PREFACE

Aldous Huxley and Ernest Hemingway were contemporaries who not unlike many other serious intellectuals of the period such as James Joyce, T.S. Eliot, Ezra Pound, Gertrude Stein, and Scott Fitzgerald were dissociated from their traditional background by the unexpected violence of the disastrous First World War. The post-war period which can be described as an era of disillusionment led to the almost total disintegration of established values and this fragmentation had a great impact on twentieth century literature, particularly the novel. It became the concern of all serious novelists including Aldous Huxley and Ernest Hemingway to search for reality that lay beyond the world of appearances in order to restore their sense of identity and integrity.

In this dissertation I have attempted to study the major novels of Aldous Huxley and Ernest Hemingway in order to trace their quest for reality as represented in their novels. One might question the unconventional bringing together of an English and American novelist of apparently quite distinct style and intent in this treatise. The grouping however is not entirely unusual. Critics such as Herbert Muller, Edwin Berry Burgum, Harry Slochower and Jerome Meckier have referred to Aldous Huxley and Ernest Hemingway as being the two most representative writers of the post-war era. But as far as I know this dissertation is the first full-length study of its kind, grouping Huxley and Hemingway together, exploring their background, observing and analysing their themes and the planes of reality they desired to represent.
I hope this treatise will throw useful light on the comparative significance of the American and English novelists and their idea of reality and thereby help in the assessment of their contribution to the emergence of the twentieth century novel. Perhaps, this study will initiate further scholarly interest in the subject.

The post-war generation of the Twenties has often been described as the lost generation. Generations are characterized as "lost" when they dissociate themselves from custom and habit and distrust their past. Though Hemingway and Huxley are regarded as members of the lost generation they soon outgrew this initial though vital phase of their literary careers. The sense of dissociation from the elemental or objective reality characterized by the war background, the changing social environment and the consequent reversal of social and moral values affected both Huxley and Hemingway. But their works did not remain confined to themes of topical interest of the Twenties. Both the American and the English novelists wrote through four interesting decades of which the influence of the Twenties was most vital as it shaped and inspired their future literary careers and urged both Huxley and Hemingway to transcend their times and search for reality.

In Chapter One of my discourse I have tried to explore the causes for the dissociation of Aldous Huxley and Ernest Hemingway from their traditional environment. I have studied Huxley's and Hemingway's social, cultural and literary background in order to place their literary careers in their proper perspectives.

In Chapter Two I have traced the step by step development of Aldous Huxley's lifelong search for reality. I have
concentrated chiefly on detailed studies of three major novels which I think contain significant data regarding Huxley's quest for reality beyond the monotony of superficial appearances. Chapter Three is a study of Hemingway's quest for reality. My study is primarily based on detailed explorations of three significant major novels of Ernest Hemingway in this respect. Chapter Two and Chapter Three reveal Aldous Huxley and Ernest Hemingway's dissatisfaction with their times, and their intense desire to set themselves free from the wearisome conditions of humanity. Both authors are committed to their search for the "real" and ultimately both the American and the English novelists gain a vision of reality oriented to their individual temperaments.

The Fourth and final chapter sums up the conclusions drawn in the first three Chapters of this dissertation. In this Chapter I have made a comparative study of the planes of reality represented by Aldous Huxley and Ernest Hemingway. I have shown that both authors were salvationists in their common desire to seek liberation from their times. Huxley opted for a spiritual salvation. Hemingway chose the simpler path of an immediate salvation. The aesthetic transcendence of the objective level of reality represented by the war and the social and cultural wasteland is a remarkable feature of both their works. It is noticed that common factors such as an initial sense of rootlessness and the severing of all ties with tradition ultimately led to the awareness of a sense of human solidarity and brotherhood and a desire to return to society with greater love and understanding. I have also shown that Huxley was ultimately able to transcend the allurements of a world of appearances. Similarly Hemingway transcended the objective reality of war and a ruthless world-order. This transcendence is achieved by both authors
by the mystical apprehension of the timeless moment, when reality and appearance in the novels of Huxley, and the subjective and objective levels of reality in Hemingway's novels, coalesce.

The conclusions I have made are that there are two levels of reality, subjective and objective, in the novels of Hemingway, Huxley's negation of the world of appearances and a dedicated search for the Real, and the fact that both novelists became salvationists in their own manner. I have also shown that despite the popular notion that the two novelists mirrored the lost generation syndrome of negativism with startling accuracy, Aldous Huxley and Ernest Hemingway have simultaneously expressed their trust in such positive values as love, courage, fortitude, meditation, non-attachment to self, and a perceptual vision of reality in a timeless moment.

In course of my research I have been greatly benefited by the illuminating critical works of Carlos Baker, Philip Young, Earl Rovit, C.S. Fens, Jerome Meckie, Keith May, and Peter Bowering among others. But my arguments have been different and the original conclusions I have drawn have been derived entirely from internal evidence of the novels. For all mistakes and shortcomings therefore, I am solely to blame.

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