Aldous Huxley and Ernest Hemingway were contemporaries. Both the American and the English novelists were representatives of the post-war era and both had captured the spirit of the time in their works and also endeavoured to transcend the times and look for salvation by apprehending the ultimate reality in each of their fictional works.

The modern dilemma of indeterminism in the hitherto absolute values of science, ethics and culture had a most unsettling effect on the young writers of the 1920's. Overlooking or ignoring this change in the world of thought was impossible. It was through a mood of acceptance that the perturbed individual could hope to survive. The changes affected every sphere of life. Man was no longer regarded as the supreme creation, superior to all other earthly creatures. Therefore, it was not surprising that indeterminism should infect the soul of man too. The roots of his belief were severed, instead he became aware that,

Man is the product of causes which had no prevision of the end they were achieving; that his origin, his growth, his hopes and fears, his loves and his beliefs, are but the outcome of accidental collocation of atoms; that no fire, no heroism, no intensity of thought and feeling, can preserve an individual life beyond the grave; that all the labours of the ages, all the devotion, all the inspiration, all the noonday brightness of human genius, are destined to extinction in the vast death of the solar system, and the whole temple of Man's achievement must inevitably be buried beneath the debris of a universe in ruins — all these things if not quite beyond dispute, are yet so nearly certain, that no philosophy which rejects them can hope to stand. Only within the scaffolding of these truths, only on
the firm foundation of unyielding despair, can the soul's habitation henceforth be safely built.1

With "unyielding despair" and a sense of deep inner turmoil a new personality developed during this time, wavering between a sense of rebellion and the consciousness of human futility. This personality typified the early twenties of the present century. Aldous Huxley and Ernest Hemingway's novels portray their times and the characters in their novels represented their distinct American and English traditions. Hemingway's characters have a rebellious streak in them as they are seen to demolish class distinctions in their bid to make a world of their own. In Huxley's novels there is no such conscious call to rebellion. In a gentler mood of acceptance of their hopeless state the Huxleyan protagonists are horrified by the aggressiveness of men but surrender to the aggressiveness of women. There is hardly any bold, decisive action in the novels of Huxley. Huxley remained immersed in the world of ideas alone, almost shunning the unknown world of the poor and homeless. If there is a reference to the so-called lower classes, as in Antic Hay, it is done with a peculiar abhorrence that would surprise the American novelist as his own works team with characters ranging from fishermen, soldiers and bull-fighters to gamblers and social drop-outs. The extrovert streak in Hemingway demanded the necessity of social life and friendship and simultaneously his unhappiness was of greater positive significance as he returned scathed and exhausted from varied encounters. However, despite the marked dissimilarities both writers were equally sceptical about themselves.2

Some literary critics have been struck by the affinity of Aldous Huxley and Ernest Hemingway and have discussed or at least referred to their similar sense of alienation and disillusionment with the post-war society of the twenties. The Marxist literary critic Harry Slochower describes Hemingway and Huxley as bourgeois bohemians isolated from their environment. From the Marxist standpoint Slochower analyses the chaos of standards during post-war times and the bohemian attitude of literary aesthetes. According to him, the feeling of bohemianism is prompted by a feeling of alienation and a desire to revolt against established norms and authority. He draws a distinction between the post-war bohemian and the freeman of Rousseau. He argues that Rousseau criticized eighteenth century middle-class and feudal corruption from a distance. But, the twentieth century bohemian according to Slochower, "is an urban man, himself part of the pattern which he condemns. This criticism from a bourgeois platform makes for a negativism which finally turns against itself. Krutch's Modern Temper was the critical expression of such absolute disillusionment. In literature, it is represented by the earlier works of Aldous Huxley and Ernest Hemingway."  

Herbert J. Muller in his book Modern Fiction also states that Huxley and Hemingway were the foremost representatives of the post-war milieu. Describing the two authors as the "Apostles of the Lost Generation" Herbert J. Muller writes:

The most significant representative of the post-war period, however, are Aldous Huxley and Ernest Hemingway. Both have brilliantly recorded its ways and expressed its mood and from their work its deeper implications can easily be disengaged.

3 Harry Slochower, op. cit., p. 42.
5 Ibid, p. 385.
However, Hemingway himself was dissatisfied with Gertrude Stein's description of the young men of the 1920's as members of a Lost Generation. He intended that the title of his first novel *The Sun Also Rises* taken from the Ecclesiastes would be a suitable rejection of Gertrude Stein's epoch making words, "You're all a lost generation." Though acknowledging Gertrude Stein's role as a mentor in the formative stage of his literary career Hemingway declared with indignation "But the hell with her lost generation talk and all the dirty, easy labels." Nevertheless, that the period of the twenties was an era of disillusionment from the cultural, social, political and literary point of view is now an established fact. Ranging from T.S. Eliot's *The Wasteland* to the novels of Scott Fitzgerald, Dos Passos, e.e. cummings, Hemingway's *In Our Time, The Sun Also Rises*, Aldous Huxley's *Antic Hay*, and Point Counter Point, these novels proclaim without hesitation that here was a new generation, rootless, disillusioned and pathetically conscious of its own futility. Krebs in Hemingway's *Soldier's Home*, Amory Blaine in Fitzgerald's *This Side of Paradise*, Denis Stone, Gumbril Jr., Sebastian Barnack, Will Farnaby, in the novels of Huxley, all the characters typify the post-war generation and its nonconformist attitude to all past conventions. These spiritually disturbed characters discover the foundations of their beliefs destroyed, find all gods dead and are left to carry on a quest for strange gods in an alien, impersonal and hostile environment. In his autobiographical book with a characteristic title *The Crack-up* Scott Fitzgerald

6 *A Moveable Feast*, p. 29.
7 *Ibid*, p. 29.
writes that the peculiarities of the age pressurised an individual so much that he realized that it was his "nervous reflexes that were giving way ... too much anger and too many tears." 9

It will appear that the outbreak of the First World War and its consequences were of vital significance in shaping the literary careers of both Hemingway and Huxley. While Hemingway was a participant and Huxley a non-combatant (debarred from enlisting because of eye ailment) both novelists were equally critical of the pernicious influence of war by which nothing was gained but a lot lost. The war, as represented by the novelists, simply led to the death of a beloved, the destruction of cherished values, the immense waste of talent and promises and the totality of impression was one of futility and ennui. So Frederic Henry a deserter from the army in A Farewell to Arms "walked back to the hotel in the rain" 10 after bidding farewell to his dead beloved, so Myra Viveash in Antic Hay was actually an intensely lonely and frustrated young woman despite her surface glamour and vivacity, since the time her lover died in the war.

Thus the common factor in the making of both novelists was a sense of disenchantment and dissociation from their respective social circles and the twentieth century milieu as such. This inability to feel identified with their traditional social environment prompted Huxley to live in California since the 1930's. Hemingway who in youth was an expatriate in Paris, preferred later the comparatively unassuming rustic life of Cuba to the sophistication and glamour of New York. Invested with a similar spirit of alienation Hemingway's

10 A Farewell to Arms, p. 343.
The Sun Also Rises and Huxley's Antic Hay and Point Counter Point, are brilliant close-up exposures of the post-war disease, the futility, frustration and fevered enthusiasm. This artistic alienation was no accident with these authors but was the very essence of artistic existence. "Artistic alienation, is the conscious transcendence of the alienated existence"¹¹, in a society which perennially breaks the rapport of the artist with itself. In the post-war world of the twenties the traditional images of artistic alienation were in aesthetic incompatibility with the dynamics of the society.

However, beginning at the common point, alienation, the two novelists chose distinct critical paths in their search for values that would keep their sense of identity and integrity intact. In each of their published novels their search for reality became increasingly obvious till both came in sight of a final answer to their energetic quest for liberation from the pettiness of their times.

Hemingway was the first to break away. The theme of his first novel which is taken to be a document of the Lost Generation in Paris, depicting so meticulously the inherent moral, physical and spiritual disorder is hardly ever referred to again in his following novels. It was as if the writing of The Sun Also Rises had a cathartic effect on young Hemingway and henceforth his novels now purged of frustrating depression bespoke an implicit sense of transcendence and triumph however temporary. Simultaneously in England, young Aldous Huxley nurtured in an environment of Victorian high-browism found the inversion of values with the onset of war.

intensely shocking. In novel after novel Crome Yellow, Antic Hay, Those Barren Leaves, Point Counter Point and After Many a Summer, Huxley groped for a way out of the quagmire of moral laxity in order to find the path of salvation.

He was motivated largely by the nagging desire to understand reality. He was under its influence for nearly half a century. And he could heed it better by presenting the various problems of the universe in print and by then trying to provide tentative answers to the riddles. It follows that each answer was provisional, only a single step or so nearer the ideal solution.

How deeply Huxley was involved in his quest for reality may be noted from Keith May's division of his novels into two distinguishable groups - novels of exploration seeking reconciliation of the Absolute and the Relative and novels of certainty seeking perfection of the Life and of the Work.

But in their quest for reality the methods pursued by the two authors were singularly distinct. Ernest Hemingway sought to record the immediate experience of the concrete existent facts of life. He desired to depict truthfully the absolute ecstasy of a sensuous physical life. In a passage he later deleted while writing The Green Hills of Africa he had enlisted his favourite preoccupations which show his involvement with the physical ecstasy of living:

- seeing, hearing, eating, drinking, sleeping, and reading;
- looking at pictures, cities, oceans, fishes, and fighting;
- thinking and observing; being in boats and battles or on saddle horses with "guns between your legs."

12 Ronald W. Clark, op. cit., p. 216; (also referred to in Chapter I of this treatise).
13 Keith May, op. cit., Contents.
14 Ernest Hemingway, A Life Story, op. cit., p. 397.
In the same deleted passage Hemingway goes into specific details in a series of infinitives about the things that have lasting attraction for him. The passage is important because unlike Huxley who discusses and records every turn of thought in his various prose non-fiction Ends and Means, Do What You Will, Themes and Variations and others, Hemingway seldom discloses himself so explicitly. The passage may be accepted as the author's confession of the fact of fulfilment gained from sensuous experiences:

To watch the snow, rain, grass, tents, winds, changes of season ... to talk, to come back and see your children, one woman, another woman, various women, but only one woman really, some friends, speed, animals, cowardice, courage, pride, co-ordination, the migration of fishes, many rivers, fishing, forests, fields, all birds that fly, dogs, roads, all good writing, all good painting, the principles of revolution, the practice of revolution, the Christian theory of anarchy, the seasonal variation of the Gulf stream, its monthly variation, the trade winds, counter currents, the Spanish bull ring, cafes, wines, the Prado, Pamplona, Nararre, Santiago de Compostella, Sheridan, Casper, Wyoming, Michigan, Florida, Arkansas, Montana. 

The art of expressing impressions of sense experiences and concrete images that Hemingway wrote of having learnt his art from the impressionistic technique of painting of Cezanne, Manet, and others, was radically different from Aldous Huxley's approach to his subject matter. Huxley's method was that of dialectics. He re-enlivened the intellectual prose of Peacock and wrote the novel of ideas. But the novel of ideas had its drawbacks. Huxley was aware of this and makes Philip Quarles his spokesman:

Novel of ideas. The character of each personage must be implied, as far as possible, in the ideas of which

15 Ibid, p. 397.
16 A Moveable Feast, p. 13.
he is a mouthpiece. In so far as theories are rationalizations of sentiments, instincts, dispositions of soul, this is feasible. The chief defect of the novel of ideas is that you must write about people who have ideas to express, which excludes all but .01 per cent of the human race. Hence the real congenital novelists don't write such books. But then I never pretended to be a congenital novelist."

Whereas other contemporary British novelists as Norman Douglas, Virginia Woolf, E.M. Forster, James Joyce and Christopher Isherwood were deeply engrossed in probing individual consciousness in search of an elusive identity, discovering the moments of being, Aldous Huxley on the contrary was chiefly interested in arousing social awareness regarding the predicament of modern man. It became Huxley's lifelong endeavour to make the intellectual milieu aware of the life beyond the surface diversities of everyday existence.

Despite such dissimilar objectives Aldous Huxley and Ernest Hemingway could not entirely ignore each other's presence in the literary horizon. Therefore when Hemingway was an expatriate in Paris learning his trade from his mentor Gertrude Stein, he professed an interest in reading Huxley's novels. But Gertrude Stein was not impressed by the early writings of Huxley. She advised Hemingway not to read Huxley:

"Huxley is a dead man! Miss Stein said. 'Why do you want to read a dead man? Can't you see he is dead?""

Hemingway commented, "I could not see, then, that he was a dead man and I said that his books amused me and kept me from thinking."

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17 Point Counter Point, p. 299.
Probably, Gertrude Stein had described Huxley as "dead" because unlike the modern experimentalists of her time Huxley's technique of narration had the old-world flavour looking back to the Peacockian novels rather than adopting present day techniques.

While deep in their literary careers in the 1930's Huxley and Hemingway almost crossed swords. Hemingway reacted sharply to Huxley's accusation in *Music at Night* that Hemingway purposely feigned a non-intellectual attitude. Hemingway's rejoinder is important as it not only shows his own reaction to Huxley's novel of ideas but simultaneously throws light on his own narrative method. This encounter of the two novelists has been noticed and remarked upon by D.S.R. Welland, Bates, and Carlos Baker. Hemingway's rejoinder is incorporated in *Death in the Afternoon*:

> When writing a novel a writer should create living people; not characters. A character is a caricature. If a writer can make people live there may be no great characters in his book, but it is possible his book will remain as a whole; as an entity; as a novel. If the people the writer is making talk of old masters; of music; of modern painting; of letters or of science then they should talk of those subjects in the novel. If they do not talk of those subjects and the writer makes them talk of them he is a faker, and if he talks about them himself to show how much he knows than he is showing off. No matter how good a phrase or a simile he may have if he puts it in where it is not absolutely necessary and irreplaceable he is spoiling his work for egotism ... People in a novel not skilfully constructed characters, must be projected from the writer's assimilated experience, from his knowledge, from his heart and from all there is of him. If he

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20 *Music at Night*, *op. cit.*, p. 201.
22 *Hemingway and His Critics*, *op. cit.*, p. 76.
ever has luck as well as seriousness and gets them out entirely, they will have more than one dimension and they will last a long time.  

From Hemingway's irate reply it is apparent that the two novelists adopted absolutely distinct styles in their bid to represent reality. Huxley followed the conceptual method of narration and in this respect his characters may be treated as embodied ideas. But the profusion of abstractions and concepts in Huxley's novels is invested with the enlivening glow of the story-teller's magic. Huxley's racy, scintillating prose is so evocative that the characters though purposive never degenerate into mere cardboard figures. The youthful Denis Stone and Cumbril Jr., the mature Anthony Beavis, Philip Quarles, the fiery Rampion, Propter, Sebastian Barnack and the perplexed Will Faraday, all the protagonists of his novels become interesting in themselves as the novels progress.

Characteristically, Hemingway resorted to the perceptual method of narration. As pointed out earlier in this Chapter (pp 161-162) sense experiences - what could be touched, observed, felt and perceived - became the chief foundation of Hemingway's novels. This empirical method was radically different from Aldous Huxley's. In meticulous representation of physical detail Hemingway was as painstakingly accurate as Flaubert. The opening paragraph of A Farewell to Arms is a good example. The soldiers resided in an abandoned village house that overlooked a river followed by plains with the mountains lining the horizon. It is as if a movie camera long-shot explores the natural surroundings of the soldiers' temporary home. In the very next line a series of close-up shots

are taken as it were with the road playing an important part. The focus shifts to the river-bed lined with pebbles and boulders which were "dry" and "white" in the sun. The water in the river-bed was clear and swift flowing and was blue in colour in the channels. This part of the passage shows Hemingway's fine optical sensitivity which further intensifies in such minutely observed details as the raising of clouds of dust by the passing troops. The raised dust powdering not only the leaves but the trunks of the trees as well. The mood of the entire novel is set as the road is seen to lie in barren desolation after the troops have marched away. The road lies 'bare' and 'white' except for the fallen leaves.

Among the various ideas and themes portrayed in the works of Huxley and Hemingway, death is a recurrent theme in the works of both novelists. Hemingway treats death as an undeniable objective reality. His novels produce the impression that there can be no escape from the tragedy of death. What can be gained in the meantime is the achievement of a timeless moment in life, while in confrontation with the ruthless fact of Death, and artistic subjugation of the awful through direct perception. Hemingway explains this feeling of aesthetic fulfilment citing the instance of the bull-fighter and matador in combat, equating the two figures with the fatal embrace of Life and Death in coalescence:

... the beauty of the moment of killing is that flash when man and bull form one figure as the sword goes all the way in, the man leaning after it, death uniting the two figures in the emotional, aesthetic and artistic climax of the fight.25

Similarly, as Santiago drives the harpoon into the marlin, fish and man become one in the grim act of death and the time barriers fall apart and as the fish hangs in the air, motionless, with his death in him, a timeless moment is created.

Huxley was also preoccupied with the ruthless impersonality of the fact of death which he termed the Essential Horror in Island. But through rigorous self-exercise Huxley was able to look beyond death which his American contemporary could not. There is a despair and morbidity in the ultimate belief of Hemingway that "death is a sovereign remedy for all misfortunes" and that "all stories, if continued far enough, end in death." Huxley on the contrary believed that death may be regarded in its proper perspective if a man is able to free himself from his attachments to the material world:

The ideal man is the nonattached man. Non-attached to his craving for power and possessions. Non-attached to the objects of these various desires. Non-attached to his anger and hatred; non-attached to wealth, fame, social position. Non-attached even to science, art, speculation, philanthropy.

Because of his awareness of non-attachment and liberation of the self, death does not acquire the overwhelming proportions in Huxley's novels as it does in A Farewell to Arms, For Whom the Bell Tolls, To Have and Have Not and in the short stories in In Our Time. Though extremely unpleasant and undesirable Huxley treated death, as just another truth in the life of man. That death is an undoubtedly

26 Ibid, p. 95.
27 Ibid, p. 110.
disturbing fact is evident from Mr. Cardan's words in *Those Barren Leaves*:

'Death', Mr. Cardan answered. 'you can't get over the fact that at the end of everything, the flesh gets hold of the spirit, and squeezes the life out of it, so that a man turns into something that's no better than a whining, sick animal. And as the flesh sickens the spirit sickens, manifestly. Finally the flesh dies and putrefies; and the spirit presumably putrefies too. And there's an end of your omphaloskepsis, with all its by-products, God and justice and salvation and all the rest of them."

That death recurs at frequent intervals in the novels of Huxley is further evidenced in the pathetic death of little Philip in *Point Counter Point*, John Bidlake's self-degrading fear of death in the same novel, Jo Stoyte's horror of death in *After Many a Summer*, and Will Farnaby's resentment and disgust regarding death in *Island*. Yet, Huxley was ultimately able to transcend and look beyond the fact of death unlike his American contemporary, Hemingway's last hero Thomas Hudson states without irony in the posthumously published novel *Islands in the Stream*, "Death is what is really final." Huxley's portrayal of the death-scene of Lakshmi in *Island* illustrates his transcendence and proves that death is merely the passing from one state of being into another, and thereby becoming a part of the ultimate universal reality. In a letter to Dr. H. Osmond in 1955 Huxley writes of his own attitude to death:

... Another thing I remember saying and feeling was that I didn't think I should mind dying; for dying must be like this passage from the known (constituted

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29 *Those Barren Leaves*, p. 366.
30 *Islands in the Stream*, p. 449.
Huxley believed that there was fundamental All-Rightness in the world despite changing norms and liberation for man lay in the awareness that the self was a limited part of the whole and the recognition of the Not-self, was of vital importance. Towards the end of Eyeless in Gaza Anthony Beavis realizes this truth as does the inmates of Pala in Island. When Hemingway committed suicide Huxley was convinced that the American novelist had failed to liberate himself from the snares and pettiness of everyday existence:

And now Hemingway's death. Where, you ask, is the All-Rightness? Certainly not on the level where he lived and killed himself. That was the Buddha's world of sorrow; but there is also the ending of sorrow—only it's very difficult to achieve.

It appears thus that Huxley and Hemingway had quite distinct philosophies of life and consequently the reality they endeavoured to represent in their fictional works was quite different too. Hemingway as stated earlier took for reality the life that actually presented itself to the senses. His empiricism was marked off by an inevitable feeling that death and a ruthless world were lurking behind the scenes awaiting an opportune moment to make their presence felt. However despite the hostile universal order and an indifferent social environment triumph for man lies in the fact that though aware of the inevitable, the individual is capable of holding himself together and transcending his misfortunes, and not the less for the fact that the glory achieved

31 Laura Archeda Huxley, op. cit., p. 141.
32 Ibid, p. 96.
is but temporary. Santiago becomes Hemingway's spokesman in this respect, "But man is not made for defeat", he said. "A man can be destroyed but not defeated."33

However, representation of factual details is not Hemingway's ultimate view of reality. Earl Rovit gives a psycho-analytical interpretation of Hemingway's philosophy of life and idea of reality:

... Hemingway's aesthetic concerns are not with the depiction of objective reality, but with the fantasy projections of his inner consciousness. The mirror of his art is held up to his own nature, not Nature; and if he succeeded in casting a definition of the human condition which has been useful to twentieth century readers, it is because his own human condition, painfully and honestly transmuted into evocative prose in a life-time of disciplined writing, was in some way deeply representative of the condition of humanity ... The pattern of his work is consistently rooted in a dramatization of the traumatic births of his tortured psyche, relentlessly struggling to rid itself of its horrors ... the real pain in Hemingway's fiction is residual in his personality, and that he may very well be talking about his own theory of writing when he asks through Richard Gordon (the writer in To Have and Have Not) : "Why must all the operations in life be performed without an anaesthetic?"34

Earl Rovit's argument that Hemingway had very little to do with objective reality and that his novels are records of his psychic trauma is however open to question. One cannot ignore the attention to external details that the American novelist has given. Notwithstanding Philip Young's opinion that Hemingway's early exposure to shell shock produced a psychic disturbance, that characterizes the pain and violence in his novels, I suggest that Hemingway's plane of reality had two

33 The Old Man and the Sea, p. 103.
levels. The presence of the two levels of reality have been pointed out in the detailed studies of *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*, in the third chapter of this dissertation. The first level of reality may be termed the external, objective or experiential reality. This level has remained unchanged throughout his novels. The physical and social environment have maintained the detachment of a documentary tract. The war scenes in *A Farewell to Arms*, *For Whom the Bell Tolls* and the hostility of the impersonal natural environment in *The Old Man and the Sea* illustrate this point. The second level of reality in Hemingway's novels is the subjective or perceptual level of reality where the human being triumphs momentarily over the impediments put forth by an impersonal world-order, the external reality. Though both winner and loser takes nothing the sense of triumph humanizes the violent world of Hemingway. This sense of triumph is present in Frederic Henry's love for Catherine, Robert Jordan's attachment to Maria, Harry Morgan's happiness with his family, Santiago's love for the fish and the boy Manolin. However this sense of triumph is always taut with the consciousness of possible destruction. Therefore, the subjective background of Hemingway's novels recalls the words of Andre Gide:

> Men's finest works bear the persistent marks of pain. What could there be in a story of happiness? Only what prepares it, only what destroys it can be told.35

Huxley too was much disturbed by the hostile social environment and the indifferent world-order. From an initial attitude of wry cynicism and Swiftian indignation in *Antic Hay*, *Brave New World*, *Point Counter Point*, *After Many a Summer*

and Ape and Essence Huxley took on a positivistic approach to life as exemplified in Eyeless in Gaza, Time Must Have a Stop, and Island. He was convinced that the sordidness, death, violence and the race of Babbitts could not be the summum bonum of life. There was something, perhaps a little out of reach, which gave true meaning to life. So it was Huxley's lifelong endeavour to get, "beyond the limitations of ordinary existence ... everything that seems real is in fact entirely illusory - maya, in fact, the cosmic illusion. Behind it you catch a glimpse of reality."  

And it was through mysticism that Huxley had his "glimpse of reality." Huxley's mystical apprehension of reality was induced by such drugs as mescaline and LSD and in The Doors of Perception Huxley records how he sees for himself the manifestations of Reality, what hitherto had been just intellectual concepts. Under the influence of mescaline Huxley records his reaction to a vase of three flowers, a rose, a carnation and an iris:

At breakfast that morning I had been struck by the lively dissonance of its colours. But that was no longer the point. I was not looking now at an unusual flower arrangement. I was seeing what Adam had seen on the morning of creation - the miracle, moment by moment, of naked existence.

This mystical world that revealed itself to his consciousness was at once appalling yet glorious, wonderful and terrifyingly attractive. The awakening from the world of humdrum subjective illusion to encounter the Real in its stark existence was undoubtedly disconcerting:

Confronted by a chair which looked like the Last Judgment - or to be more accurate, by a last Judgment

36 Those Barren Leaves, p. 368.
37 The Doors of Perception and Heaven and Hell, op. cit., p. 15.
which, after a long time and with considerable difficulty, I recognized as a chair - I found myself all at once on the brink of panic. This, I suddenly felt, was going too far. Too far, even though the going was into intenser beauty, deeper significance. The fear, as I analyse it in retrospect, was of being overwhelmed, of disintegrating under a pressure of reality greater than a mind, accustomed to living most of the time in a cosy world of symbols, could possibly bear. 38

With the doors of perception flung open and the mystical clear Light of the Void streaming in, Huxley's growing mystical awareness of Reality makes him simultaneously aware of the necessity of human solidarity. This realization is akin to his American contemporary's awareness gained since the witnessing of the Spanish Civil War that "no man is an island intire of itselfes". Huxley writes:

In experiments with LSD and psilocybin subsequent to the mescaline experience described in Doors of Perception, I have known that sense of affectionate solidarity with the people around me, and with the universe at large - also the sense of the world's fundamental All Rightness, in spite of pain, death and bereavement. 39

Therefore The Doors of Perception marks an important step in Huxley's attitude to life and reality. C.S. Ferras 40 points out that Huxley's feelings of disenchantment, alienation and loneliness are alleviated through ESP or extra-sensory perception of the true nature of ultimate reality. The Doors of Perception in fact, testifies to an altogether new sense of being part of the world, instead of being an isolated and alienated spectator unable to participate in the varied manifestations of life and thereby condemned to gain a partial glimpse of reality.

38 Ibid, p. 45.
Huxley's awareness of human solidarity is akin to Hemingway's growing social consciousness in his understanding of reality. This consciousness of the brotherhood of mankind is voiced tentatively in Harry Morgan's dying words in *To Have and Have Not* and the feeling becomes intensified with his several visits to Spain during the Civil War. Formerly, all his characters, Manuel Garcia, Nick Adams, Cayetano Ruiz, Frederic Henry, seemed to throw a challenge to the world-order, and a single man's courageous action whether he was the winner or the loser was of the essence. But since the writing of *To Have and Have Not*, followed by *For Whom the Bell Tolls* and ultimately *The Old Man and the Sea*, Hemingway's growing trust in human solidarity is revealed. Moreover this change in attitude shows that Hemingway now became aware of the limitations of individual endeavours, however courageous, skillful and strong the individual might be. This point has been examined in detail in the third chapter of this dissertation. It is remarkable that the two novelists on their solitary quests for reality should arrive at a common truth, though the means and methods applied to discover this have been so strikingly different.

From an understanding of the interdependence of living creatures and human brotherhood to an unifying principle governing all the varied manifestations of life, the American and British novelists explore the duality of time and eternity, a mystical concept, which further brings them closer to the apprehension of the plane of reality they desired to represent. Repeatedly in his novels and non-fictional works Huxley laid emphasis upon this duality between time and eternity, and the gloriousness of the moment made
eternal. This is realized by Anthony Beavis, Sebastian Barnack, Bruno Rontini and the islanders of Pala. In Island myna birds have been trained to chant "Attention" and "Here and now" in order to remind the people of the connection of time with eternity. Huxley agrees with the philosopher Eckhart and states that it is "Time" which stands in the way of obtaining salvation and apprehending reality:

'Time,' says Meister Eckhart, 'is what keeps the light from reaching us. There is no greater obstacle to God than time' - or, to be more accurate, than the time-obsessed consciousness which lives in memory and anticipation rather than in the timeless now.41

In his analysis of Hotspur's dying words which even form the title of one of his novels - (Time Must Have a Stop) - Huxley stresses upon the necessity of the realization of the timeless moment which is the pre-condition of understanding reality. Hotspur's words regarding the human predicament are:

But thought's the slave of life, and life
And time, that takes survey of all the world,
Must have a stop. Henry IV pt.1 (V. iv, 21)

Huxley interprets the lines from the viewpoint of his idea of the moment made eternal:

We think we know who we are and what we ought to do about it, and yet our thought is conditioned and determined by the nature of our immediate experience as psycho-physical organism on this particular planet. Thought, in other words is Life's fool. Thought is the slave of life, and Life obviously is Time's fool as much as it is changing from instant to instant, changing the outside and the inner world so that we

41 Themes and Variations, op. cit., p. 139.
never remain the same two instants together. Thought is determined by life and life is determined by passing time. But the dominion of time is not absolute for "time must have a stop" in two senses, from the Christian point of view in which Shakespeare was writing. It must have a stop in the last judgement and in the winding up of the universe. But on the way to this general consummation, it must have a stop in the individual mind, which must learn the regular cultivation of a mood of timelessness, of the sense of eternity.42

Thus, according to Huxley reality may be apprehended when man can transcend his sensuality and the sense of individual separateness, achieved through meditation, goodness and mystical experience of the Great Beyond. Man, by freeing himself from the snares of individualism should try to overcome the illusion of being completely independent entities and should desire to raise themselves to a level of being upon which it becomes possible, by recollection and meditation, to realize the fact of their oneness with ultimate reality, to know and in some measure actually associate themselves with it.43

The islanders of Pala realize this fact of ultimate reality and the sense of the timeless moment and therefore are at peace with themselves and with the world. Though Hemingway hardly ponders over the duality of time and eternity as his English contemporary does, Hemingway too has the conclusion of the timeless moment in mind when he writes of the fifth-dimension in prose:

How far prose can be carried if anyone is serious enough and has luck. There is a fourth and fifth dimension that can be got ... It is much more difficult than poetry. It is a prose that has never been written. But

43 Ends and Means, op. cit., p. 298.
it can be written, without tricks and without cheating. With nothing that will go bad afterwards.44

In his illuminating essay on the fifth-dimensional prose of Hemingway, F.I. Carpenter45 writes that the specific phrase "the fifth dimension" was used in 1931 by P.D. Ouspensky, a mystic and an admirer of Bergson and William James, who had emphasised the difference between psychological time and physical time relating them to the sense of immediate experience of the timeless moment. From Carpenter's argument it will appear that a mystical streak had infiltrated Hemingway's realistic manner of representation based on sense-perception. Ouspensky defined the "fifth dimension" as:

a line of perpetual now ... The fifth dimension forms a surface in relation to the line of time. Though we are not aware of it, sensations of the existence of other "times" continually enter our consciousness. The fifth dimension is movement in a circle, repetition and recurrence.46

The philosophical origins of the fifth-dimensional quality that may be achieved in fictional writing has been outlined by F.I. Carpenter:

Approaching philosophy by way of psychology, James had interpreted all religious and artistic experiences as empirical phenomena; he had sought to observe, report and analyze those intense "moments of consciousness" which men of religion and of art alike have described as the most "real" and important. With James ... realism had become psychological and "empiricism" had expanded to include all "immediate" or subjective as well as "mediate" or objective experience. Studying under James, Gertrude Stein had developed artistic techniques for communicating this "immediate" experience

44 The Green Hills of Africa, p. 29.
45 F.I. Carpenter, "Hemingway Achieves Fifth Dimension" from Hemingway and his Critics, op. cit., p. 192.
46 Ibid, p. 194.
in prose style. Hemingway carried these techniques further and incorporated their psychological and philosophical patterns (outlined by James, Bergson and perhaps Ouspensky) into the structural form of his fiction.

This fifth-dimensional aspect is not present in Hemingway's early writing. In this respect The Sun Also Rises, In Our Time, Men Without Women are simply graphic accounts of things seen, heard and observed, but there is no sense of exaltation or transcendence in these early works. The sense of transcendence with the moment made eternal first presents itself in his short stories "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro." The opening lines of the latter story are deeply significant for the leopard's carcass close to the summit of Kilimanjaro symbolize the aspirations, capability and transcendence of circumstances by force of will. The story begins:

Kilimanjaro is a snow-covered mountain, 19710 feet high, and is said to be the highest mountain in Africa. Its western summit is called Masai "Ngai Ngai", the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude.

The story is about a successful author who is stranded in the African jungle sick with a gangrenous leg. The story ends with the author transcending the appalling fear of death as he catches a glimpse of the white brilliance of Kilimanjaro:

... they were going to the East it seemed, and then it darkened and they were in a storm, the rain so thick it seemed like flying through a waterfall, and then they were out and Combie turned his head and grinned and pointed, and there, ahead, all he could see.

48 The Snows of Kilimanjaro and Other Stories, p. 7.
as wide as all the world, great high, and unbelievably white in the sun, was the square top of Kilimanjaro. And then he knew that there was where he was going.49

The transcendence of time-bound man entering the realms of the timeless moment is also exemplified in the ecstatic togetherness of Robert Jordan and Maria; "time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them".50

It is so in Hemingway's description of the ecstatic feeling of being in love, whether it is with a country one has cared for or a beloved, "to possess now again for always, for that long, sudden-ended always: making time stand still, sometimes so very still that afterwards you wait to hear it move, and it is slow in starting.51

The same sense of the perpetual now is present in Santiago's identification of himself with the hooked marlin. This sense of transcendence becomes the perceptual or subjective reality represented in the novels of Hemingway.

Apart from mysticism and the writing of fifth dimensional prose in order to emphasize the planes of reality they desired to represent, even in their choice of protagonists and their environment Hemingway and Huxley have paid meticulous attention to every aspect so that the sense of reality the novels portrayed stood out sharply. The protagonist in Hemingway's novels is a man apart from the masses. The Hemingway hero has more courage and fortitude than his fellow brethren and is never known to yield till mutilated both physically and spiritually. Though the combat is always an unequal struggle and the protagonist is aware that the

49 Ibid, p. 29.
50 For Whom the Bell Tolls, p. 159.
odds are against him, he is expected to do his best as he is a post-war Hemingway code hero possessing courage, power of endurance and physical skill.

Hemingway's peculiar trust in personal courage and physical excellence has a primitivistic flavour in an age where mass men with mass responses are heralded and felicitated. Perhaps because of this isolation from the daily distractions of common life we hardly ever find a Hemingway hero going to the polls, discussing inflation, settling a domestic quarrel, or sauntering idly through a park. Instead, the Hemingway hero is found either at the war front, or else he may be a retired soldier returning to the scene of battle (Across the River and Into the Trees) or a writer hunting in Africa (The Green Hills of Africa) or just an old fisherman far out on the sea (The Old Man and the Sea). The perceptual level of reality as experienced by the protagonist during the course of friendship, love and co-operation clash violently with the objective or experiential reality of impersonal forces in the novels of Hemingway:

But though the protagonist may get some help on his moral journey, and though he may form attachments that are worthy of his commitment, he is ultimately alone and ultimately responsible.52

The Hemingway hero is mostly without family. He knows very little about the comforts of a home, family life, or a church. He may fall in love but the beloved is to be ruthlessly taken away from him, "All things that are good are temporary; All things that threaten destruction and death are permanent. Knowing these things, it is the Hemingway protagonist's lot to fight anyway. He may not win. But he will fight.53

53 Ibid, p. 46.
Physical courage is not one of Aldous Huxley's forte. Huxley knew little of the actual atrocities and horrors of war having been debarred from joining the army as he was suffering from serious eye trouble. Huxley's novels therefore never focus on descriptions of war or the behaviour of a soldier at the front. Sports like bull-fighting, big game hunting, deep-sea fishing in which Hemingway took such a vital interest do not attract Huxley at all. Huxley on the contrary busied himself in portraying the psychological effects of war and the changed ethics on the intellectual and leisured classes depicted so vividly in Antic Hay, Point Counter Point, and Eyeless in Gaza. The protagonists in Huxley's novels, Denis Stone, Gumbril Jr., Anthony Beavis and Philip Quarles are all young intellectuals wrapped in their own thoughts who positively shy away from a life of action. Denis Stone's reflections about a life of action place the protagonists of the two novelists on opposite poles:

Life, facts, things were horribly complicated; ideas, even the most difficult of them, deceptively simple. In the world of ideas everything was clear; in life all was obscure, embroiled.54

However Huxley did not leave his protagonist in his self-designed fortress of ideas, an incorrigible introvert languishing in isolation. So from Eyeless in Gaza onwards, beginning with Anthony Beavis, the Huxleyan protagonists learned to accept and participate in life, and the islanders of Pala demonstrated how individuality could be maintained while in active participation with society and its norms. The characters in Island realized that they were part of the universal scheme of things, participation being of the essence, separateness breeding discontent, dissent and moral

54 Crome Yellow, p. 22.
imbalance. Huxley believed that

For the fully enlightened totally liberated person, samsara and nirvana, time and eternity, the phenomenal and the Real, are essentially one. His whole life is an unceasing and one-pointed contemplation of the Godhead in and through the things, lives, minds and events of the world of becoming.\(^{55}\)

Here lies the basic difference between the two authors and their idea of reality. For Huxley it has been a journey from darkness to light, from confusion and chaos to orderliness. Hemingway on the contrary hardly ever preoccupied himself in looking for an elusive truth tucked behind actuality. He is satisfied in portraying life as he sees it from the impressionist's viewpoint. No spiritual salvation lures the American writer. Yet in a way both novelists became salvationists after beginning from the common starting point, alienation and disillusionment. Hemingway's path was that of immediate salvation derived from such intensely personal experiences as drinking, bull-fighting, deep-sea fishing, hunting and making love. Huxley on the other hand sought the path of ultimate spiritual salvation resolved from self analyses, debates, studies, ESP or extra sensory perception induced by drugs such as mescalin and LSD.

Unlike his English contemporary Hemingway accepted as the ultimate fact that life and the struggle for survival were wound up in a vicious circle from which release was through death, and achievement of temporary glory was through physical courage and fortitude. The lurking sense of morbidity of such a world preyed upon by the advancing sands of nothingness cannot be entirely dispelled despite the celebration of human courage and skill. For Hemingway reality lay

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55 The Perennial Philosophy, op. cit., p. 342.
in a man's fearless encounter with a ruthless world-order and in this respect his novels are reminiscent of Hardy, Conrad and Kafka as well as the existentialist writers without however taking on the complex dimensions of a Sartre or Camus. Hemingway's novels were more simplistic and primitive in approach with the Hemingway hero portrayed as a combatant who is capable of maintaining grace under pressure.

It may be mentioned in passing that the love theme present in the novels of both authors is of secondary significance. In Hemingway's novels, the moments in love form a subjective idyll as in Frederic Henry's love for Catherine, Robert Jordan's love for Maria, hemmed in by the external or objective reality of violence, death and destruction. Love sequences in Hemingway's novels are consequently so intense and pathetic. In Huxley's novels too there are many love episodes. Denis Stone, Gummil Jr., Callamy, and Anthony Beavis all fall in love with attractive young women. But nowhere does love play such a vital and overwhelming role as to surrender in the process. Huxley's intention of enlightenment through example and discussion, pointing out the path of salvation and the apprehension of ultimate reality.

Despite the possibility of liberation and salvation it appears from the study of the novels of both authors that the prevailing impression is one of disillusionment. Nevertheless, both authors have celebrated some positive values. Hemingway focuses on the values of courage, decency, of grace under pressure, of love. These values are objectified in a vivid, dramatic and compelling manner as in the love of Catherine and Frederic Henry, in the characters of Manuel Garcia, Cayetano Ruiz, bull-fighters, hunters, Harry Morgan,
Nick Adams, Robert Jordan, and Santiago fan out on the sea. Because of the momentary triumph which is as real as the impersonal world-order, the divisions between objective, or experiential and subjective or perceptual reality coalesce in a timeless moment of ecstasy. Therefore, there is emotional fulfilment for the characters because of this sense of triumph, and aesthetic fulfilment for the readers also because of the triumph. Huxley's novels also discuss at length the necessity of positive values, as enumerated in the intellectual discussions and ruminations of Rampon, Phillip Quarles, Frayter, Bruno Rontini, Anthony Beavis and Calamy. All these protagonists of Huxley's novels are pre-occupied with the idea of good living and the manifestations of life connected with ultimate reality. However values under discussion in Huxley are exemplified in totality in his final novel Island.

Though this dissertation concerns itself chiefly with the thematic aspect of the fictional works of the two novelists their contribution to the aesthetic style of prose fiction cannot be ignored. It is an indisputable fact that the fictional world of the novel is essentially a verbal world. In Language of Fiction David Lodge emphasises the importance of literary criticism "the subjective response to objective texts" in the study of the language of the novels:

The language of the novel, therefore, will be most satisfactorily and completely studied by the methods, not of linguistics or stylistics (though these disciplines can make valuable contributions), but of literary criticism, which seeks to define the meaning and value of literary artefacts by relating subjective response to objective text, always pursuing exhaustiveness of explication and unanimity of judgment, but conscious that these goals are unattainable.56

It will be noticed that like everything else during the first quarter of the twentieth century the language of prose fiction underwent a tremendous change. This change is noted by F.R. Leavis and he accounts for it in the following words, "As the inner sense of stress, tension and human need changes, English literature changes - not merely (I mean) by accretion; the countour map, the chart of organic structure changes."\(^{57}\) It is interesting to note that in bringing about this change in the twenties two groups had been active, the Bloomsbury group in England and the young American writers in the salons of Paris. Aldous Huxley was partly influenced by the Bloomsbury group. Ernest Hemingway was an expatriate in Paris working under Gertrude Stein, Ezra Pound and Sherwood Anderson. F.R. Leavis must have had the writers of these groups in mind when he states, "The 1920's were a creative period. Something new and important we could see (however little encouraged by the institutional world)."\(^{58}\)

Both Huxley and Hemingway, writing for about four decades have left their mark on English prose and matched expression to impressions formed from real life as well as the aesthetic sensibility of the day. From the criterion set up by T.S. Eliot one may say that both Hemingway and Huxley were men of genius, "Sensibility alters in us from age to age whether we will or no, but expression is altered by a man of genius."\(^{59}\)

As seen earlier (Chapter One), in order to give expression to the post-war aesthetic sensibility Aldous Huxley

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\(^{58}\) Ibid, p. 69.

\(^{59}\) Ibid, p. 80.
Initially resorted to writing social satires such as Crome Yellow, Antic Hay, and Those Barren Leaves. In the process Huxley experimented a great deal with form. He re-enlivened the Peacockian novel of ideas, adding new dimensions to it by matching satire with a purposive intent. In his inimitable intellectual manner—admitting that he was no "congenital novelist"—Huxley incorporated in his fiction both traditional knowledge as well as topical information. He used Andre Gide's musicalization of fiction technique in Point Counter Point, juxtaposing, comparing, contrasting, describing various personalities, emotions, and situations. In Eyeless in Gaza he successfully experimented with the shuffling of time sequence spanning almost three decades. In Island language moreover acquired a mystical dimension in the choice of expressions which depicted the sense of reality being experienced by the author under the influence of drugs. Keith May writes:

The language used throughout a good part of the final chapter of Island constitutes a necessary and impressive attempt to express what, by its very nature, must lie near the outer limits of the verbally expressible. Through the medium of drugs (and aided by his lifelong aptitude for contemplation) Huxley had apparently regained some of the childhood capacity for direct, unmediated contact with experience "and then, for the purpose of persuading the reader to a way of life, struggled against the tyranny of words" on ground where the tyranny is nearly absolute.60

All such innovations are set off in a lively, eminently readable prose. Language in Huxley thus acquires the ease of a journalist or an essayist relating or describing an event or analysing a philosophical dictum. Huxley was very sensitive to the efficacy of words in conveying an idea or

60 Keith K. May, op. cit., p. 220.
emotion. In Crome Yellow Denis Stone's obsession with words and juvenile enthusiasm for verbal beauty is remarkable. Keith May states that Huxley had not consciously desired to develop a unique narrative style. On the contrary, diction and rhythms emerged involuntarily in his fiction as a result of the particular attitudes which, at any given moment, Huxley was constrained to formulate. Language is so conditioned that it is made to follow the thought processes of individual characters in order to reveal the apparent fragmenteriness of mundane day-to-day concerns. In most of his novels, markedly from Eyeless in Gaza onwards, the sensuous element in language as in the love sequences is offset by reflective passages, gradually leading to "meditative" passages. The "meditative" element in language is present in After Many a Summer, Time Must Have a Stop, The Doors of Perception, and Island. The unusual passages have a remarkable profundity and the combinations of words invest the passages with a unique aesthetic grace:

From storm to calm and on through yet profounder and intenser peace to the final consummation, the ultimate light that is the source of the darkness, the void, the submarine night of living calm; source finally of the waves and the frenzy of the spray forgotten now. For now there is only the darkness expanding and deepening, deepening into light; there is only this final peace, this consciousness of being no more separate, this illumination...61

It will thus appear that in Huxley's works language is seen to be a curious compound, ranging from description and humour to satire, irony, analysis, reflection and finally meditation. Language closely corroborates the changing ideas of the author and transforms itself accordingly. Nevertheless

61 Eyeless in Gaza, p. 620.
at times parts of Huxley's fictional writing provides the impression of a well written essay. This lapse is excusable on Huxley's own admission that he was not to be judged as a "congenital" novelist. He was chiefly an intellectual and an artist who regarded fiction as the best medium for expressing his ideas about life and its complexities. In an interview Huxley states:

I think that fiction and, as I say, history and biography are immensely important, not only for their own sake, because they provide a picture of life now and of life in the past, but also as vehicles for the expression of general philosophic ideas, religious ideas, social ideas. My goodness, Dostoevski is six times as profound as Kierkegaard, because he writes fiction. In Kierkegaard you have this Abstract Man going on and on—like Coleridge—why, it's nothing compared with the really profound Fictional Man, who has always to keep these tremendous ideas alive in a concrete form. In fiction you have the reconciliation of the absolute and the relative, so to speak, the expression of the general in the particular. And this, it seems to me, is the exciting thing—both in life and in art.  

On the other hand verisimilitude is of the essence in Hemingway's novels. The American writer concentrated upon representing concrete stories about real individuals and real situations and recording moments that reflected life and reality. All Hemingway's novels have a startling immediacy of thought and action and his prose is conditioned to convey this sense of immediacy. Hemingway's brilliant account of guerilla warfare in For Whom the Bell Tolls, his description of the shattered morale of the retreating soldiers in A Farewell to Arms reveal a meticulous attention to the minutest detail and in his choice of the mot juste he is as careful

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as Flaubert. The vitality, the energy, the telegrammatic precision of each well-chosen word is remarkable.

Despite the apparent artlessness of Hemingway’s use of language in his novels, a closer study will reveal that Hemingway’s art of narration is highly stylised and sophisticated. He uses few adjectives and adverbs and prefers simple or compound sentences rather than complex sentences and uses very few subordinate clauses. Sheldon Norman Greinstein, a Hemingway critic, finds the American writer’s use of short declarative sentences arranged in a straightforward sequence and determined by the internal logic of the action or situation rather remarkable. The short sentences suggest rapidity and dynamism, while the use of active verbs, gerunds and participles convey the impression of immediate action. There is hardly any digression or unnecessary descriptive detail in his prose. Only selective, operational and objective details are allowed. By means of the techniques of repetition, understatement, irony and the “cinematographic” method of projecting a rush of visual images noticed by Harry Levin, Hemingway achieves his peculiar "action style" where language reproduces the physical immediacy of action as in "The Killers", "The Undefeated", and in the description of the destruction of El Sordo’s band in For Whom the Bell Tolls. Another interesting feature of his style has been the combination of action and reflection, the protagonist being given to introspection while engaged actively in some work of physical prowess. This is noticed in Robert Jordan, Frederic Henry, Harry Morgan and Santiago all of whom are given to self-analysis while engaged in active enterprises.

Moreover, Hemingway wholeheartedly believed in representing "the real thing, the sequence of motion and fact that made
the emotion." Hence, the language he uses becomes so objective, dynamic, and compact. Hemingway's desire to capture the sequence of motion and fact in order to express emotion recalls the words of T.S. Eliot:

The only way of expressing emotion in the form of art is finding an "objective correlative", in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.  

Apart from their contribution to the aesthetic expression of prose fiction there are several other common factors noticeable in their quest for reality. Also in an article Jerome Meckler 65 writes that Huxley's novels published in the early nineteen twenties inspired Hemingway a great deal and there exists marked similarities in characterization and choice of themes in both their works which coincidence cannot be treated as purely accidental. So Brett Ashley seems to be the twin sister of Myra Viveash, so Antic Bay (1923) and The Sun Also Rises (1926) both end with the hero and heroine, who are unable to satisfy each other riding a taxi aimlessly around the city, so Geller of Those Barren Leaves inspires the portrayal of Hemingway heroes of the Twenties.

Thus both Hemingway and Huxley commence their literary careers from a common point, - dissociation from their environment. Later they expose, explore and analyse the moral disorder of their times and after pursuing distinct critical paths of representation draw the conclusion that human solidarity is of the essence and that an individual is an indivisible

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63 Death in the Afternoon, p. 8.
part of mankind. Moreover, both novelists cultivate the essentially mystical awareness of the timeless moment. But it is achieved through ecstasy and transcendence of living and sense perception in Hemingway and through self awareness and the recognition of the Not-Self, the Divine Ground or cosmic fact in Huxley. For that reason the planes of reality represented by both authors remain singularly distinct and some common factors merely highlight their individualistic thought-processes.

Hence, in style, technique and in their search for the real, the two authors had their creative habitats half round the earth from their native lands - Aldous Huxley of England in America and Ernest Hemingway of America in Europe and later Cuba. They however remained true to their native tradition and culture: Aldous Huxley was typically English as Hemingway was typically American. Ratiocination, abstraction, dialectics, cynicism and the expository prose of Aldous Huxley wherever the locale of his fiction might be, bespoke the English intellectual dilemma of the times. Similarly, Hemingway heroes bidding a farewell to arms or braving the desperados in gunrunning or going far out to the sea and speaking in words as precise and clear as pebbles in a stream could not hide the streak of American mind from Mark Twain, Sherwood Anderson, Ring Lardner to Stearne and Mencken. No wonder Aldous Huxley's novels are full of characters cut, designed and tailored to represent ideas in a battle of ideas, to show the hollowness of man in the post first world war, and thereafter ending naturally in a utopia where negation is negated through a spiritual positivism made real in an island outside the mad rush of man in his mad world of science and material achievements. The tradition is English. On the
other hand, taking any novel of Ernest Hemingway, one will find it peopled with "real" men and women not "characters," in grim confrontation with the world-order and truths, showing as sweat drops when they fight, love or die or simply bid farewell to arms. The tradition is American.

However both have succeeded in achieving release from their traditions. Aldous Huxley created new positive moral and social values in Island through the mystic culture of Hindu and Buddhist philosophies. Ernest Hemingway's heroes also went far out into no man's land and returned and traversed far in by refusing to be an island in the sea. They engaged in the real struggle of men, to be exposed to the flash of reality in a real moment, that achieves mystic eternity and thereby becomes timeless. Doors of perception of the ultimate reality appear to have lost their separate character in the end for both Huxley and Hemingway as in both the timeless moments are realized through perception intensified beyond sensory limits.