CHAPTER III

Violence and the Hero.

Hemingway is the author of five novels, a burlesque, a play and more than fifty short stories. The heroes of the novels, the play, and some of his short stories, represent the different stages of development of only one man. In other words, Hemingway's heroes are not many but one. This can be seen from the fact that Jake suffers from the same "horrors" as Nick did; Jake, Nick and Lt. Henry cannot sleep at night without lights; Jordan has nostalgic remembrance of the days Jake had spent in Paris; and Col. Cantwell, on his visit to Italy, relives in imagination his experiences of World War I, which are the same as those of Lt. Henry. The hero fades out at the end of one novel, and rises, like the phoenix from its ashes, at the beginning of the next, with a few necessary changes — a change in name, older by a few years (the age invariably corresponding to the age of the author himself), living under different skies but mostly foreign ones, and a subtle but distinct transformation in mental outlook. His experience becomes part and parcel of his successor's.

The hero, in each novel, has no past and no future. He always lives in the present. He does not develop convincingly between the covers of a novel. In the novel itself the hero's character is more or less static. At the end of the novel he learns a lesson which will be
part of the mental equipment of the hero when the next novel opens.

Hemingway has a single hero and the hero is Hemingway himself, in one form or another. Jerome K. Jerome, in his autobiography, tells us how a strange lady once gave him a piece of advice on writing. "There is only one person you will ever know", she told me. "Always write about him. You can call him, of course, different names". That is exactly what Hemingway has done. His hero is an imaginative recreation of himself. He is always his own hero. The hero participates in most of the wars with which Hemingway was concerned as an active participant or reporter. Many of the incidents in A Farewell to Arms are autobiographical. Of course he was not present at the Caporetto retreat, but it is true that he was seriously injured. He did not flee to Switzerland with a nurse, but it is a fact that he loved Agnes Von Kurowsky. She did not die in childbirth, but a Caesarean was performed on Hadley (at the time of the birth of his second son, Patrick) when the first draft of the novel was being written.

The Sun Also Rises is even more accurately autobiographical. He drew upon many of the characters in contemporary Paris and put them in with very little

disguise. Loeb said, "Everybody in The Sun Also Rises is based on somebody who was in the party that went with Hem and me to the fiesta at Pamplona in 1924, and they're all distorted. ... But the way Hem did, he just spotted each one of us". So much so that "for a time after the book was published, Paris gossip asserted that its title should have been Six Characters in Search of an Author — With a Gun Apiece". But Hemingway had not been injured the way Jake has been depicted as having been. He had been accompanied by his wife also when he had been to Pamplona.

Hemingway no doubt exercised his poetic licence and took a few liberties with the biographies of certain people he knew. But he never took any with his own innermost thoughts. The hero in each novel stands for Hemingway, for what he did, said, and thought at that stage in his life. There is so much identification between Hemingway and his hero that arguing that they are one is redundant. However, one instance may be given. It is well known that the Hemingway hero of his later novels gives much importance to compassion. So did Hemingway. Ezra Pound had espoused the cause of the Fascists in Spain, while the cause of the Republicans had been nearest Hemingway's heart. But, when in the closing years of World War II Pound was

3 • Hemingway — the Writer as Artist by Carlos Baker, P. 78.
captured in Italy and was to be tried in America for treason, Hemingway wielded his influence and prevented Pound from being tried. Instead, Pound was put into a hospital as a lunatic. Hemingway signed a petition for his release. He told a friend, "Sure I signed it. I'm against everything Ezra Pound stands for, politically, but I signed it. Pound's crazy. All poets are a bit crazy. The greatest have all been somewhat crazy. They have to be. You don't put a poet, like Pound in the loony bin. For history's sake we shouldn't keep him there. If you don't have compassion, how can you judge? I'd chip in to help support Pound after he's out. And if he starts making those same speeches again, I'll give him a spanking. But he's a poet, a bit crazy and he should be let out."  

Like his creator, the hero is in love with outdoor life — boxing, fishing, hunting, bullfighting and skiing. He has a heathen love for positive physical pleasures. He has no social, moral, or intellectual affectations. He is utterly free from snobbery. He has an unconquerable passion for life. He takes a figurative plunge into the invigorating ocean of life to feel the surf beat against his heart. Neither Hemingway nor his protagonist takes anything second-hand.  

The hero's evolution is better understood and appreciated against his background. In certain essentials he does not change. In some others the modification is slight, but significant. In others still it is a transformation into something rich and strange.

The morals of the Hemingway hero are the morals of the war-ravaged, body-wracked, mind-shattered and disillusioned post-war generation. "We of the older generation have certain leprous spots of vice which can hardly be eradicated at this date," says Phillip of The Fifth Column. The hero turns towards pleasure too easily, too often and too irresistibly. He has no hesitation in yielding to temptation. One is reminded, as a contrast, of Kipling's story, "The Man Who Would be King". Two adventurers have become ambitious. They make an agreement:

"(One) That me and you will settle this matter together; i.e. to be Kings of Kafiristan.
(Two) That you and me will not, while this matter is being settled, look at any Liquor, nor any woman black, white, or brown, so as to get mixed up with one or the other harmful."

This is the approach of the empire-builders and ambitious conquerors to duty, however mistaken their

5. vide The Short Stories of Ernest Hemingway, P.31.
6. Twentyone Tales, selected from the Works of Rudyard Kipling, P.51.
sense of duty bo, while the Hemingway hero, in the early stages, is a pampered crusader. Wines and wenches are indispensable. Women, white, black or brown, come easy to him. He finds alcohol indispensable. The characters in Hemingway generally consume quite an astonishing quantity of it. A state of insobriety is a familiar condition of the hero. He never goes back upon his early introduction to liquor. The ex-patriates in *The Sun Also Rises* move from bar to bar, from speakeasy to speakeasy, in a never-ending merry-go-round. When Robert Cohn could not stand drink, he did not get any respect from his group of friends. Drink is a cure for most of the ills. It is the only effective "opium" in a world shorn of all illusions. It is an antidote to the "horrors" they are suffering.

These "horrors" play a major role in the life of the hero. Nick has been hit in the spine. He and his friend make a "separate peace" (Chapter VI of *In Our Time*). The author provides "a clean, well-lighted place" for "all those who need a light for the night". Lt. Henry cannot sleep for night-mares. Jake suffers from the old

8. Ibid., P.477.
9. Ibid., P.480.
grievance. Philip tells Dorothy that he had had the "horrors" so long that he would miss them if they went away. The "horrors", however, are not without a cure - violent bullfighting and calm fishing provide at least a partial cure.

The hero is not an individual with all those whims, eccentricities and a myriad other subtle distinctions that distinguish man from man. Hemingway's subject is not men but Man and Man’s predicament in a world governed by the law of the "survival of the fittest". Man has to fight not only against Nature but other men. Hemingway sees and portrays Man in this fundamental aspect. In this kind of relation to ultimate human destiny, only certain qualities strike Hemingway as important — physical courage above all else. The hero in this matter of courage stands head and shoulders above the ordinary human being. Misfortune does not bend him — it breaks him, and he grows strong at the broken places.

Human sentiment has a tendency to admire men of a heroic mould. Personal heroism is a characteristic of American life, especially of that of the early settlers. Lt.-Henry, Philip, Jordan and Santiago are heroic characters. And it is all to the credit of the hero that he risks his life fighting for a purpose the end of which is to preserve for others political liberty which he himself enjoys. He symbolises the national consciousness.
of America for political freedom everywhere on earth.

He has no love for the doctrinaire, but he is a careful planner on the practical level. That his plans sometimes go awry is no fault of his. Education has not made the hero a philosopher and "conscience" has not made him a coward.

The rejection of abstractions in favour of workability was the result of Pragmatism. Pragmatism had been in the air. "It assigned to each individual, as if he were, a leading role in the drama of salvation, gave him a share and a responsibility in making what he held good come true. It denied him the consolation of unconditional reliance on God or on Nature and decreed that he succeed or fail through his own efforts."10 To the Hemingway hero, all knowledge is based upon experience. He never seeks for abstract answers to theoretical questions. His problems are always practical ones. He is worried, not about the "problems of existence", but, about those of living. No doubts and broodings mar his hedonistic approach to life. No fear of the hereafter ever robs him of his sleep. Even the eternal problems are looked at from a practical point of view: Who will die easier — those with faith or those without? If men may be divided into two classes:

10. The American Mind by H.S. Commager, P. 95.
(1) those who think of what is to be done in the face of challenge, and (2) those who think of difficulties in the way, then, the Hemingway hero distinctly belongs to the first category. His action may sometimes be impulsive, but it is direct action. There is no procrastination and no vacillation. He has a positive outlook on life. It is a code which bullfighters and hunters have to follow if they intend to survive at all.

A static character, however brilliant his achievements, however heroic his action, and however variegated his intellectual gifts, cannot be as interesting as one whose mind evolves. The development of the mind of an individual, even though he be a mediocre person, is a fascinating subject. It is fraught with pitfalls for the artist. It is a challenge, too, to his integrity. Hemingway has succeeded in giving us a convincing picture of the growth of a sensitive individual against the background of war.

The stages of this evolution are to be found in his novels. A short story, because of its lack of what Aristotle called, "magnitude", usually limits itself to a certain effect — unique or single. There cannot be leisurely analysis or evolution of character. We, therefore, find in most of the short stories of Hemingway merely realistic pictures of violence. But in his novels and his
play he gives us the different stages of the development of his hero's character, from his boyhood to his old age, through all the vicissitudes of (mis-)fortune.

The Tantric classification of human types—Pashu (animal), Manushya (man), and Deva (God) would well illustrate the different stages of the growth of the Hemingway hero.

I

The Flesh (Instinct)

An adolescent spirit of adventure, easy yielding to, and a desire for, physical pleasures, and a dominance of the senses over thought are the characteristics of the early hero. Nature holds sway over him. His reaction is instinctive. It is a reflex physical reaction to incidents and events, men and women. "Man used to be called a rational animal, but his rationality is something eventual and ideal, whereas his animality is actual and profound," said George Santayana. The early Hemingway hero is perhaps the best example of animality. For him not only love but all enjoyment is on a physical plane. He is marked more by passion, violence, and anarchy and less by love, control and discipline, Emotion, instincts, impulses and desires.

11 "Heathenism" by George Santayana, included in A Prose Miscellany, P.30.
usually hold sway over considered thought, reason or restraint. He reacts instinctively to surroundings and circumstances like an amoeba, and can rarely give rational reasons for his actions, though he does not entirely eschew thought:

"Say, Signor Tanente, what did you get in this war for, anyway?"

"I don't know, John. I wanted to, then." 12

The young hero is a self-centred individualist. Lt.-Henry enters the army and deserts it for arbitrary reasons. This early individualism results in its own particular attitude to life and its problems. Lt.-Henry avoids social responsibility and makes "a separate peace", trusting in personal ties alone. But he can neither be safe nor happy by this rejection of life's problems. Catherine dies in childbirth. The expatriates in *The Sun Also Rises* naively believe that the remedy lies in self-indulgence. Self-indulgence in drink and sex does not help them either. Not one of the dissipate souls is happy. The "lost generation" is contrasted with the abiding beauty of *Nerval*. Brett, with her Circe-like charms, is finally defeated, not by a wily Ulysses, but by a simple- man whose innate courage under ruthless punishment does

not wilt. It is Bomexo, with his simple life and simpler emotions, with whom superiority lies.

The most profound change the hero undergoes is in his attitude towards violence. He learns early that violence is the dominating factor in life. Life begins in violence and ends in violence. His attitude to it deserves a careful and close study, for it undergoes a profound change. War involves the greatest amount of violence. The hero's reaction to the pain, sorrow and death involved affects his ideals and doctrines, or, in other words, his whole philosophy of life. It is necessary to understand violence in all its concomitants — its prevalence, its causes and the solution — in order to understand and appreciate Hemingway's attitude to, and the conquest of, evil. For, violence is the common denominator against which all values are to be tested.

The problem of evil has ever been, and still is, one of the most baffling of problems. It is one of fundamental importance since every living thing is affected by it. Every person is either the victim or the perpetrator of evil, consciously and intentionally, or as the unwitting instrument of some force beyond our immediate comprehension. Philosophers of the East and West have tried to solve this problem which still appears to have defied all solution. The problem becomes all the more intriguing when one
remembers that the existence of evil is inextricably entangled with the problem of God. Anatole France has put the question quite succinctly in his *Dieux ont Soif*:

"Either God would prevent evil if he could, but could not, or he could but would not, or he neither could nor would, or he both would and could. If he would but could not, he is impotent, if he could but would not, he is perverse, if he neither could nor would he is at once impotent and perverse; if he both could and would why on earth hasn't he done it, Father?"

Ancient Indian philosophy looked upon evil as unreal and as a product of ignorance. The West considers evil as a permanent aspect of the world and that, therefore, it should be recognised as such and so accepted. It believes in biological evolution but obviously not in the ethical. The Christian idea of evil as retribution smacks of presumptuous virtuousness and self-certified superiority. In general, a very vast majority of people give no serious thought to this problem at all. But every creative artist has to deal with this problem, not as a philosophical mystery to be unravelled, but the way it affects human beings in their lives, since life itself is his subject-matter. Poets, playwrights and novelists

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have all tackled this problem in their own way. Romantic novelists have glossed over it. To them, evil was not a problem in philosophy. In their novels there were some characters who were personifications of evil. One or two good persons, aided by Heavenly powers, could and would dispose of the evil ones finally, though in the earlier stages it would appear that the good were not doing too well in the struggle. The evil ones were irreligious, broke the laws of society and morals, persecuted the poor and harassed the beautiful. The good ones were those who fought for their king, their land and their religion. Personal loyalty was an important consideration, and courage on the field of battle a virtue which condoned to a great extent much vice. The dice were loaded on one side, and at the last moment a knight-errant, or somebody equally providential, would appear on the scene. Every Jack would have his Jill and naught would go ill. In Ivanhoe, for example, the offenders against loyalty to the king, the tenets of religion and morals, are fittingly punished. Ivanhoe and Richard I serve as the agents of Heaven. In The Three Musketeers the swash-buckling heroes play the same edifying role. Sometimes it is Nature which takes the matter into her own hands, as in The Last Days of Pompeii.

Famous books in all the literatures of the world,
ancient and modern, have dealt with the problem. In the
Ramayana it is the struggle between love, friendship,
truth and justice on the one hand and demonic vices on
the other. In The Mahabharata it is the evil of greed
for power. In Beowulf the dragons which Beowulf fights
are all fearful and vague. But however vague, it is
clear that they stand for evil. Paradise Lost is a drama
of conscience vacillating between good and evil. Macbeth
is the tragedy of evil in the form of over-vaulting
ambition. In Moby Dick the whale represents the demonism
of the world. In Galsworthy it is the evil of conservatism,
social prejudices and the possessive instinct. Dostoevski
had a firm conviction regarding man's need for penitence
and salvation through suffering. This conviction dominated
his novels. Ibsen and Shaw dealt with social evils. But
the realists and the naturalists have faced the problem
in a bolder manner, stressing the existence of evil and
recognising it as the very warp and woof of life. But no
literature of any age has ever been obsessed by the problem
of evil in the form of violence as the American literature
has been. The reasons are not far to seek.

The Old (European) World had passed through ages of
violence from the earliest records of human civilization.
A bitter struggle against Nature, pettyminded and short-
sighted rivalries between principalities, the appearance
on the scene of a succession of superhuman conquerors like Alexander, Julius Caesar, Hannibal and Napoleon, the inhuman rule of the Czars in Russia, the extreme oppression of the poor under the feudal system symbolised by ruined castles dotting the European landscape, and strife due to doctrinal differences or political ideologies, had left a bad taste in the mouth of all thinking men, in spite of the European contributions in philosophy, literature and science to world knowledge. So, a new country like the U.S.A. was hailed as an advent of world importance. Some Europeans no doubt had not much of respect for America, for, it was a country without history, tradition and culture. This very handicap was considered a blessing by the "Physician of the Iron Age". Goethe, in a poetic greeting to the U.S., congratulated her on possessing no ruined castles. The new world luckily lacked such useless reminders of feudal strife. The new country could begin with a clean slate, with the accumulated wisdom of the ages at her service, and the historical blunders of the European nations as a constant warning against her foundering on submerged rocks.

But it is not given to men to learn from the wisdom of others. The genesis of the nation had been anything but peaceful. The still-to-be-conquered natural surroundings, the conflicts with the Red Indians ("the only good Indian
is a dead Indian), the struggles between the Puritans and the political renegades with their divergent views on everything in this life or the next, boundless opportunities of prosperity with rich lands and tall grasses beckoning them westwards, unlimited temptations, the violence of Nature which only put men on their mettle, later a mingling of diverse racial stocks, rivalry and competitions with European immigrants who had fled their homeland to avoid political or religious persecution or to escape compulsory military drafting, or had sailed with dreams of easy affluence, and a sudden release of all legal controls and moral restraints. produced a state of society which was extremely volatile. Transferring oneself across the ocean, and cutting off all old ties was not easily undertaken, but once undertaken, wealth and prosperity assumed an importance all their own. Hence, anything, physical, political, ethical or doctrinal, that came in the way of their worldly ambitions had to be ignored or conquered at any cost. Happiness and success became synonymous terms. They developed an attitude of virulent optimism and a firm faith in the future. Tomorrow, rather than Yesterday, engaged their minds. A reliance on self rather than on the community or government, a hard-headed practicalness, an unshakable conviction in the goodness and rightness of democracy, an exaggerated
importance of the material and comfortable aspects of life, and, to crown all, a self-confident individualism marked then, and mark now, the American. The struggle between the individual and the society is best resolved by voluntary co-operation. But the legal constraints and social compulsions are comparatively more rigid in American society. The inevitable result has been a violent reaction and wide-spread rebellion against traditional restraints.

Compared with the Europeans, the Americans are a peculiarly mobile race. The amenities for quick transport provided by the invention of the automobile weakened the roots that held a family to one spot. The Americans were always tempted to pursue economic tides in their automobiles. Constant movement without striking down roots does not encourage a steady and balanced view of life.

The American is essentially a practical man. He viewed even religion through the twin eye-pieces of practical usefulness and convenience. Probably he gave more thought to choosing the right automobile than to choosing his church. To such a man the ends were more important than the means, and if violent means had to be employed, well, they had to be employed. Theories and abstractions even in matters of philosophy were not approved unless they passed the test of workability. Pragmatism and Instrumentalism put ideas to work and
judged them by their results.

Earlier, the frontier experience of hard conditions of life, unscrupulous competition for good land, sometimes the need even to kill, and the absence of law and order only encouraged violence. Rivalries, conflicts, deprivations, repressions and aggressions were a common occurrence. Every man was (and perhaps had to be) a law unto himself. The extremes of Nature — torrid heat and freezing cold, dust storms that enveloped the sky and floods that laid waste the land, limitless vastness and infinite loneliness — did in no way palliate human moods of violence. On the contrary, the theme of violence in human beings found an example, a parallel and a reflection in the activity of Nature.

Before a nation of heterogeneous elements can synthesise itself into a well-knit and homogeneous entity, it has to pass through a filter-bed of tensions. The tension may be between Man and Nature, but more important, between man and man. The tension may be due to economic, political, sociological, religious, or ethical reasons. It may even be on colour grounds. Many forms of violence spring from these diverse tensions. The unfolding pattern of American life and history has been one of violence. But it is a matter of wonder and admiration that the heterogeneous elements could distil
themselves into such a splendid harmony in modern times.

The development of science and thought appears to give sanction to violence, if any such sanction had been required.

Darwin's theory of Evolution had a shattering effect on the life and philosophy of the American who at the best of times had been religious rather than devout, human in practice rather than pious in belief, and for whom the only interesting part of abstract metaphysics had been practical ethics. Evolution revealed man as the product of the process of Natural selection and not the creation of a beneficent God, whose omnipotence was thus challenged. Evolution worked towards the perfection of man through cosmic laws even when man was no more than a pawn on a universal chessboard. Man made no contribution to his evolution. Man was, therefore, freed from all responsibilities, moral or any other, for his actions. He was completely exonerated: glands ruled him from within and environment from without. Darwin's biology confounded Free Will and the psychologists rejected its very existence. Man's conscience was pacified and his fears mollified. Man's pursuit of happiness and evidence of pain got sanctified through Freudian psychology. It was a sin not to be a sinner and a crime to be law-abiding; for, in either
case, it meant one did not follow one's instincts.
Restraint was looked down upon.

The theory of the "survival of the fittest" supported the biological justification for competition. Nobody appeared to take into consideration that man could possess also powerful instincts for cooperation and improvement of the species as a whole. Darwin himself in his *The Descent of Man* (1871) said: "As man advances in civilization and small tribes are united into larger communities, the simplest reason would tell each individual that he ought to extend his social instinct and sympathies to all members of the same nation, though personally unknown to him. This point being once reached, there is only an artificial barrier to prevent his sympathies extending to the men of all nations and races." 14

Huxley, too, who had earlier in 1883 supported the theory of the "struggle for existence", changed his point of view later. In his Romanes Lecture, which he delivered at Oxford in 1893, he declared: "... the practice of that which is ethically the best — what we call goodness or virtue — involves a course of conduct which, in all respects, is opposed to that which leads to success in the cosmic struggle for existence. In place of ruthless self-assertion it

demands self-restraint; in place of thrusting aside or
treading down all competitors, it requires that the
individual shall not merely respect, but shall help his
fellows; its influence is directed, not so much to the
survival of the fittest, as to the fitting of as many
as possible to survive. It repudiates the gladiatorial
theory of existence. Rabindranath Tagore, too, the
great Indian poet and philosopher, does not accept the
theory of the "struggle for existence." In his Sadhana
(The Realisation of Life) he writes: "When science
collects facts to illustrate the struggle for existence
that is going on in the animal kingdom, it raises a
picture in our minds of "nature red in tooth and claw".
But in these mental pictures we give a fixity to colours
and forms which are really evanescent. It is like
calculating the weight of the air on each square inch
of our body to prove that it must be crushingly heavy
for us. With every weight, however, there is an adjustment,
and we lightly bear our burden. With the struggle for
existence in nature there is reciprocity. There is the
love for children and for comrades; there is the
sacrifice of self, which springs from love; and this love
is the positive element in life." But the Nietzschean
idea of the morality of the masters or the nobles which

15. Ibid Page 24.
is marked by self-reliance and courage as against the Christian virtues of benevolence and humility which were fit for slaves, was one which possessed a tremendous appeal.

The theory of the "struggle for existence" and the "survival of the fittest" not only appealed to the imagination, but provided a powerful stimulus to the emotions. The big eat the little, the strong devour the weak; therefore, if you want to survive, fight as best as you can, with no holds barred. The sense of guilt was washed away. Violence and bloodshed were no longer things for opprobrium — they became respectable terms. Jack London, Frank Norris, and Dreiser played up the idea for all that it was worth.

This code of morality spread to the field of business. Financiers like John D. Rockefeller, Andrew Carnegie, Jay Gould, and Commodore Vanderbilt became the real rulers of America. Their reputations are now somewhat tarnished since their wealth was often acquired unethically. They have been called, with a good deal of justice, "the robber barons". 17

Sudden industrial expansion, depression, strikes and slums, disparities in wealth and corrupt alliances:

17. The Literature of the U. S. by W. Blair & Others, p. 766.
between big business and unscrupulous politics did not help the situation either. Abuses were rampant.

If the theory of evolution and natural selection made man the victim of environment, the theory of psychology left him a poor plaything of the instincts. "Reticence became prudery, modesty hypocrisy, and virginity a reproach". Primitivism became a respectable code of behaviour, and indulging one's instincts was the only Law. The men and women who walk across the pages of Faulkner, Farrell and Hemingway believe in the virtue of self-expression. To them sex is a basic human drive, and repression (restraint), an unforgivable sin. Freud had succeeded in giving a cloak of respectability to sex aberrations.

"Violence in all its forms is one of the most obtrusive of American folk-patterns". Not that violence has been absent in the West or that its literature has not dealt with it. But in European literature violence has never played as important a role as it has in American. In American literature violence appears "as a regular protagonist on the scene and on something like an epic scale".20

18. The American Mind by H.S. Commager, p.123.
Violence is there in some books, because the writers wanted to point out the evil so that it might be eradicated, e.g., Mrs. Stowe's *Uncle Tom's Cabin* (1851-2). But in a majority of books evil is there, for, to the American writers it appeared to be rampant in American life. In *Huckleberry Finn* (1884) you find violence along with an appreciation of human values. W.D. Howells' *The Quality of Mercy* (1892) is a study of the ramifications of a crime for which the economic order is primarily responsible. Evil strides triumphantly across the pages of the novels of Melville. Stephen Crane's *Maggie* (1893) is a realistic picture of a poor family in a slum district. Maggie is first seduced, then abandoned. She leads a miserable existence for a few months as a prostitute but finally commits suicide. Dreiser, in *The Financier* (1912) and *The Titan* (1914), deals with a tragedy of personal ambition for wealth and social recognition and its evil consequence. He came to see life as a strangely magnificent composite of warring enemies having no plan or purpose. All his novels have illicit love-affairs which have too great an influence on the careers of the heroes and heroines, and which finally wreck the hero or heroine or both. Dos Passos' *U.S.A.* trilogy deals with the vitiation and degradation of character in a decaying civilisation.
based on commercialism and exploitation. Faulkner's *Sanctuary* (1931) is a sadistic story of cruelty and persecution, full of lust, rape and hanging. Woodwin is hanged for a crime which Popeye committed, and later Popeye is hanged for a murder which he did not commit.

*Light in August* (1932) tells of a pregnant girl's attempts to search for a lover who has deserted her. Steinbeck's *Of Mice and Men* (1937), *The Grapes of Wrath* (1939) and *The Wayward Bus* (1947) are all novels of frustration.

J.T. Farrell blames environment for the wickedness of man. In the *Lonigan* trilogy, young Lonigan has healthy impulses but is vitiated by unhealthy environment in Chicago. The books are full of drink, fighting, Jew-baiting, sex, rape, homosexuality and race-riots. Jack London had been influenced by Spencer, Darwin and Karl Marx. *The Son of the Wolf* (1900) portrays the vigorous and violent life of the far North. His other stories and fiction are preoccupied with the cult of "red blood." Norris, Fitzgerald, Sinclair Lewis, Thomas Wolfe and O'Neill (in his plays) — all deal with violence and evil in one form or another.

But it was Hemingway's destiny "to symbolise an ace of unparalleled violence as no other American has symbolised it." 21 Hemingway does not deal with violence

as a philosopher. He is not interested in its origins or causes. He does not deal with the hows and whys of evil. He is concerned with it as an artist. He has observed life and he has seen evil everywhere. It is, to him, inseparable from life — the life he has lived. Therefore, his primary concern is the different forms it takes and the reactions to it of different individuals.

Hemingway's childhood and boyhood vacations spent in the Michigan woods, as will be found in many of the stories of *In Our Time*, only convinced him that violence marks the general pattern of life. His experience as a young man only confirmed this view. Few periods in the history of the world have seen as many wars and political upheavals as the last decade of the nineteenth century and the first half of the twentieth. In 1894 Japan declared war against China. 1895 witnessed the first major defeat of a White colonising power by "natives" when Italy met with disaster in Abyssinia. The Cretan Revolt in 1897 led to the Greek-Turkish War. The Spanish-American War started in 1898 and the Boer War in 1899. The Russo-Japanese War proved the might of the then little known Japan. Congo was annexed by Belgium, and Bosnia and Herzegovina by Austria in 1908. Tripoli was taken from Turkey by Italy in 1911. The
Balkan Wars in 1912 were only a prelude to World War I. Only three years after the ending of World War I and in complete disregard of the League of Nations, Greece declared war against Turkey. In 1935 there was war again between Italy and Abyssinia. Civil war ripped apart Spain in 1936. 1937 witnessed the ambitious attempt of Japan to conquer China. In 1938, Austria was annexed by Germany. 1939-1945 saw the bloodiest war in history. There was the outbreak of the Korean war in 1950.

When people were not at one another's throats, they were busily and conscientiously engaged in cold wars. Many were the occasions when a war was narrowly averted.

Political upheavals and assassinations have been consistently regular. In 1894 began the Armenian massacres by the Turks, repeated at intervals for the next quarter of a century. In 1898, the Empress of Austria was assassinated, in 1903, the Royal family of Serbia, in 1934, Dollfuss, the Austrian Chancellor, and in 1948, Count Bernodotte, the U.N. mediator for Palestine. There was the "Bloody Sunday" massacre at St.-Petersburg in 1905, the Chinese Revolution in 1911, and the Russian Revolution in 1917. There were riots in Egypt in 1921. The British H.Q. in Jerusalem was
blown up in 1946.

Social and economic upheavals were not uncommon either. There were a General Strike in Russia in 1906, a Great British Rail strike in 1911 and a Coal strike in the year following, and a General Strike in 1926. 1929 saw the American slump and the Wall Street crash.

To these Nature as usual added her vagaries. San Francisco was destroyed by earthquake and fire in 1906. There were earthquakes in Japan in 1923 and in Greece in 1928. Floods took their toll in 1931 in China and in 1947 in England. Famines were common in some parts of the world.

With all these disasters, natural and man-made, one will have to seek with some zeal for any year which did not witness some kind of violent upheaval somewhere. To a sensitive man like Hemingway the world must have appeared a real "bloody" place to live in.

Violence is the law of life at the present stage of evolution. Birth, life and death—all involve some kind of violence. Nature's laws work by pain. There is pain involved in many processes of Nature. Normal birth involves pain to the mother. Pain is a precondition of the perpetuation of the human race. Many examples of natural violence such as storms on land and sea, earthquakes and volcanic eruptions, floods and famines
may be scientifically explained in terms of cause and effect. In the long run, or in a wider context, these instances of violence may be justified, may even be found essential. With limited human intelligence we may not understand what they mean, but that does not rule them out as meaningless. Secondly, if Nature is responsible for a large number of examples of violence it is clearly equally responsible for even a larger number of beneficent actions. Nature provides instruments both of evil and good. It is left to man how he reacts to them. A good example is given by Hemingway in his short story, "Big Two-Hearted River". War has wounded Nick. He goes fishing for recovery. He is sitting on a charred stump and smoking a cigarette. A grass-hopper walks along the ground and up on to his woolen sock. He takes hold of it by the wings and lets it go. "Go on hopper", Nick said, speaking out loud for the first time. "Fly away somewhere", reminding us of Sterne and his fly in A Sentimental Journey. But in the same story when Nick comes across a mosquito which is not harmless, Nick's reaction is entirely different. "A mosquito hummed close to his ear. Nick sat up and lit a match."

22. The Short Stories of Ernest Hemingway, p.310
The mosquito was on the canvas, over his head, Nick moved the match quickly up to it. The mosquito made a satisfactory hiss in the flame.23

The difference in the treatment is significant.

In some cases Nature herself provides the cure. Nick has a broken heart but a broken heart does not mean broken bones, and is therefore, more easily and quickly repaired. "My heart is broken", he thought. In the morning there was a big wind blowing and the waves were running high up on the beach and he was awake a long time before he remembered that his heart was broken.24

There is a surfeit of violence in Hemingway. The violence of war, the violence of sport and the violence of sex relationship obsess his mind. He portrays every kind of sex relationship except the ideal or perfect that poets have found in their imagination. As a realist he must have felt that a perfectly satisfactory love relationship was a figment of the imagination. Love does play an important role in the lives of all men and women, but "America appears to be the only country in the world where love is a national problem".25

23. Ibid., p. 316.
love has become the major occupation of the Americans.
Job-mindedness has declined as concentration on work
has become less necessary on account of extreme
mechanization. There is growth of leisure. A kitchen
can be run on streamlined lines. The automobile and
the motor-boat afford boys and girls easily available
means of escaping from the reproving eyes of maiden
aunts. "Sex permeates the day-time as well as the
play-time consciousness."
Sex provides a kind of
defence against the threat of total apathy. You have
nothing to do? Well, go and make love.

"The End of Something" tells us about the end
of a boy-meet-girl affair. Nick and Marjorie decide
to part. "The Three-Day Blow" describes the effect
this parting has on Nick. It is wonderful comedy to
listen to the two adolescents talking on a high plane
about love, drink and marriage."Once a man's married",
says Bill, "he's absolutely bitched." Nick admits that
the affair with Marjorie was not a serious one. "Outside
now the Marge business was no longer so tragic. It was
not even very important. The wind blew everything like

27. The Short Stories of Ernest Hemingway, p.220.
that away". In "A very Short Story" a nurse promises to marry a soldier, but after his return to America, a major made love to her and she wrote to the States that theirs had been only a boy and girl love. The major did not marry her and the soldier contracted gonorrhea from a sales girl. The love story of A Farewell to Arms ends with the death of Catherine in child-bed. In For Whom the Bell Tolls the lovers part, this time through the death of the man. In Across the River and Into the Trees the love of Col. Cantwell and Senata is all the more moving and tragic since we know that it is short-lived. This is how all the love-affairs end in Hemingway's world.

But the really disgusting stories in Hemingway are about unnatural sex relationships, what Sigmund Freud calls "inversions". In "A Simple Enquiry" the major's orderly has to choose between the dangers of the battlefield and homosexual relationship with the major. Such a relationship can in no way be defended even if the psychological pressure of war and imminent death may be advanced as an excuse. But in one of the stories in Death in the Afternoon the same relationship is shown to be existing between two good-looking, well-dressed Americans. In The Sea Change is narrated how the wife.

28. Ibid., 223.
is lured by an unnatural attraction — an inversion between two women.

Such is the sex and home-life that Hemingway describes. Broken hearts, broken homes, and homes which are no homes, are the stuff of which the home-world of Hemingway is made. Happy home-life, which should be a fortification against the ills of the world, and a sustaining ground for the body and the mind, is found to be built on sand.

The worst examples of violence are those where the violence is utterly meaningless, as for example, in "A Natural History of the Dead", or "On the Quai at Smyrna", or "The Killers", or the callous and brutal murder of the Fascists by the Republicans in For Whom the Bell Tolls. The story which involves really sickening violence — and violence which could easily have been avoided — is "The Battler". Nick is enjoying a free ride on a train. The brakeman gives Nick a clout, good and hard, and he lands beside the track. Nick rubs his head. There is a big bump coming up. He would have a black eye all right. The trousers are torn and the skin is barked. His hands are scraped and there are sand and cinders driven up under his nails. The boxer, Ad Francis, is the travesty of a human being — "His face was mis-shapen... He had only one ear. It was thickened and
tight against the side of his head. Where the other car should have been there was a stump.29 Besides, he is demented as a result of the injuries to the head received in boxing matches. Only one person appears to have made some profit out of it all — the woman who called herself his sister, then married him, and later walked off with his money, never to come back. But she sent him money regularly. When Ad Francis picks a fight with Nick for no reason at all, the Negro, who is Ad's close companion, hits him a blow on the head and stretches him flat on the ground. Nick is advised to pull out before he recovers.

Few stories of Hemingway have as much of concentrated violence, causes, acts and effects.

In another story called "The Killers", Hemingway deals, not with different types of violence, but with how different people react in their own way to the same intended act of violence. Two hirelings are out to murder a retired boxer who is believed to have double-crossed somebody some time. The two wait in a lunch-room which Ole Andreson used to frequent. The utter nonchalance with which they tie up the cook and Nick in the kitchen and give instructions to George, and their complete

29. Ibid., p. 229.
indifference to what may happen is difficult to beat. But, Ole Andreson does not turn up that evening. What Hemingway and we are interested in is the effect the situation has on Nick, a youngster serving behind the bar, George, the counterman, and Sam, a negro cook. Sam wants to stay aloof because he is afraid. Nick goes and suggests to Ole to "fix it up some way". But Ole is at the end of his tether. He knows nothing can be done in the matter. He is paralysed into inaction. His very helplessness is pitiable. Nick is young and he finds it "too damned awful". Being exposed to this sort of situation for the first time in his life he cannotgulp it, and he wants to leave town. But George knows that this is not too uncommon. He knows the remedy too: "You better not think about it".

In Hemingway we find every kind of violence that may be found on earth. Philanderings, cafe amours, drunkenness, murders, physical violence, hold-ups, sex-relationships of all kinds — pre-marital, extramarital, homosexual —, rapes, abortions, boxing, hunting, bullfighting and shootings mark the pages. Demented boxers, soft-spoken Negroes, physical and psychic wrecks,

30. Ibid., p. 386.
31. Ibid., p. 387.
32. Ibid., p. 387.
nymphomaniacs, punch-drunk gangsters, typhoid-racked minister-shooting soldiers, husband-shooting wife, and soul-destroying "bitch" — such are the persons who inhabit Hemingway's world. Whether the field of activity is the battle-field at Caporetto, or a hotel at Madrid, or the high hills of Spain, or the cafes in Paris, or the bull-ring in Pamplona, or the dark forests of Africa, or the vastness of the Atlantic, the line of evil runs distinct and clear. The hero finds himself by some act of commission or omission in a situation from which the only possible exit is through violence to somebody or something. Manuel Garcia has to kill the bull or disgrace himself which would have been worse than death; Macomber saved his life but lost his soul by running away from a charging lion, and later recovered his soul but lost his life; Jordan has to choose between physical and moral death; Harry Morgan has to decide who is to be alive at the end — himself or the Cuban revolutionaries, and Santiago knows that it is himself or the giant marlin. It is a world instinct with sinister forces. Violence remains the typical condition of life.

There is not much of a difference in the activities of the hero in times of war and in times of peace. In times of war it is love-making and/or fighting. The hero finds it convenient and natural to alternate between the bed and the battlefield. In times of peace, it is
love-making and sport bloodier than war. Bullfighting, above all other sports, is the one in which Hemingway is passionately involved. "The only place where you could see life and death, i.e., violent death now that the wars were over, was in the bull ring." Drinking of course always. What are the normal professions of his characters? What is Lt-Henry's profession in peace-time? Jake devotes most of his time to activities other than reporting. Harry Morgan's legal and apparent business engages him much less than his law-breaking occupation.

Jordan is a professor in peace-time but we are least concerned with it in the novel. Whether it is peace or war the characters are concerned with love-making or else whoring and fighting and killing. These are activities which essentially involve violence of some kind or other to some person or other.

Hemingway gives an objective picture of the violence that accompanies war. The retreat at Caporetto in *A Farewell*, the concentrated piece of Chapter II in *In Our Time*, and a short scene describing a retreat in the Greco-Turkish War in "On the Quai at Smyrna", which tells us of the women who did not give up their babies even when they had been dead for six days, and of the mules with

33: *Death in the Afternoon*, p. 10.
their fore-legs broken and pushed over into the shallow water, are all brilliant. But the most effective niece is a story called "Old Man at the Bridge". This, too, describes a retreat, but unlike the retreats described elsewhere, the whole effect is concentrated on the impact of the upheaval upon an old, helpless and humane man, who, in peace-time, used to take care of a variety of animals like a cat, two goats and four pairs of pigeons. He has no politics and he is seventy six, but that does not make any difference in the situation. He is too tired to move on and sits on the side of the road by the bridge. If he crosses it and moves on he will be safe, but that is something beyond his physical capacity. A bridge which should be a symbol of bridging the gap between two different things here stands as a wall between safety and danger. Ironically enough it is Easter Sunday, the day of Christ's Resurrection, but the fact that the enemy planes are not up and that cats know how to look after themselves is all the good luck that that old man will ever have.

The utter stupidity of the soldiers, the unreasonable fear that some of them suffer from, or the rubbing of onions into one's eyes to duplicate the appearance of the effect of gas on the eyes so that they can leave the front, or the common occurrence of 'rape in which the
woman's skirts are pulled over her head to smother her, one comrade sometimes sitting upon the head, the footballer's leg gone stiff, the fencer's hand shrunk to nothing, a handsome youth's face shot within the first hour of entering the war, are all incidental happenings but inevitable in a war. In "A Natural History of the Dead" is a man "whose head was broken as a flower-pot may be broken, although it was all held together by membranes and a skillfully applied bandage now soaked and hardened, with the structure of his brain disturbed by a piece of broken steel in it." He is laid by the side of the dead, but he is alive. An artillery officer, who was waiting to have a wound in his arm dressed, suggests to the doctor that the dying man may be given an over-dose of morphine. The doctor replies that morphine has better uses to be put to. It would have been pure mercy to put an end to the suffering, but the doctor feels that his duty is to save and not to kill. When the artillery officer gets excited the doctor throws a saucerful of iodine into his eyes and blinds him temporarily. Meanwhile the wounded man dies. The act of throwing iodine into the

35. Ibid., p. 544.
eyes of the officer is as meaningless, callous and unjustified as the act of not giving morphine to the wounded man.

War may end but not its evil effects. Nick suffers from nightmares; so does Jake who has been emasculated (and his impotence symbolises a whole generation); Col. Cantwell develops a weak heart; the syphilis contracted by the soldiers in war-time is passed on to their families; broken promises, broken hearts, and broken homes become common. When Krebs returns from war, he cannot adjust himself to the humdrum life at home. His mother is incapable of understanding him. It might have been Lt. Henry of *A Farewell going home after the war and finding things uncongenial there (as Krebs), and returning to Paris (as Jake) of *The Sun Also Rises.*

All the situations of violence (except that of the legs of the mules being broken and dumped into shallow water) are described with complete objectivity. In the case of mules even Hemingway's objectivity breaks down and he resists to irony. We find brute violence in his short stories, mass violence in *A Farewell to Arms,* repercussions of it in *The Sun Also Rises,* the after-effects of it in *Across the River and Into the Trees,* and the conquest of it in *The Old Man and the Sea.*

Hemingway has given an effective and realistic
picture of the conditions during and after war. He saw with his own eyes the violence and tragedy of war. But, his objectivity may give a false impression that he has no feelings in the matter of war except to record it as objectively as possible.

War is an inevitability as long as there is evil in the world. Heraclitus believed that when there was no strife, there was decay: "Homer was wrong in saying: "Would that strife might perish from among gods and men." He did not see that he was praying for the destruction of the universe; for, if his prayer were heard, all things would pass away." 36 The process of existence is one of conflict and constant change. There is a clash of forces always: "War which is the father and king of all." 37 It is only through strife that the ultimate good will be born.

War is an act of organised violence. That men are killed is bad enough, worse is the fact that all humanitarian feelings are destroyed. War vitiates men. Hatred and antagonism take the place of sympathy and compassion. Only if there could be war without hatred! Abraham Lincoln could fight with the South without any

36 Heraclitus — Fragment No. 43. vide Early Greek Philosophy by John Burnet, p. 136.

37 Ibid., Fragment No. 44. p. 136.
hatred towards the Southerners. There is the edifying example of the German and English soldiers forgetting war and singing Christmas songs and exchanging gifts across No Man's Land on Christmas Eve in 1914. The English soldiers were pleased to know that the German soldiers could sing and play music. The Germans were perhaps surprised that the English soldiers could laugh like human beings. This fraternizing with the enemy was stopped by the generals on both sides.

But Hemingway feels that war is inevitable as long as one man wants another to fulfil his will. For the next half a century at least wars will be there. "We're in for fifty years of undeclared wars".38

Human beings may evolve and arrive at a stage when war will be easily dispensed with. Hemingway believes in evolution. This process of evolution is symbolised in the development of the hero and his attitude to war. But progress is not automatic. Every step forward is the result of conscientious effort.

In A Farewell it is a voluntary but half-hearted attempt to face evil. No fight against evil can succeed unless undertaken with the single-hearted devotion of a crusader. The hero is basically a good man. He

38. The Fifth Column, vide The Short Stories of Ernest Hemingway, p.95.
volunteers to go and fight for what he believes to be right. In spite of his goodness he is an egoist. He is an animal, a superb animal but an animal still. Eating, drinking and sleeping with Catherine are the primary considerations. He thinks of doing duty during the intervals of love-making. Not that he does not do his duty with all seriousness when he is at it. Personal happiness means more to him than the course of the war. Hemingway and his protagonist, Lt-Henry, are typical of the American volunteers who "were onlookers at a struggle in which, at the time, they had no personal stake".39 For Lt-Henry this voluntary duty is more of an escape from the ennui at home, back in America. When he has to choose between possible death on the one hand and personal safety and Catherine on the other, he does not undergo any torture of indecision, since thinking has never been his strong (weak?) point. He just quits. He dives into the river, swims across and escapes. Personal happiness is his main aim. Happiness pursued is happiness lost. He avoids fighting evil but the problem of evil pursues him in another form. Catherine is incapable of giving a natural birth to her child; she dies after a Caesarean. Lt-Henry is worsted in both

the conflicts — one against political evil and the other against one of impartial and indifferent Nature. Individual happiness pursued independently of the other larger problems of existence is happiness foredoomed. To be concerned for one's happiness alone is the surest way of bargaining for unhappiness.

This problem is carried further in *The Sun Also Rises*, where the characters have limited responsibility and limitless temptation. Jake marks the next stage of the evolution of the hero. The presence of evil is recognised but the problem is side-tracked. Attempts are made to forget it in the company of liquor and wenches. The hero has suffered an injury which is both literal and symbolical. In the first part of the book Jake is living on the fringe of society avoiding all responsibilities except that of providing for himself. But the fishing trip puts him on the road to recovery and the festival at Pamplona takes him one more step ahead. He is still watching the struggle (the bullfight) from the side-lines without being physically involved, but there is emotional identification with the bullfighters in general and Romero in particular. He recovers a sense of responsibility and mental health.

To understand fully the significance of the bullfight and its salutary effect on Jake, one has to study
the art of bullfighting and understand what it stands for, for Hemingway. To him it is something more than a mere spectacle providing vicarious pleasure. He once told his friend Fitzgerald in 1925 that his idea of heaven would be a big bullring in which he owned too barrera seats, with a troutstream outside that no one else was allowed to fish. The bullfight is a supreme instance of aesthetic achievement and the right example of how life is to be lived and death faced whether you are at the giving or the receiving end. Killing a bull in the ring is an art by itself: "A killing is judged by the place in which the sword is put in and by the manner in which the man goes in to kill, rather than by the immediate results." It has a profound effect on him: "... the bullfight is very moral to me because I feel very fine while it is going on and have a feeling of life and death and mortality and immortality, and after it is over I feel very sad but very fine." He admires the perfect fight and not the decadent art it has become now. Hemingway holds that "a great killer must love to kill; unless he feels it is the best thing he can do, unless he is conscious of its dignity and feels that it is its own reward, he will be incapable of the abnegation that is necessary in real killing. ... Killing cleanly and in

41. Ibid., pp.11-12.
a way which gives you aesthetic pleasure and pride has always been one of the greatest enjoyments of a part of the human race. To him no one has lived unless he has killed. The art of killing bulls is the art of living. The art of bullfighting should be without faking, the art of writing without mystification, the art of living without shams and the art of death without fear. Death need not be invited, but if, and when, it comes, one should be able to face it without wincing. "The matador, from living every day with death, becomes very detached." There is a code of living well, a code of killing well and a code of dying well. Grace under pressure, and an ability "not to give a damn for possible consequences; not only to ignore them but to despise them", is the test. For Hemingway bullfighting is a ritual of confronting death. "It is a tragedy; there is danger for the man but certain death for the animal. The nobility and the bravery of the bull has to be seen to be believed when it will accept combat offered to it in any form: "A true fighting bull fears nothing, and to me, is the finest of all animals to watch in action and repose."

42. Ibid., p.220.
43. Ibid., p.59.
44. Ibid., p.61.
45. Ibid., p.22.
46. Ibid., p.108.
In contrast to the death of a magnificent animal like the bull the death of the horse not only pales into insignificance but becomes comic. The bullfighter who fails becomes an object of jeers. "That night at the café I heard no word of sympathy for him", 47 says Hemingway, referring to one Hernando who was gored by a bull, for, he had failed as an artist.

Dr. Philip Young holds that "Hemingway seems to see bull-fighting as a ritual which acts out his conception of men as the creatures who pit themselves against violent death, and to see the bullfighter as high priest of the ceremonial. With a behaviour that gracefully formalises the code, he administers the death men seek to avoid". 48

The world or Fate or Destiny had not given a fair deal to the hero. In the world he had known "you never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you". 49 But in bullfighting and hunting wild animals you had a fair chance against your opponent.

But granting all this, is violent sport justified?

47. Ibid., p.25.
48. Ernest Hemingway by Dr. Philip Young, p.68.
49. A Farewell to Arms, p.252.
Sport is merely a variant of war. In sports violence and passion may be more or less under check and the rules followed in most cases but the dominant emotion of the participants is no different from that of the soldiers on the battle-field — wipe out all opposition. Sport as an exercise to the body and a tonic to the spirit has a place in the life of everyman, but sport as the be-all and end-all of life is an aspect not of evolution but of reversion. Man is a rational animal and if he uses his intelligence only for physical activity, he is not putting his intelligence to proper use and he does not deserve to have it. Fishing and hunting were once upon a time a necessity for sustenance and bullfighting had its own significance as sacrifice had. But we have now lost the spirit and have retained only the outward form and the violence which goes with it. Whatever may be the significance, symbolism or moral of bullfighting, it cannot be denied that next to boxing it is the worst example of the sadistic pleasure of modern man. Thinking of it dispassionately one would feel that bullfighting is no sport at all. It is not even a "fight". "Bull-torture" would be a more appropriate term of description. There is the will to hurt and slay, to disable and do to death an animal. The presence of a hundred thousand passive human witnesses of the sport sympathetically
reinforces the fighter; the spectators become abettors in the act. The bulls themselves would probably call it "bull-murder". What nobility, dignity, commonsense, justice and fairplay can there be when two creatures of different stages of evolution — one, the highest creation to date, and the other, with all its majestic beauty, still an animal — are pitted against each other with all cards stacked against the dumb animal? A bull won't be allowed to enter the bull-ring a second time, for it would have learnt all the tricks of man! Bulls still did damage. They were therefore bred down in size and length of horn. If the proper method of killing the bull was found difficult or dangerous, there was nothing to prevent the matador from despatching the bull in a less aesthetic but more practical manner without exposing himself to the slightest danger.

But all this is questioning an individual's personality and the writer's right to choose his own subject or the method of treatment. The greatness of a work of art depends upon the intensity which the artist brings to it and the significance which he gives to it through this intensity. It is not what bull-fighting is in reality that is important. It is the significance which Hemingway finds in it or brings to it. To Hemingway bull-fighting is a symbol of life itself. To Hemingway
and his protagonist it is a training ground for the battle of life and we have to understand it from that point of view if we are to be fair to Hemingway. We, therefore, find that the next hero, Harry Morgan, has none of the physical or psychic weaknesses of Nick, Lt. Henry, or Jake.

II

The Head (Reason)

In the second stage, reason takes the place of instinct. Man no longer lives on the physical plane alone. Morgan, Philip and Jordan do not reject the pleasures of the flesh, but pleasures no longer come first. The hero has ascended a higher rung of the ladder. He is less animal and more man. The animal has been checked but not annihilated — Philip of The Fifth Column rejects the merely biological plane of living, above which Lt. Henry had not been able to rise:

"(Very bitterly) Yes, and afterwards to Egypt and make love happily in all the hotels, and a thousand breakfasts come up on trays in the thousand fine mornings of the next three years; or the ninety of the next three months; or however long it took you to be tired of me, or me of you. And all we'd do would be amuse ourselves. ... And nip into the bar for a champagne cocktail and
afterwards ride back in to dinner at La Rue's and weekends go to shoot pheasants in the Sologne... And everynight in bed together. Is that it?"  

"You won't just go on drinking and not have any aim in life and not do anything real? You aren't just going to be a Madrid playboy are you?" Dorothy asks him. She need not have. That is exactly what he is not going to be. He is giving up the woman he loves for the sake of duty. For Jordan, too, the love of Spain is more sacred than the love of Maria. Philip and Jordan are motivated by a preoccupation with the work a man must do.

Philip and Jordan in an increasing degree behave like rational human beings — they think. Harry Morgan who comes before them is an intermediary step between the creature of instincts and the man of thought. He touches it. Henry with one outstretched arm and Philip with the other. Hemingway, who, unrealistically rather, equates virility with virtue, has made out Harry to be the perfect specimen of masculinity. He has three daughters but no sons:

"Funny we couldn't get no boys."

"That's because you're such a man. That way it always comes out girls."

50. The Fifth Column, vide The Short Stories of Ernest Hemingway, p.97.
51. Ibid., p.25.
52. To Have and Have Not, p.100.
He has the right instincts too. He does not indulge in any wanton killing. He is not a complete nihilist as Lt. Henry is. At the end he learns a lesson which has a moral for the whole society. He is a kind of connecting link between the individualism of Lt. Henry and the crusading spirit of Philip.

While Harry's illegal activities of gun-running are for personal profit, Philip's and Jordan's voluntary entry into war is without any personal motives. They have also a more positive attitude towards life, in the sense that it is more broad-based and humanitarian. All three of them mark progressive steps on the hero's journey to humanity.

The approach of Philip and Jordan to life and its problems is more intellectual than that of any of their predecessors. They are not surprised by evil or violence. They put it in its place. They recognise its pervasive existence. They understand too that the ultimate answer to violence is ethical, and not sociological, economical, or political. But democracy is the foundation with the help of which the proper approach to violence could be made. Without political liberty the rest is all a superstructure built on sand. Man owes a double allegiance—one to humanity and the other to his community. The former is vaster and nobler and includes the latter. It is
possible that on certain occasions the two interests may clash, but conscience would guide a man to larger interests.

Intellectual as the point of view of Philip and Jordan is, it is not bereft of humanitariansm. It is significant that in *The Fifth Column* we find a character who foreshadows Jordan, viz. Max. He is a "comrade with his teeth gone in front" and "with sort of black gums where they burnt them with a red-hot iron". But he does not make a grievance of it. On the contrary, he recommends kindness; "But remember to be kind. To us to whom dreadful things have been done, kindness in all possible things is of great importance". In *The Bell*, Anselmo anticipates Santiago.

At a time when men are easily swayed by passing enthusiasms, when common speech is dotted with ideological jargon, and when hearts are easily poisoned by politics, it is all the more refreshing to come across a novel like *The Bell* where the writer is so objective that both the Fascists and the Loyalists felt that they had been let down. Some of the actions of the Loyalists,

54. Ibid., p.51.
55. Ibid., p.96.
whom Hemingway supported, are more atrocious than those of the Fascists. Fascism and Communism are authoritarian systems which invariably curb the political freedom of men and freeze the imagination of poets. He hates both Fascism and Communism but not the Fascists and Communists. The ideals of other men can be valid as ideals to them, however mistakenly it might be, as much as one's are to oneself. An ideal is often so wound up with emotion that a man's loyalty to that ideal should be respected as much as one would like one's loyalty to one's ideal to be respected. It is the emotions of gentleness and compassion which are the prevailing emotions of The Bell, in spite of its overtones of brutality and inhumanity. Below the external discords of hatred, murder, and violence, one comes across an internal harmony based upon sympathy and gentleness. The loyalty of the guerrillas compensates for the treachery of Pablo. The Loyalists' violent killing of the Fascists is balanced by the idea of Anselmo (who is a Loyalist) of war without killing. Pilar's motherliness alleviates to a great extent the inhumanity perpetrated on Maria.

Jordan is the best educated of the Hemingway heroes. He has a greater control over his love for Maria. She is not a plaything to him as Catherine was to Lt. Henry in the early stages. He need not dismiss her, as Philip does Dorothy. He has more respect for her as an individual and as a woman.
But evil again is triumphant, though the moral victory is Jordan's. He marks the highest point in the conscious development of reason and altruism.

Col. Cantwell does not mark any prominent progress after Jordan. An unhappy early life has not made him bitter. His judgment about the American and German generals is impartial and fair. He too stresses the importance of compassion.

III

The Heart (Love)

Jordan uses the head, Santiago the heart. Santiago marks a stage ahead of Jordan, but he does not rise to the highest level on the spiritual plane. Even so, the heights reached by Santiago are eminent indeed.

Slowly but surely the hero's feelings towards the victims of violence undergo a change. In the beginning you kill, but you are not sure why; then, with indifference; later, you kill without hatred for a political purpose; and later still, you kill but love the object of your violence. The climax is reached when you love the person who has harmed you. Love replaces all the hatred.

The problem of evil in The Old Man and the Sea is on an elemental plane. The characters appropriately, both
human and animal, are above the ordinary. Santiago kills the fish but that is not a sin: "If you love him, it is not a sin to kill him". He has great love and great admiration for the giant marlin. He has pity for the small birds which find it difficult to collect food in the ocean. But the evil defeats him too. He had gone too far out in the sea — beyond the reasonable limits of man's strength. Man has to fight against evil, but, however strong he be, he must have the grace of God to help him.

The idea of the best means of meeting evil is carried forward in two stories, published in The Atlantic 100th Anniversary Issue, 1957, (pp. 64-68), under the title of "Two Tales of Darkness". The first one, called "A man of the World", tells us about an old beggar who had been blinded in a drunken fight. The opponent had bit off his eyes into "just like it was a grape". "Well", Blindy said without any rancour, "that put a stop to my fighting days". Not only does he feel no rancour against Willie Sawyer, the man who had wantonly injured him, he even feels sorry for him since Willie did not know how to have any fun at all.

The second story is called "Get a Seeing — eyed Dog". The husband, who has become blind, wants his wife to

56. The Old Man and the Sea, p.105.
"go to Paris and then to London and she would see people and could have some fun and then she'd come back and it would have to be spring by then and she could tell him about everything. As it is, she is just a seeing-eyed dog for him.

In both the stories it is an individual's extending sympathy to some other person. In the first case it is sympathy for a man who has done him positive wrong. In the other, it is an attempt to make the wife happy even if it means misery for him. Violence has been conquered by love. Life is founded upon appetite, but unless man learns to restrain and conquer it, there can be no progress. This is not a philosophy of convenience, but a matter of absolute necessity. Progress is like rowing upstream — if you do not advance, you recede. Nature, they say, abhors a vacuum, but it abhors stagnancy still more. Natural instincts and fallible reason cannot point the way. Intuition alone can do it for us. Instincts and reason have vainly struggled with evil, but intuition will succeed. The instincts of Lt.-Henry and the reason of Jordan have been of no avail. Santiago looks as if he might succeed, but he too falls short. The little fish, the dolphin, the marlin, the sharks and the old man are all inter-linked in one way or another, to give us a sense of the unity of all life in spite of its apparent disunity. All creatures are
independent and at the same time inter-dependent. The man who sees this unity of life is the enlightened man. Love rules all his actions. Santiago is such a man.

John Atkins once asked Hemingway about the future of sensibility. Hemingway replied that there was a future for little else "except the fundamental conception of individual freedom and liberty and the universal brother¬hood of man". 

57 The Art of Ernest Hemingway by John Atkins, p.41.