fish:

Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is a sin. Do not think about it.... You were born to be a fisherman as the fish was born to be a fish. [Underlining mine.]

(— TOMS 94)

In attempting to be what they are to be, the old man and the marlin realize their respective identities. Since they have actualized their potentialities and exercised their freedom in this encounter it would be blasphemous to talk of sin. There is no sin in engagement; sin lies in one's failure to be what one is, like Harry's before his redemption.

Incidentally, this line of argument refutes Aldridge's assertion that in Hemingway's other works the contest of sport was an analogue of the contest of nerve Hemingway was carrying on... in which real rather than phantom perils were confronted and vanquished... through which the hero could purge his fears and achieve a vicarious victory over his weakness.... [In TOMS.] there are no more fears of nervous breakdown, no more terrors to haunt the hero and charge the language with all the taut apprehensiveness of a nightmare passage through a minefield. What was always secondary and illustrative before has become primary and illustrative of nothing beyond itself. The physical contest now is simply a physical contest.

223
TOMS attempts to resolve the spiritual crisis of which Hemingway wrote first in "Today is Friday." The physical contest is still an effective analogue of the victory of a man, devoted to his duty which is religious in nature, over an ease-ful life led by shallow-water fisherman. It dramatizes the dangers inherent in a man's life who goes beyond himself to know what he is, and the price he has to pay to realize his identity. It would be narrowness of vision to refuse to interpret the symbols in TOMS which have raised the book to the level of a parable.

In IOT we perceive a sense of loss which may be partly ascribed to either the failure of religion or the peripheral role played by it in modern human existence. With the realization that a return to orthodox Christianity is out of the question the protagonists in Hemingway begin to grope for a new commitment: for Brett, decency toward the innocent takes the place of God; for Catherine, love is her religion; for Anselmo, the Republic claims his highest allegiance. In ART Hemingway utilizes the conventional form of confession but in doing so he transcends it because the emphasis is not on the mercy of God but on its therapeutic value. The confession has been secularized; it becomes a frame-work in which man encounters his inner being. In TOMS he unconsciously returns to the problem raised by Jake in TSAR: how can one live a meaningful
existence? The answer is provided by Santiago's actions: do your duty as it is dictated by your conscience and the pain inherent in this course of action does not matter to a man. There can be no greater reward than the peace that comes as a consequence of a well-performed action, and it is akin to salvation in religious terms. It might appear that Hemingway's final solution—realize your potentialities, be what you are, or even perform your duty—is rather naive, and is not very different from the teachings of conventional religion. But what is significant is that Hemingway does not sound any didactic note. His solution is embedded in the experience of the reader and is a reflection of the artistic integrity of the author. Undaunted by the commonplaceness of the solution he has presented his vision for what it is worth.

Hemingway seems to affirm his faith in man; he does not look up to any authority outside man to approve of his actions. Man is his own maker, and his own judge. But the mysteries of life and death, of fate and chance, compel him to accept them as part of life; to deny them, in Hemingway's view, is to perpetuate an existential untruth. Since man cannot fathom them Hemingway's response to them is a profound silence accompanied by a sort of religious awe.