Chapter-IV

**NATURALISM AND HEMINGWAY’S NOVELS**

Every writer is the product of the age in which he writes and Hemingway is no exception in this respect. A widespread breakdown of traditional standards of conduct which took place during and after World War I, and by which we are afflicted, affected American fiction, as well. It gave a new freedom, especially in sexual matters, to established writers. There are a number of new authors who must be regarded as special product of the age of freedom. Among them, Hemingway was the first and foremost who, equipped with the mental make-up of nada analyzed the whole scenario minutely and punched it with strokes of naturalism.

In the realm of American literature, Hemingway can rightly be termed as the most dedicated exponent of the tradition of literary naturalism in the twentieth century. His naturalism is basic, and evidences of it appear almost everywhere in his work. He likes his heroes to be strong and brave men of action not much given to reflection. The heroes of Hemingway are of two types. First there is the Hemingway hero; i.e. the central figure or the protagonist of his novels, and secondly the ‘code hero’, who is heroic because he follows the Hemingway code of conduct.

The first type of hero is either a young boy or a young man who is learning to live in this world of violence and uncertainty. He is confused and bewildered in a society torn by the First World War. He is sensitive, honest and manly young man, though he is highly sensitive. He
is an outdoor male and he has a lot of nerve, but he is also very nervous. He dies a thousand times before his death and although he learns how to live with some of his troubles, and how to overcome others, he can never completely recover from his wounds, as Hemingway himself could not as long as he lived and recorded his adventures. The connection between Hemingway and his hero is always intimate.

The Hemingway hero appears to us as a wounded man - wounded not only physically but psychologically as well. In A Farewell to Arms, Frederic Henry is wounded in the war. Henry shows clearly the results of misfortunes. He can not sleep at night unless he stops thinking and when he does not sleep he has nightmares. In The Sun Also Rises, the hero, Jack Barnes, is also wounded in the war. He cannot sleep when his head starts to work, and he cries in the night. In For Whom the Bell Tolls, we find the incidents of three days in the life of the Hemingway hero, Robert Jordan, who is fighting as an American volunteer in the Spanish civil war. He is still the wounded man, and incidents from his past are supplied to explain why this is so.

Hemingway hero is cut off from his native culture and is so thrown into a strange world where he is a homeless wanderer. Nick Adams has moved from the peaceful life at home into the western region of Europe. Jack Barnes, an American, is in Paris and Spain. Frederic Henry, again an American, fights in an Italian army to serve a cause of which he has no clear notion or understanding.

While the Hemingway hero is young and inexperienced, lost and bewildered, in a world devoid of values, the code hero is usually an older man who has realized his potentialities and the field of his operations. He is usually a professional man, a bullfighter, a fisherman, a
soldier, and a prize-fighter. He excels in the field of his choice and has indomitable courage and endurance.

‘The code hero’ is not Hemingway himself in disguise as the Hemingway hero is. Indeed, he is sharply distinguished from the Hemingway hero, for he comes to balance the hero’s deficiencies, to correct his attitude. He is known as ‘code hero’ because he represents a code according to which the hero, if he could attain it, would be able to live properly in the world of violence, disorder, and to which he has been introduced and which he inhabits. The code hero exemplifies certain principles of honour, courage and endurance which in a life of tension and pain make a man, and enable him to conduct himself well in the losing battle that lies ahead. He shows, in Hemingway’s famous words, “grace under the pressure”.

The finest and the best known of these code heroes is Santiago of The Old Man and the Sea. The chief point about him is that he behaves perfectly- honourably with great courage and endurance- while losing to the sharks and the giant fish he has caught. He illustrates the point that in life you may be destined to lose but what counts is how you conduct yourself while you are being destroyed. The old man loses the battle he has won. The winner takes nothing but the sense of having shown what a man can do when it is necessary. Like many of the rest of us, he is undefeated because he has gone in trying.

Hemingway’s attitude towards nature is not easy to define. When nature is being used for sport- skiing, fishing, big-game hunting, and bull-fighting- it is beneficent. The joy it can give is so mystical that it is beyond words. The mountain in The Snows of Kilimanjaro is a death-symbol, and there is a sinister place where the river narrowed and went into a swamp which Nick Adams, in the courage of his fishing, will not
go near in Big Two-Hearted River. Several animals are to be admired; particularly the bulls that give man the finest sport in the world. The Marlin is one of the great wonders of creation. According to the old man they are not as intelligent as we who kill them, although they are noble and more able.

Hemingway did not hold fast to one attitude towards Nature. His attitude shifts in accordance with the requirements of the story. Two passages, one from A Farewell to Arms, and the other from The Old Man and the Sea, which can suffice to show the wide range of naturalism. Hemingway’s novels are well made novels. He is reported to have remarked after the publication of Across the River and into the Trees that in writing he had moved through arithmetic, through plain geometry and algebra, and he was now in Calculus. He perhaps implied that he was not contented by presenting just the results of his observation but he aimed at integration of experience by reconciling the tension between his observing self and the objective reality.

Hemingway captured the imagination of a generation of readers and writers in America more completely than has any other literary figure of the twentieth century. Hemingway is the bronze God of the whole contemporary literary experience in America. Hemingway’s stories and novels came nearer to changing the course of story-telling and giving a new cadence to the language than has the work of any of his contemporaries.

Hemingway made himself into a legend and his publication of a new novel an event. His personality, in all its splendour and mystery, hovers over the literature of the world even after his death by the use of one of his own favourite guns. Let us survey the world of Hemingway’s novel with special focus on the tenets of naturalism that characters does
not have free will; external and internal forces, environment or heredity control their behaviour.

The Old Man and the Sea has almost unanimously been regarded as a trump. This very short novel, which some insist on calling rather a long short story, furnished with integrated experience in which with the help of his powerful style and mastery of the art of narration, Hemingway has been able to convey the intensity of story telling. In raising his edifice of fiction, Hemingway is a dedicated artist, an architect rather than a manipulator, and he looks upon each book as a challenge to his creativity and craftsmanship. Fiction for him is architecture and not an interior decoration and it has to acquire the fourth and the fifth dimension in order to convey the impact of his intensity. After the performance of Across the River and into the Trees, Hemingway once again emerged as a novelist to be reckoned with. The Old Man and the Sea won him a Pulitzer Prize, and the order of Carlos Manuel de Cespedes. In fact, it was hailed all over the world as an epic perfect in design and execution.

The Old Man and the Sea, a poem in prose, makes a rapturous reading. The source of this small novel of 127 pages seems to be a two- hundred word article entitled On the Blue Water about the fishing in the Gulf Stream in Esquire in April 1936. Perhaps Hemingway had this article in mind when he wrote The Old Man and the Sea, but the heroes of the two productions differ considerably. On the Blue Water narrates the adventure of a Cuban fisherman in the Gulf Stream who was crying into the boat and had become half crazy from his loss. On the other hand, Santiago, the “code” hero, expresses Hemingway’s philosophy of fortitude and endurance not to yield to defeat in spite of
heavy losses. Embedded with seeds of naturalism, it seems to carry out his theory of nada.

Hemingway’s *The Old Man and the Sea* emerged out of his vast experience of fishing in the sea, and also from his deep knowledge of dozens of Cuban fishermen. He had stated in an interview, published in Time, December 13, 1954:

> I tried to make a real old man, a real boy, real fish, and a real shark. But if I made them good and true enough they would mean many things.¹

No doubt, the book is notable for its realistic portrayal but when we read it between the lines, several meanings emerge from the story. It is a many-faceted allegory and has been studied on various levels. In this connection Kenneth Graham writes:

> Some have seen it as a symbolic account of the confrontation between Man and the Absolute, in which the Marlin represents the Universe. Others have read it as a Christian allegory, with Santiago as Christ and more than a few critics have read it as a conscious allegory of Hemingway’s own career as an artist, in which the pursuit of the Marlin equals his pursuit of artistic perfection, and the sharks equal his unsympathetic critics.²

Indeed, *The Old Man and the Sea* presents Hemingway’s pursuit of artistic excellence after the failure of *Across the River and into the Trees*. In this connection Stewart Sanderson writes:

> It is possible to see Hemingway himself, with the lines set accurately at various depths, sailing out into the Gulf Stream to land his biggest fish after the technical failures of *Across the River and into the Trees*.³
Hemingway himself becomes the hero of *The Old Man and the Sea* because he really finds himself involved in the game situation. Like Santiago, Hemingway depends on technique and courage, and wishes to skillfully exact to welcome the luck when it smiles on him once again. In Santiago’s determination to go far into the sea, we see Hemingway’s daring soul seeking new experiences, reaching out towards the unknown. Hemingway’s conception of the good writer is indeed one who stands in majestic isolation and struggles alone in the face of eternity. Throughout the novel, Santiago’s loneliness is emphasized. In order to achieve something remarkable he goes far away from the madding crowd, but it does not mean that he should have no dependence on his fellow-beings. He can endure much but often in the face of unforeseen calamities, he craves for the company of Manolin. During his ordeal, Santiago expresses the wish that he had the boy with him at six different times, and the last times he repeats the wish thrice over with considerable emotion. The old man without the consoling thoughts of Manolin could not have achieved what he did. Manolin gives him food and bait and is always ready to help him. The old man remembers the boy when he is engaged in the battle with the Marlin and the sharks, and stops wishing for the boy after killing the Marlin. The very thought of the boy brings him encouragement. Though loneliness is inevitable and unavoidable for him, he feels that he should not be alone in his old age.

*The Old Man and the Sea* has been written in a vein that separates it from Hemingway’s earlier fiction. It is a different sort of book. There is no woman character, no subplot, and no drinking, no social obligation as such and no tragic despair. The hero is not a soldier or a matador but an old man, having scars as old as erosions in a fishless desert. He is a skilful and tenacious fisherman. Heroism, endurance and
fortitude in the teeth of disaster are the hallmarks of his character. He hooks a giant Marlin and after a gruelling battle with it, he is ultimately successful in killing it. But he has still the far greater ordeal of fishing against the sharks. He faces it bravely, fights like a soldier, and admires even the dentuso who is beautiful and noble and no fear of anything. Hemingway exalts the virtues of endurance and tenacity in the character of the old man because he himself wanted to prove that he could take it.

The wounds and the traumatic shock that he received in Italy in the First World War shattered his belief in his personal immortality. His wound in Italy marked him for life, emotionally, physically and spiritually. The traumatic shock was so great that he tried to reassure himself again that he was not scared. Similarly, the old man put up a heroic fight against the sharks, and though he was physically tired and exhausted, he had the guts to say, “But man is not made for defeat; a man can be destroyed but not defeated”. He showed his heroic mettle when he said, “I’ll fight them until I die.” And he put up a brave fight indeed. He endured suffering because he had faith in the dignity of man. He was not spiritually defeated in the battle with the sharks as later on with the boy he planned for the future. He said to Manolin:

We must get a good killing lance and always have it on board. You can make the blade from a spring leaf from an old ford. We can grind it in Guanabacoa. It should be sharp and not tempered so it will break. My knife broke.

It may be noted that at the close of the book the old man was dreaming again of lions, which serve as the memory of his youth and strength. The old man struggles to his shack, having lost what he fought for and won; but his struggle brought him respect.
The Old Man and the Sea has been praised for its striking style of naturalism. It is the apex of Hemingway’s work as a model of tightly controlled style. It is also characterized by definiteness of detail, precision of effect, unflagging concentration and simplicity. All these characteristics of the Hemingway style form the much-praised style of the Old Man and the Sea.

It must be noted that the impact of the harrowing experiences of war had not been completely effaced from the mind of Hemingway even in The Old Man and the Sea. Although the old man declares-“A man can be destroyed but not defeated”---, he is often perplexed like one disillusioned by killing and nerve shattering war-experiences. When the sharks had started their work of destruction, a number of question and regrets arose in Santiago’s mind. Perhaps these problems and regrets were prompted by the war-psychosis of Hemingway, Who prefects himself in Santiago. The disillusionment of the struggle, of war and the sin of killing are reflected, to a certain extent, in these words of conscience-stricken Santiago: “Perhaps it was a sin to kill the fish . . . You killed him for pride.” Again he said, “I shouldn’t have gone out so far, fish. Neither for you nor for me, I’m sorry, fish.”

At one place the old man says, “I do not understand these things.” Could the man enjoy his treasure, the fine Marlin that he caught? No, but he fought with the sharks to the last. He knew that all was over. He felt something broken in his chest and spat blood and finally lay with face down “with his arms out straight and the palms of hands up.” Hemingway always showed the soldiers mentality in his heroes, that he could ‘take it’ and endure courageously the trials and tribulations of life even in old age. So, to show the boy and to prove to...
him that he had the same strength in old age as in youth, Santiago went far into the Sea to hook Marlin.

The word Santiago, a Spanish word, literally means St. James, who was fisherman but later in life he became a martyr and was canonized as St. James. Santiago is lean and thin, haggard looking with deep wrinkles in the back of his neck. His hands have deep creased scars caused by handling the line. His eyes are blue lilies, the color of sea. He has shoulders still powerful though old with age. His neck, too, is equally strong with creases not very prominent. His head is very old though, and when closes his eyes, he appears as if there were no life in him. In short his physical features are typical of a fisherman. His energy and strength for his job is abundant.”

According to Carlos Baker:

Santiago shows certain qualities of mind and heart which are clearly associated with the character and personality of Jesus Christ. There is his essential gallantry; there are the staying powers, which help in his determination to last the end of whatever is to come. There is the ability to ignore physical pain while concentrating on his larger object which is to be achieved.

Three other qualities are prominent in the character of the Santiago. They are his humility, his natural piety and his compassion. His humility is of that well tested kind which can coexist with pride. He was too simple to wonder when he had attained humility. When his own disciple, the boy Manolin, calls him as Jesus has many times been called, “the best fisherman,” Santiago answers with humility, “No, I know others, better,” and the boy replied, “There are many good fisherman and some great ones. But there is only you.” To this the old man’s
response is “Thank You.” You make me happy. I hope no fish will prove us wrong.”

According to the ancient Mariner of Coleridge, ‘he prayeth best who loveth best all things both great and small.’ Along with humility, pride and piety, Hemingway’s ancient Mariner is richly endowed with the quality of compassion. Of course, he is so foolish as to love all creatures equally. He dislikes some of them. He genuinely hates and gladly destroys the voracious sharks, which attack and disfigure the Marlin he has fought so long to win. But his hatred is no more than overbalanced by his simple love and compassion for all those creatures, which swim or blindly soar. His principal friends on the ocean are the flying fish; he loves the green turtles and the haw bills, with their elegance and speed. Several times in the course of his struggle, he feels pity for the great Marlin he has hooked so wonderful and strange in his power to pull the skiff for so many hours without sustenance, without respite, and with the pain of the hook in his flesh.

We can say that the act of shooting the albatross is in no way comparable to Santiago’s killing of the Marlin. One is meaningless and wanton; the other is professional and necessary. Owing to their hazard or their sorrow, Hemingway’s heroes sometimes lose touch with nature, but Santiago is never out of touch. The line, which ties him to the fish, guarantees that the alliance will remain unbroken.

Santiago is a development of ‘the code hero’ as depicted by Hemingway in some of his novels. In fact Santiago is the code hero grown old and wiser. Santiago is a fighter whose best days are behind him, who is too old for what his professional demands of him, and who is wholly down in his luck. Santiago’s character illustrates the Hemingway thesis that a man can be destroyed but not defeated. He shows what a
man can endure and what a man can do. In his case, ‘the code hero’ and ‘the Hemingway hero’ became one. In his case, Hemingway hero matures and evolves and becomes the code hero. He stands unique among the characters of the novelist. In short, we can say that the character of Santiago justifies the philosophical background of naturalism, which is the prominent feature of this thesis.

**The Old Man and the Sea** is the climax of Hemingway’s long search for disengagement from the social world and total entry into the natural. The movement to get out of society and its artificial life is prompted not by the desire to escape but the desire for liberation. To be true to oneself, it is necessary to make a return to the lost world of Nature. And that lost world, as *The Old Man and the Sea* reveals, has its own responsibilities, discipline, moralities and meanings. *The Old Man and the Sea* illustrates the liberation of the human spirit from the shackles of the society and enacts Santiago’s lonely drama in bosom of nature.

With the publication of *A Farewell to Arms*, Hemingway was generally accepted as a leading interpreter of that age of disillusionment. His key characters were primarily men who put their faith only in violence, sexual passion, and the ritual of such sports as bull-fighting and in food and drink, certainly the complexities of the time taught them to anticipate doom with such composure as they could contrive. They had flirted with death and felt its presence so intimately that afterwards nothing else seemed quite so real and imminent.

*A Farewell to Arms* is a classic among naturalistic novels. It is about the First World War. As the earlier novels reflect the cynicism and disillusionment after the war, *A Farewell to Arms* depicts the paradox of war itself. There is no hope and no future for Lady Brett Ashley and Jake Barnes; similarly Frederic Henry and Catherine Barkley
become the victims of a cruel and hostile age. By fleeing the battlefield, Henry makes a separate peace, and escapes with Catherine to Switzerland, but he cannot evade death completely. The end of the novel proves that the book ends with Catherine’s death in childbirth and Henry’s lonely return to the hotel in the rain, a symbol of disaster and an omen of death in the novel. It ends in a tragic note but has no depressing effect on us. In this connection Hemingway said, “The fact that the book was a tragic one did not make me unhappy since I believed that life was a tragedy and knew it could only have one end.” 17 It implies the essential tragedy of existence and also the need to meet that tragedy with resigned stoicism. In the words of Carlos Baker, “Whatever Hemingway’s future reputation, A Farewell to Arms will surely stand for at least another forty years as the best novel written by an American about the First World War.” 18 He wrote it with extraordinary freshness and power with his simple diction, his terse sentences, and his vivid colloquialisms have cleansed and invigorated the American language. His style of writing was one of his most influential characteristics, and because of his novel style Hemingway was already regarded in the 1920s as one of the makers of a new American fiction.

Hemingway shows surprising skill in keeping balance between the personal drama that occupies the foreground of the action and the larger drama of the war that is the novel’s background. The romance of Frederic Henry and Catherine Barkley develops in the war-afflicted atmosphere. The two themes- war and love- have been intimately woven into a tragic pattern. It is a tragic story of love and war in five books. In books first and third, the war theme is dominant, and in books, second and fourth, the emphasis is on the love theme, but the motive of horrors of war is not forgotten. Even after Henry and
Catherine’s successful entry in Switzerland, the war catches up with them. Henry tries to forget the war he has left behind. He left reading newspaper because he did not want to read about the war. He made a separate peace. He felt damned lonely and was glad when he reached Stresa.

The irony of the situation is that he cannot really forget the war; even though he is doing everything he can do to forget it. In fact, war is not over. Frederic’s reason tells him he can escape; his sensibility suggests that he is only playing truant. In the beginning of book IV when the barman asks him about the war, Frederic tells him not to talk about it. But at the same time he starts thinking about it:

The war was a long way away. May be there wasn’t any war. There was no war here. Then I realized that it was over for me. But I did not have the feeling that it was really over. I had the feeling of a boy who thinks of what is happening at a certain hour at the school-house from which he has played truant. 19

The death of Catherine, however, remote it’s setting from that of the war, is placed in sharp equation with the defeating and confusing terror of the war itself. In this connection Leo Gurko remarks:

The war outlasts the lovers. It stands as a permanent part of things, a misfortune that within the framework of the novel will never end. After all the euphoria, the wishful thinking, and the shrewd military analysis are over, the war is still there, as eternal, it would seem, as the mountains and rivers over which it is fought. It starts as a giant intrusion in everyone’s life, and then settles down to being always there. To get away from it, as Frederic and Catherine finally do, involves a massive and dangerous effort. 20
Henry knows about the futility of man’s attempt to escape from the inevitable human predicament. His war experience involves and entangles him in the trap of a patterned world of the military just as his love experience shows him being caught in the biological trap that is life. He can escape from neither of those traps and that is his tragedy.

*A Farewell to Arms* presents a world in which destruction is the ruling motif. A harrowing description of death, destruction and despair covers the major portion of the book. People undergo horrible misery and have nothing but frostbites, chilblains, jaundice, gonorrhea, self inflicted wounds, pneumonia and hard and soft chancres. This is certainly a sad commentary on the ugly picture of the conditions of war. This anti-war attitude is brought to our notice even from the opening paragraph of *A Farewell to Arms*, which hints at, though ironically, the disintegrating and crumbling effect of war. Disintegration in the world of vegetation also affects the human beings. Catherine, weighed down by a bitter sense of loss, tells Frederic how she had lost to the war the man she was going to marry. She had been deeply wounded emotionally, and her sudden outburst caused Henry to think of her as a little crazy. Catherine and the priest hate the war. Passini, a friend of Frederic, is also tired of the war. He says, “There is nothing as bad as war. We in the ambulance cannot even realize at all how bad it is…”21 At first Henry does not share Passini’s view about the war. He says, “Well, I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies.” 22 He does not see that as a game war is absurd, but after the incident at the bridge begins the story of Henry’s discovery when fragments of a trench mortar shell hit him, he finds that he is really in the war after all.
His disgust with the war manifests itself in hedonistic escapism, ‘in sleep.’ His apathy to the war is obvious in the following dialogue:

“I don’t believe in victory any more.”
“I don’t. But I don’t believe in defeat. Though, it may be better.
“What do you believe in?”
“In sleep………………..”23

After the Corpetto disaster, he is completely disillusioned and disenchanted with the dirty game of war. He sees at last that everything in war is in vain.

_ A Farewell to Arms_ contains a spectacular truthful account of the Italian rout at Corpetto, the greatest Italian disaster of the war. In the autumn of 1917, the combined German and Austrian divisions broke the Italian line at Corpetto on 24th October, advancing as much in one day as the Italians had in two and a half years. Nearly 300,000 Italians were captured during the battle and as many again deserted the retreat is graphically presented in _A Farewell to Arms_. Henry drove one of the ambulances loaded with hospital supplies. During the retreat South, the ambulance was held up several times by wagons, guns and trucks, which extended in stalled lines for miles. It was raining intermittently. Two straggling Italian sergeants of another unit joined Henry but when they challenged his authority, he shot and wounded one; the other escaped across the fields. The wounded sergeant was dispatched by an Italian ambulance corpsman with Henry. Meanwhile the Italian battle police, in panic, fired at any one that moved, and one of the bullets hit Aymo, Henry’s orderly, mortally. At the end of a long wooden bridge across the Tagliamento military carabiniere detained Henry as he was suspected to be a German spy. With his head down, Henry, afraid of trial or charges of
espionage, jumped into the river under the hail of bullets and escaped. He deserted from the disintegrating Italian army, which seemed to be nothing but a frantic mob. He signed a separate peace.

On the Subject of War, says Leo Gurko, “which Hemingway studied and pursued most of his life, A Farewell to Arms is especially informed. It covers nearly all phases of war, from armament and military strategy to the psychology of individual soldiers and the propaganda of patriotism. A Farewell to Arms could almost serve as a manual on trench warfare; For Whom the Bell Tolls could do the same for the tactics of guerilla war.” 24 Soldiers are lead away by patriotic clichés. The patriot Gino believes that the soil is sacred and that the deaths in the war are not in vain. He cannot understand anybody talking of losing the war. Though Henry does not share Gino’s simple love of country, yet he talks like a patriot. Later on, his idealism is shattered and he bids farewell to the arms of war.

What makes Hemingway’s account of soldiers of the front so appealing is its scenery immediacy. Here is the Austrian mortar shell approaching Tenente Henry while in a dugout he is enjoying cheese and drinking wine:

I heard a cough, then come the chuh-chuh-chuh chuh there was a flash, as a blast furnace door is swung open, and a roar that started white and went red and on in a rushing wind. I tried to breathe but my breath would not come and I felt myself rush bodily in the wind. I went out swiftly, all of myself and I know I was dead and that it had all been a mistake to think you just died. Then I floated, and instead of going on I felt myself slide back. I breathed and I was back. 25
He fainted because of shock, and when he regained consciousness he learnt that he was wounded. His condition is thus described in almost detached and objective manner:

I set up straight and as I did so something inside my head moved like the weight on a doll’s eyes and it hit me inside behind my eyeballs. My legs felt warm and wet and my shoes were wet and warm inside. I knew that I was hit and leaned over and put my hand on my knee. My knee wasn’t there. My hand went in and my knee was down on my shin. I wiped my hand on my shirt and another floating light came very slowly down and I looked at my leg and was very afraid. ‘Oh, God I said, get me out of here.’

Written in the first person singular, A Farewell to Arms is intimately personal and largely autobiographical. In this novel, Hemingway has drawn heavily on his own experiences of the First World War, including his wartime affair with Agnes H. Von Kurowsky. The pen, that wrote, was deeply dipped in his own blood. His memory of the First World War haunts this novel. Hemingway was severely wounded in the legs by mortar fragments and heavy machine gunfire, and this experience he could never forget. He gave vent to his feelings and experiences in a novel but the valise in which it was being carried to Hemingway by his wife was stolen at the Gare de Lyon late in 1922. His love affair with an American Red Cross nurse in Milan was also an experience, which he could never forget. This love experience passed into A Farewell to Arms. The Frederic-Catherine relationship is based on Hemingway’s personal experience at the military hospital in Milan where he was sent to recuperate after he was wounded at Fossalta di Paive in 1918. Moreover, the caesarian delivery of Hemingway’s second son, Patrick, coloured the caesarian operation, which Catherine underwent in
the end of the book. In his Interview with George Plimpton, Hemingway said, “A writer, if he is any good, does not describe. He invents or makes out of knowledge personal and impersonal and sometimes he seems to have unexplained knowledge, which could come from forgotten racial or family experience.”

Frederic Henry is an early example of a typical Hemingway hero who is sleepless, wounded and sensitive. Sheridan Baker says, “He is not one of the undefeated, nor is he one of the defeated so sweetly drawn in the alienated Nick and the sleepless Nick so commendably drawn in Barnes.” He was wounded severely by the explosion of Austrian mortar shell but he did not lose his mental coolness. Later on mental alertness saves him from being interrogated by the military carabiniere. But on other occasion he does not break down occasionally. He loses self-control when he observes Catherine passing through the pangs of childbirth, and becomes hysterical in his supplication to God. This is the only time he is found praying in the novel:

I knew she was going to die and I prayed that she would not. Don’t let her die. Oh, God, please don’t let her die. Please, please, please, dear God, don’t let her die. God, please make her not die. I’ll do anything you say if you don’t let her die. You took the baby but don’t let her die- that was all right but don’t let her die. Please, please, dear God, don’t let her die.

Frederic Henry is essentially a rootless character an uprooted American disguised in an Italian uniform. He is a long way from America and only slightly connected with it. An outsider in Italy, he is more emotionally neutral than the natives. In this connection, Leo Gurko remarks, “Frederic makes friends among the Italians, serves in the Italian army, is wounded for the Italian cause, yet drifts through these
experiences with a curious kind of detachment, always outside them even as a participant.”

Frederic Henry is an uncommitted man. He is in the Italian army for no understandable reasons. Hemingway had joined the war because it was glamorous, because he craved action and adventure. None of these motives prompted Frederic to enlist as he admitted that he volunteered for service in the Italian ambulance corps because he was in Italy studying architecture when the war broke out, and he could speak Italian. When the barman in Stresa asked why he went to the war, Frederic gave an evasive reply: “I don’t know. I was a fool.” It is evident that he did not participate in the war because he loved the life of a soldier or held the Italians in admiration. In fact, he had no liking for war and wished it were over, even though he at first had no fear that he would be killed in it. Since he had no cogent motives to justify his involvement, Leo Gurko considers it a motiveless action. He says:

One is forced to conclude that his action is really motiveless, or at any rate without formal motive. It is a private response to a world that makes no great sense. Since the universe is planless, individual conduct might just as well be. Since the cosmos does not appear well thought or carefully reasoned, whether an individual does one thing or another makes no great difference, and in any case his reasons for pursuing one line of conduct rather than another need not be rationalized, planned, or even definable. Intentions are hardly necessary, or have become out of date. One gives oneself over to drift, to the impulse of the moment.

His present aversion to the wartime clichés and slogans is proof enough of his once being genuinely inspired by such abstract words as ‘sacred’, ‘glorious’ and ‘sacrifice.’ Later on, when he deserts the
Italian army because of the unreasonable behaviour of the carabiniere and reaches Stresa, he carries with him a feeling of uneasiness. About his act of desertion from the Italian army he tells Catherine that he feels like criminal. He tries to forget the war but it simply gives him the feeling of ‘playing truant.’ This feeling shows his genuine involvement in the affairs of mankind. Besides his awareness of ‘playing truant’, he also becomes aware of the loss of his identity. Commenting on Frederic, Bhim S. Dahiya writes:

The military had given him a definite role to play, had given him, in other words, a distinct identity. Now, withdrawn from the patterned world of the military to his solitude of unlimited freedom, he feels like a fluid having no definite form, symbolized by the ‘floppy’ feeling of his trousers.  

Lack of clarity and awareness and vacillation are the defects of his character. In involving with Catherine he does something he has never desired seriously. He says, “I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards.” He does not want to fall in love with her, but he did. Later on we find him so badly in love with her that when he is away from her, he feels ‘lonely and hallow.’ From passion and lust he makes progress towards sacred love, which demands sacrifice. Delbert E. Wylder says, “Although Frederic Henry is able to realize at times the force of love, he is never able, like Catherine, to sacrifice himself for someone else. Thus he is left alone at the end of the novel.”

Catherine’s death is the greatest shock Frederic experiences in the novel. At the end of A Farewell to Arms we find him all alone with no will left, for the moment, to serve humanity. Like Frederic Henry,
Hemingway also shows no urge for the next ten years after the publication of *A Farewell to Arms* to have any social obligation. The first seven years of this period proved a comparatively peaceful period of his life. The early thirties in his life was a period of financial success, domestic happiness, and adventure. These were the years of duck and elk shooting in Wyoming and Montana, of big game hunting in Africa and of fishing in the waters of Key West and Bimini. In Western society this was the time of economic crash. The immediate result was human suffering, personal frustration, and social hardship. Ruin and hunger, if not starvation, haunted not only the shacks of tenants and share croppers on the land, not only the back streets inhabited by industrial and professional classes, but also the grand avenues of great cities. But Hemingway maintained a stern countenance. He was the least affected by the depression as he passed his days gaily in hunting and fishing, and witnessing bull-fight. In other words of Arthur Waldhorn, “To a nation demoralized by economic disaster, Hemingway seemed more than a Boy Scout gone berserk. The twenty-three lively but slick articles about hunting and fishing that he wrote for *Esquire* magazine between 1934 and 1936 offered vicarious escape for the urban victims of a depression.”

*The Sun Also Rises* is Hemingway’s major war novel that set the flags for a generation. In this novel Hemingway concentrates on the artificiality and desperation of the life bred by the First World War. It deals with the post-war disillusionment and moral disorder. In its pervasive mood of cynicism and disillusionment with established values, *The Sun Also Rises* caught the mood of its times. It renders the definitive account of the war-oppressed sterile society. Its characters, with the possible exception of Romero who is not sick, physically or emotionally,
suffer acutely because of the war. Jake Barnes is the worst affected by the war, being emasculated by a war wound. Hemingway, who also emerged scarred and wounded from the trenches of the Italian field in the First World War, transmuted his biographical experiences both thematically and artistically into the texture of The Sun Also Rises.

An excerpt from cultural history, The Sun Also Rises is a study of the post-war predicament and atmosphere. By depicting life in the post-war period it sets forth the manners of the twenties. In the words of Arthur Mizener, “The Sun Also Rises is the supreme realistic image of the romantic attitude toward private experience as it existed in the twenties, perhaps the last period of American society in which the private life was still lived in the public world.” It presents the life of the disillusioned and dissolute expatriates living in the cafes of Paris on the left Bank of the Seine. There were small inexpensive hotels inhabited by a large number of American expatriates. A swarm of artists, play-boys, intellectuals, would-be psychotics, neurotics, homo-sexuals, and fakes gathered at the left Bank of the Seine. Hemingway wrote about these American expatriates: “They are nearly all loafers expending the energy that an artist puts into his creative work in talking about what they are going to do and condemning the work of all artists who have gained any degree of recognition.” Bill Gorton in The Sun Also Rises also satirize the wastrel kind of expatriate:

You’re an expatriate. You’ve lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes.
The Sun Also Rises is thus also the story of rootless and homeless expatriates, Americans who move from hotel room to hotel room around Europe. Jake, Brett, Cohn and Milk are far from their homes for different reasons, especially because they are misfits in their own societies. Jake and his friends are rootless characters who drift about Europe, restless, bored, without any real occupation. Superficially their lives are seems to be in a gay social whirl- a continuous round of parties, dinners and pleasure trips. Yet it does not take long to sense the desperation that underlies their pleasure-seeking. These characters are an extremely small minority of the people who survived the First World War, but they portray in an alien setting the problems of those whose lives have been permanently unsettled by the experiences of war. While Hemingway does not belabour the point, none of his characters, with the exception of Pedro Romero, are completely normal because of what has happened to them in the crucible of war. In their heavy drinking, their reckless spending, and their promiscuity they are trying to forget their own pain, or to find happiness that persistently eludes them.

The Sun Also Rises is essentially the story of sick people, not necessarily physically sick, although Jake Barnes, the narrator-protagonist, is definitely a cripple. There is hardly a character in the book that is not thwarted. Here, everybody is sick, observes Georgette, the prostitute whom Jake Barnes had picked up for company’s sake. Drink, sex, and sports like fishing and bull-fighting are opiates at least because they are a temporary means of escape from inner turmoil. They drink, dance and merry, and are happy to all appearances, but in reality they are extremely unhappy in their hearts for some reason or other. Their lot was one of unrelieved misery, in spite of their surface gaiety. They drifted, drank, dissipates, and disappeared. It was an irresponsible Bohemian life.
There was a visible degradation in moral standards. Religion no longer was a soothing force and the emotional life of man was paralyzed. There was a peculiar tendency to scoff at the sanctities and traditions of the past. The meaninglessness of life stared in their face and it was but natural that they were desperately inclined to drain life away in to receding blue notes of Jazz music and alcohol. They slept away the days and shared their beds with a different partner each night. Melvin Backman says:

It was a life without purpose or direction without intensity or passion, without faith in themselves or their world. Nor did they seem truly to believe in the hedonism by which they lived. It seemed that at the bottom of their hearts there lay such a cold dead despair that they drank in order not to think of it; they drank to wind themselves up, like a clock that must be wound every twenty-four hours. So they got through their days.  

This atmosphere of ‘Waste Land’ resembled the atmosphere which Evelyn Waugh satirized in ‘Decline and Fall’. Cole Porter also summed up the dissolute atmosphere in the following couplet:

They have found that the fountain of youth
Is a mixture of gin and vermouth.  

In The Sun Also Rises, Barnes is a specific character in a specific situation and it is important to examine his personality and the situation in which he finds himself. He is no traditional hero because as a wounded man he cannot be active as a traditional hero. He is, in fact, a special type of modern hero, the hero who acts inside the facade of the anti-hero. Since he is both the protagonist and the narrator of the novel, he deserves special attention. Jake Barnes, an American newspaper man
working for the Paris edition of the New York Herald, has been wounded in the First World War while flying on a joke front like the Italian. Like Frederic, Jake underplays the fact of his wound. The wound Jake received on the Italian front has surely made him sexually disabled. Hemingway himself explained it in his interview with George Plimpton: “Jake had been wounded quite a different way and his testicals were intact and not damaged. Thus he was capable of all normal feelings as a man but incapable of consummating them. The important distinction is that his wound was physical and not psychological, and that he was not emasculated.”

He has been wounded in such a way that he is cut off from sex, marriage and fatherhood. Though he is capable of experiencing the emotion of love, as is evident by his passionate longing for Brett, his wartime injury prevents him from consummating it. He is in love with Lady Brett Ashley but he cannot consummate it. He remembers the hopeless emotional experience in a taxi.

In the early section of Book I, Jake is always helplessly clinging to Brett, but in the end of the novel his controlled reply “Yes…Isn’t it pretty to think so?” shows that he can love Brett without any desire to possess her. His infatuation for her is beyond doubt, for he allows himself to become an instrument of his lewd designs. Against his better sense he acts the role of a pimp. It is he who introduces her to Romero and becomes instrumental in her obtaining of the bull-fighter. In arranging between Brett and Romero he is not committing a masochistic and sadistic act. It only confirms Jake’s success in controlling his desire to possess her.

To a certain extent Jake Barnes is an autobiographical character. Just as the novelist is shell shocked, afraid of the dark, and suffers from insomnia, the same is the case with Jake Barnes. He says: “It
is awfully easy to be hard boiled about everything in the day time, but at night it is another thing.” He cannot sleep at night while he remembers the terrible thing that has happened to him in the war, but instead of sentimentalizing his wound, he bears it stoically. He keeps his troubles to himself rather than display them to others. Jake’s courage may be termed ‘grace under pressure’ because he endures suffering under stupendous pressure without wailing and beating his chest. He has learned to keep his grief strictly personal. He avoids self-pity. In spite of his war-time injury, he is only one that leads a more or less normal life. He is devoted to his work as a journalist, attends office regularly, has a strong commitment to his work, loves nature, enjoys trout fishing in the Irate river, and is also an aficionado who understands bull-fighting thoroughly and reacts to it with the exquisite sensitivity of a connoisseur.

He is very friendly with people he meets—his fellow journalists, his fellow expatriates, bar men, hotel-keepers, and even casual acquaintances of the peasants at Pamplona. He is invaluable for his friendship and advice to others. He is a kind of confessor whom they seek for the solution of their problems. He acts as a caretaker not only for Brett but all of his friends, including Robert Cohn. Cohn depends on him; Bill Gorton enjoys his company during his stay in Paris; Frances discusses her personal problems with him; Brett sends for him when she is in trouble in Madrid. John McCormick rightly says that Jake Barnes is “a specifically Christian hero who works against the standards of conduct of his time, who measures and indeed judges conduct and whom others respect, admire and follow.”

Robert Cohn is the foil to, and anti-thesis of Jake Barnes. Like Jake Barnes, Cohn plays tennis and boxes, is a writer, falls in love with Brett, but his lack of self-control, his sentimentality, his dealings
with mistress Frances and his unrealistic assessment of Brett's character are unlike Jake Barnes himself. He has an attractive personality, quite well-off and romantic by temperament, but he is also conceited, stuck-up, and emotionally mushy. He may be good, frank and simple, but his naiveté is irritating. He does not know that Mike, Jake and Brett dislike his attitudes and ways. Women-dominated, he shows the lack of the vital maleness which Hemingway considers an essential quality of a man. He is unusually wrong in his appraisal of others. Brett is ultimately unattainable, hence desirable. In this sense she is a lost generation Dulcinea, nowhere nearly as perfect as Cohn imagines her to be. Cohn may be seen as a mean, distant relative of Don Quixote; his windmills are ladies, his giants the romanticizing of them." Cohn loves an idea of Brett that suits him. He also calls her Circe who turns her captives into swine.

Brett Ashley is not only the center of the conflict but also the central character of the novel. Like all enchantresses from Spencer's Acrasia to Coleridge Geraldine, Lady Brett is quite fascinating. She possesses beauty, wit and pluck. Her hair is short and her figure slender. In her dealings with her lovers she is as inconstant as the flux of life is impermanent. In response to her negative challenge, her lovers measure their manhood against her as a kind of catalyst. She is an irresponsible alcoholic nymphomaniac and a dipsomaniac, but this can be accounted for. Her first love died during the war. Her second husband, a psychotic British baronet, maltreated her. When the action in the novel begins, she is waiting for a divorce decree in order to marry Mike Campbell who is continually drunk, has "behaved badly", and in Brett's own words, has been "a swine." For all her play-girl exterior, she does have a heart. She loves Jake who has been emasculated by a war-injury. Jake's wound has
wounded her and helped to make her a Lamia of Paris and of Pamplona. Brett is not a particularly admirable character, but she is honest. She rejects Cohn because of his being devoid of essential manhood. Her rejection of Romero is a positive moral act, as she says, “I’m not going to be one of these bitches that ruins children.” She seems to have learnt from experiences and grown as a character, as she remarks that it makes her feel rather good after deciding that she does not wish to be a bitch. If she is one of the lost generations, “her pitifully lost soul,” says Stewart Sanderson “has some redeeming grace.”

Pedro Romero, a nineteen year old bull-fighter, stands for all that is ‘good and young and pure in the sportive world.’ He is a stalwart bull-fighter and is praised for his skill in the bullring. He is claimed as a Messiah who has come to save bull-fighting from decadence. He represents the “code” of “courage” and “honour.” Delbert Wylder says, “It is apparently the bull fighter, then, who serves as the best example of how one can face life.” The courage with which he faces death in the bullring lends moral weight to his character. Since he has not been affected by the war, he is not sick, physically or emotionally. He has never been exposed to the problem of nada because he lives within his traditions. In the bullring, he works within the well-defined rules. Outside the bullring, too, he follows the values of the traditional society in which he has grown up. He loves Brett but she is more of a woman than an individual for him who has to be understood and loved accordingly. He is willing to marry her, provided she adapts herself to his traditional image of womanhood. For Whom the Bell Tolls was published in 1940. Precisely speaking, it came out on October 21, 1940, and it took Hemingway nearly eighteen months, from March 1939 to September 1940, to complete the writing of this novel. In a sense, Hemingway was
always close to Spain, chiefly for its bull-fighting, its earthiness, and its primitivism and last but not the least for its wonderful tenets of naturalism.

The critical response to this novel has been mixed in nature. Carlos Baker says that Hemingway selected ‘the early summer of 1937 as the time of Jordan’s action’ for very important reasons that he ‘wanted a period deep enough into the war so that the possibility of Republican defeat could be a meaningful psychological force,’ that ‘the time must also be for enough removed from the end of the war so that some of his people could still believe in a Republican victory,’ and that ‘as a study in doom, the novel must early isolate and dramatize these adverse powers and power-failures which would ultimately combine to defeat the Spanish Republic.’ He states further that ‘if For Whom the Bell Tolls is a kind of epic, it is above all a tragic epic’ and that ‘rich as it is in symbolic extensions, it is somewhere near a synecdochist’s triumph.’ In his very illuminating essay entitled, Mechanized Doom: Ernest Hemingway and the American View of the Spanish Civil War, Allen Guttmann observes that the central theme in For Whom the Bell Tolls is the symbolic opposition between man and machine and that for Hemingway ‘the Spanish Civil War was among other things, a struggle waged by men close to the earth and to the values of a primitive society against men who had turned away from the earth, men who had turned to the machine and to the antithetical values of an aggressive and destructive mechanical order.’

Nevertheless, all appraisals of For Whom the Bell Tolls take us to the basic fact that this novel does have its own network of symbolism and that its symbols and images of naturalism have to be
explored and understood carefully in order to be able to get at its real significance.

The action in this novel covers a span of seventy-two hours only, and Hemingway renders all his experiences of Spain, its people, and of the war going on there within this very time-frame. And the protagonist of the novel, Robert Jordon, too, has to live his life within this very time-limit. Nevertheless, this novel deals as much with the past of its characters as with their present. It is, then, quite natural that the plot of this novel is more complex than and different from the plots of Hemingway’s other novels.

The first important tenet of naturalism that we encounter in *For Whom the Bell Tolls* is the bridge which Robert Jordon, along with his companions, has to blow up; it is the center of all attention, the hub of all activities, in the novel. Thinking of this bridge which he has to blow up with explosives, Robert Jordon tells himself:

> And that is not the way to think… and there is not you, and there are no people that things must not happen to. Neither you nor this old man is anything. You are instruments to do your duty. There are necessary orders that are no fault of yours and there is a bridge and that bridges can be the point on which the future of the human race can turn, as it can turn on everything that happens in this war. You have only one thing to do and you must do it.55

And, in a way, Pilar reciprocates Jordon’s attitude towards the bridge when she says; ‘I am for the Republic…. And the Republic is the bridge.’56
This bridge is not merely vital both for the Republicans and the Fascists in the Civil War; it is also important for mankind as a whole, for it’s blowing up would signify the victory of the Republican cause and the undoing of fascism at one and the same time. Speaking in physical terms, the destruction of this bridge would result in a severe dislocation of the movement and demoralization of the Fascist forces. Judged from this point of view, the bridge may be looked upon as a symbol of freedom of hope for the future of the human race itself. It is this microcosm-macrocosm dimension of the bridge that lends it its real significance.

In one sense, “It is the center of a series of concentric circles; in another, it is the point toward which the elements of the plot coverage,” 57 Almost all the characters in the novel are, in one way or another, involved with the bridge, and while the Republicans are determined to blow it up, the Fascist are also equally duty bound to protect it for strategic reasons. Robert Jordon is under orders to blow up the bridge and he enlists the support of Pablo and his people to be able to complete his assignment. Robert Jordon, as he tells Maria, is not a communist, but an ‘anti-Fascist.’ 58 By profession, he is an instructor of Montana; he is an American, and so an expatriate, and yet he has been in Spain for over ten years before the outbreak of the Civil War in this country. He loves Spain, and tells Pilar: ‘there are no other countries like Spain.’ 59 He does also love the people of Spain, for he thinks: ‘They are wonderful when they are good…. There are no people like them when they are good and when they go bad there is no people that is worse.’ 60 Robert Jordon gives no importance to what may happen to him; he can, as General Golz puts it, “blow bridges very well,” 61 and he makes his position very clear to Pablo when he tells him:
I come only for my duty…. I come under orders from those who are conducting the war. If I ask you to help me, you can refuse and I will find others who will help me. I have not even asked you for help yet. I have to do what I am ordered to do and I can promise you of its importance. That I am a foreigner is not my fault. I would rather have been born here.62

It is quite understandable that he thinks: ‘my obligation is the bridge, and to fulfill that I must take no useless risk of myself until I complete that duty.’63 He tells himself: ‘He would not think himself into defeatism. The first thing was to win the war,’ 64 and he is determined to drop that bridge into the gorge ‘like a broken bird-cage.’65 It is with this objective in view that even though he is not a communist, he has volunteered himself for work under the communist leadership.

It is with this conviction, this determination, and this firm faith in discipline that he succeeds in blowing up the bridge. And though he is seriously wounded and left alone among the pine-trees, he does have immense satisfaction of having completed his task. He speaks to himself; ‘I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave It.’66

Moreover it is also important to note that Robert Jordon is not just a teacher of Spanish and a lover of Spain, but also a writer, and that he proposes to write a book on Spain when he is free. Quite understandably, he looks upon Fascism as ‘the death of art’67 and also ‘the death of everything that the artist values and needs.’68 Carlos Baker goes on to say: ‘Robert Jordon is capable of working for a cause without allowing its heretical errors to eat their way like acid into his deeper convictions.’69
’A short and solid old man in a black peasant’s smock,’ Anselmo belongs to Barco de Avila and is sixty-eight years of age. By his very faith and temperament he is all against all human killings. He tells Robert Jordon: ‘To me it is a sin to kill a man,’ and goes on to say: ‘To take the life of another is very grave.’ And yet, he assures Robert Jordon of his assistance when he tells him: ‘I will do that to which I am assigned.’

He knows that killing is unavoidable in war and still he spurns the very idea of killing a human being. Anselmo is ‘a Christian’ and of the native Spaniards in the novel, ‘none better exemplifies the right human norm than Anselmo.’ It is quite in keeping with his character that he dies in the process of blowing the bridge.

Pablo is the ‘boss’ of his band; he is a strong man; he is an anti-Fascist and a Republican, and yet he is not inclined to lend help to Robert Jordon, chiefly because if any attempt is made to blow up the bridge, he and his band would be hunted out of the mountains. Jordon notices a sadness on his face, a sadness people ‘get before they quit or before they betray,’ a sadness that ‘comes before the sell-out.’ In his turn, Pablo looks upon Robert Jordon as a foreigner, and rebukes him when he tells him: ‘What right have you, a foreigner, to come to me and tell me what I must do.’ He makes it very clear to Jordon that he is not going to co-operate with him in his venture.

In his essay entitled, Mechanized Doom: Ernest Hemingway and the American View of the Spanish Civil War,’ Allen Guttmann observes that Hemingway’s ‘portrayal of Pablo indicates that the book is not a naïve affirmation of the Noble Savage.’ And Carlos Baker comments that Pablo is not merely ‘a specific Judas’ but also ‘a recognizable symbol for the general canker of defeatism, gnawing the
tissues of Republican morale from within, and leading to the larger betrayal.'\textsuperscript{82}

Almost throughout the novel, Pilar is called the woman of Pablo or ‘mujer of Pablo;’\textsuperscript{83} she is even debunked by some of her own people as the ‘whore of whores,’\textsuperscript{84} for she has been staying with Pablo without being his wife, just as earlier she had lived with three of the worst-paid matadors of her country. In his essay entitled \textit{Mechanized Doom: Ernest Hemingway and the American View of Spanish Civil War}, Allen Guttmann comments that Pilar is ‘a kind of Iberian Earth-Mother who is proud that the world itself moved during her love-making who had lived nine years with three of the worst-paid matadors in the world, who reminds us again and again of the love-making and bull-fighting that represent Spain as it should have been.’\textsuperscript{85} In his turn Carlos Baker, observes that even though Pilar is ‘as tough as an old eagle. The heart still beats for humankind even when the head coldly admits the need for violent activity against the enemy.’\textsuperscript{86}

Maria is a young girl, eighteen years of age, with a beautiful face, and she has been living with the Pablo band in the cave up on the mountain ever since her escape from the captivity of the Fascists. She is out and out a Republican, and a terrible anti-Fascist: her father was the Mayor of his village and a staunch Republican, whom the Fascists had shot dead. The Fascists capture, torture and rape Maria, and it is no less unfortunate that they get her hair regularly shaved in the Valladolid prison. ‘The significance of Maria,’ says Carlos Baker, ‘when she is seen in the light of such other heroines as Catherine Barkley, Marie Morgan, and even Dorothy Bridges, is finally symbolic. In the lonely alien region of the Guadarramas, she comes to stand as the image of ‘home.’\textsuperscript{87}
Spain, observes Allen Guttmann in his essay entitled *Mechanized Doom: Ernest Hemingway and the American View of the Spanish Civil War* is ‘an elemental symbiosis of man and nature.’

And it is this ‘symbiosis of man and nature’ that is rudely shaken and sought to be destroyed by the Fascist bombers and tanks.

In addition to all these tenets of naturalism in *For Whom the Bell Tolls*, it is the odour image and the term nada in the novel that attract our attention. This novel is pervaded by a large variety of odours. The ‘odours of different herbs,’

‘the odours of pine needles,’

‘the smell of the mob,’

‘the smell of spilled wine and vomit,’

‘the smell of the roots and the earth,’

‘the odours of the cave,’

‘the odour of death,’

‘the odour of the onion,’

‘the smell of the leggings and the shirts,’

‘and the smell of the horses,’

are cases in point. And it is not without significance that Pilar tells Robert Jordan about the three blended odours of the smell of death: ‘In this sack will be contained the essence of it all, both the dead earth and the dead stalks of the flowers and their rotted blooms and the smell that is both the death and birth of man.’

The term nada, meaning ‘nothing,’ ‘nothing more,’ or ‘nothingness,’ has been used for nearly eleven times in *For Whom the Bell Tolls*. This term is spoken or used by the primitive but militant people of Spain, that Anselmo, Pilar and such others of Pablo’s group are, and such there is hardly anything philosophical about it. All this, confirms his adherence to the basic tenets of naturalism.

In *To Have and Have Not*, Harry Morgan, a native of Key West, Florida, has devoted his life to the single-minded effort to keep himself, his wife, and his children on the upper fringe of the have-nots. He hires his power-boat to wealthy men for fishing trips but when the Depression destroys this source of income and a rich tourist wishes
payment for lost fishing tackle, he is compelled to turn to illegal activities. It is a commentary on extreme individualism that Hemingway has so far practised. He seems to have accepted the view that as man lives in society, he must accept to work within the framework provided by the society and if there is any hope of improving the lot of the poor it must be achieved through collective action. Single a man has no chance whatsoever.

The main burden of To Have and Have Not is the severe hardship that the American economic depression caused to people during the thirties. Throughout this novel, Hemingway tries to come out with his acute awareness of the contrast between the rich and the poor, the Haves and the Have Nots. However, this novel in three parts- Part One: Harry Morgan-Spring; Part Two: Harry Morgan- Autumn; and Part Three: Harry Morgan- Winter-is rather clumsy in its execution. It presents to us a Florida adventurer, Harry Morgan, as its central character. Like other Hemingway protagonists, Morgan, too, is a man of action; he does also have courage, resourcefulness, single-mindedness, plenty of endurance and a sense of determination, and yet he is a pig-headed person, a thoughtless man. Aldridge is right when he says that Harry is, no doubt, ‘tough…, but has no insides.’

To Have and Have Not offers us some lovely descriptions of fish and fishing and beautiful descriptions of Nature. Hemingway lays red carpet to welcome the setting Sun:

It was a fine sunset and there was a nice light breeze, and when the Sun got pretty well down I started the engine and headed her in slow toward land.
The setting Sun stands for Harry Morgan’s impending bad luck. Similarly, in Chapter X of the last part of this novel, we come across beautiful embroidery of evening Sun:

‘Have a drink,’ said Harry looking out across the grey swell of Gulf Stream where the round red Sun was just touching the water. ‘Watch that. When she goes all the way under it’ll turn bright green.’

This time, we find the setting Sun symbolizing Harry Morgan’s imminent death.

Across the River and into the Trees contains the story of a dying American Colonel’s last love affair in Venice. In this respect it is often compared with Thomas Mann’s long short story entitled Death in Venice. However, this comparison, in a way, harms Hemingway’s case as an artist. Death in Venice is brilliant psychological study of an ageing writer, and the veteran atmosphere, pervading the story, lends it a peculiar kind of charm. Hemingway’s Colonel Richard Cantweel is a disillusioned man, full of bitterness, sick at heart, who tries to recapture his youth in the company of a young Italian Countess.

Hemingway draws beads of naturalism in Across the River and into the Trees from Nature, and it is only proper that at the very beginning of this novel he presents a lovely description of a frozen lagoon:

It was all ice, new frozen during the windless cold of the night. It was rubbery and bending against the thrust of the boatman’s oar.

The canals with bridges over them, the gondolas gliding in their surface, and the wind blowing over the water- all these, besides adding to the beauty of the landscape, symbolize Cantwell’s journey to
death. In Hemingway’s novels, wind and water function as the symbols of a peculiar kind of transformation. In the present novel, besides representing Cantwell’s purgation through confession, the wind is also associated with darkness, with cold and high tides, and symbolizes the final cleansing or ablution, that is, death. Likewise, the water of the different canals that Cantwell crosses strengthens the case of the wind as a symbol, and the gondola moving on the surface of the canal water brings into sharper focus the idea of Cantwell’s passage to death.

The bridges that Hemingway describes in *Across the River and into the Trees* may be associated with the different stages in Cantwell’s life. Hemingway views them as monuments to soldiers, particularly to Cantwell:

> They went under the bridge and under the unfinished wood bridge. Then they left the red bridge on the right and passed under the first high-flying white bridge. Then there was the black iron fret-work bridge on the canal…. That’s us, he thought. That’s our monument. And how many monuments are there to us in the canals of this town?  

The various kinds of birds, such as ducks, widgeons, mallards and drakes, that are found all over the lagoon, contribute to the beauty of the landscape and bring out the vitality of life in general. By their very nature or spirit, the trees have their own association with the principle of life.

*Islands in the Streams*, a posthumously published novel in 1970, in three parts (Part I: Bimini; Part II: Cuba; Part III: At Sea), deals basically with Thomas Hudson’s predicament, with his physical problems and psyche complexities. Hudson is a painter, a devoted painter, and he has his idyllic house on the seacoast in Bimini, ‘His life,’
says Hemingway, ‘was built solidly on work and on the living by the Gulf Stream and on the Island and it would stand up all right.’

The most important and outstanding symbol of naturalism in *Islands in the Streams* is that of the sea. It is a magnetic, all-pervading presence in the novel, and, in a way, it forms the background as well as the foreground of this work. Nevertheless, as we go through the present novel, we do come to realize that Hemingway is extremely fond of the Gulf Stream which, as it were, is at the center of the Sea, its very heart, and which keeps the Sea in motion by virtue of its flow and the life associated with it. Moreover, the Gulf-Stream stands for extraordinary and strange depths as well as for a distance that is generally out of the reach of common people. Thus, the Sea-Gulf Stream complex symbolizes the universe, the infinite cosmos, the manifest creation and the principle of life governing it.

*Green Hills of Africa* mainly deals with hunting adventures. Hemingway lifts up the whole place of African hills and places them into the mind of the reader and the reader finds hills, plains, natives, animals, rivers and trees before his eyes. The novel successfully communicates the sense of the place, one can see, smell, taste, feel and hear these things with the author.

*Green Hills of Africa* compares the life of a writer with that of the hunter and meaningful relationship of man with nature is brought out. Hemingway observed that the civilized man, particularly of the West, has alienated himself from nature but the man from Africa lives in very close touch with it. This was a new inspiration for Hemingway which he carried lifelong.

*The Garden of Eden* was posthumously published by a talented editor Tom Jenks in 1986, twenty-five years after the author’s
death. The novel focuses on disintegrated marriage and the crisis in the personal life and career of a successful young writer, David, one of the most sophisticated heroes of Hemingway fictions. He is the World War I veteran and the acclaimed author. His wife Catherine is also a writer. Their mutual devotion to and delight in each other at first seem complete and idealistic. This was indeed The Garden of Eden in Biblical terms.

David is obviously Hemingway’s autobiographical hero. But soon enough this Garden of Eden reveals the presence of snake. Catherine transforms herself physically and psychologically. She cuts her hair short like a boy’s and begins playing teasing games that hint exchange of sexual identities. She initiates a friendship with David, an attractive young woman, Marita, and entices David into an amorous sharing of their lives. Troubled and guilty, David retreats into writing of a long story about elephant hunting in Africa relying on his childhood memories of elephant hunting with his father in Africa.

A story is a sort of ritual adolescent tale of imitation into the ferocity of the grown up and echoes disillusionment and betrayal. Hemingway’s heartfelt sense of women as a source of evil enforce and energize the allegory. Catherine is transformed from sexually docile Eve into caustic and destructive bitch. She defies social and sexual taboos and initiates new parameters for relationships.

Thus, Catherine symbolizes larger potential revolution, which will result from woman’s liberation. Catherine’s firm belief that her libido will produce far more radical effects of political and personal change that some might like to think about a mutation in human relations, in all praxis. This thinking will substantially alter social, potential and sexual codes. Hemingway provides human society to see beyond restrictive binaries i.e. male-female, homo-sexuality, hetro-sexuality,
passive-active and wants to enrich in understanding between man and
man.\textsuperscript{106} The Garden of Eden mirrors the society’s ill and suggests
transformation in it. It reflects the artistic odyssey of creativity of male
and female both in the human society.

No doubt, Hemingway is a naturalist. He maintains strict
fidelity to naturalism, to the truthfulness of details and descriptions, and
yet we find that his imagination, his artistic invention yields a kind of
truth that is much higher than or superior to the naturalism or truthfulness
of factual account. Carlos Baker speaks of the artist’s ‘grasp of the
relationship between the temporal and the eternal,’\textsuperscript{107} and says that this
‘grasp is expressed, in his fiction through the considered use of
imaginative symbols,’\textsuperscript{108} with particular reference to Hemingway, Baker
goes on to say:

Most of these come, by way of the artist’s
imagination, from the visible, material universe,
the mountains and the plains, the rivers and the
trees, the weather and the seasons, the land and
the sea. To such natural images Hemingway has
attached the strong emotional power of his
artistic apprehension of them...At the same
time, Hemingway has generally managed to
render with fidelity each of the natural objects
or scenes precisely for what, in itself, it really
is. As a result of their union with imagination
and emotion, the various phenomena rise up an
operative symbols in all his art. They become
thereby not less real but more real than they are
in themselves because of the double or triple
significance with which they have been
imbued.\textsuperscript{109}

There is, indeed, a peculiarly productive combination of the
real and the imagination, of naturalism, realism and symbolism, of fact
and suggestion, of statement and implication in Hemingway’s novels.
Nevertheless, Hemingway was perhaps too independent a writer to accept any influence or influences completely, and naturally we have to consider him as a writer of fiction in his own right.

Ernest Hemingway has been read and is still being read widely, and a good deal has been written on his mind and art, on the basic theme of his writings, on his narrative technique, on his characters, on his prose style, and on the ambiguity in his fiction. However, it is very easy to see that Hemingway’s reputation does register a sharp curve either upward or downward, and critics look upon his fictional writings as meaningful, profound and well executed literary exercises, loaded with fruits of naturalism.

It is worthwhile to mention that there has been gradual revolution of naturalism in Hemingway’s novels. It appears that in a very patient manner Hemingway cultivated the art of introducing symbols and images in his novels. As we have stated earlier, a large number of these symbols and images may be traced to nature: quite a few of them have been borrowed from religious, while rest of them owe their origin to other fields of human activity. At this point, it is both interesting and profitable to refer to Hemingway’s iceberg theory of stylistic. Lastly, we just cannot do without recalling the fact that while on the one hand Hemingway is a realist, on the other he is a naturalist, and that realism and naturalism co-exist and reinforce each other in his novels. In any case, naturalism adds very refreshing and rich dimensions to his novels.

From what has been discussed in the preceding pages, it is clear that man’s character and destiny are moulded by his heredity and environment. This factor deprives man of any power to shape his own destiny and puts man at the mercy of natural forces, which govern other living forms. In Naturalism, characters do not have free will. External and internal forces, environment, or heredity control their behaviour. All this, confirms Hemingway as a great practitioner of naturalism.
REFERENCES


5. Ibid. p.104.

6. Ibid.p.113.

7. Ibid.p.94.

8. Ibid.p.99.

9. Ibid.p.66.

10. Ibid.p.110.


15. Ibid.p.17.

16. Ibid.p.17.


22. Ibid. p.33.

23. Ibid. p.140.

24. Leo Gurko, p.100.


30. Leo Gurko, p.84.

31. Ibid.pp.95-96


34. Delbert E. Wylder, Hemingway’s Heroes, Univ. of New Mexico Press: Albuquerque, 1969, p.81.


42. Cf. Philip Young, “The Sun Also Rises: A Commentary”, printed in Ernest Hemingway, Holt, Rinehart and Winston, Inc.: New York, 1952, p. 54. “The Sun Also Rises, which appeared in 1926, introduces us to the hero. In Hemingway’s novels this man is a slightly less personal hero than Nick was, and his adventures are to be less closely identified with Hemingway’s far more events are changed, or even “made up”. But he still projects qualities of the man who created him, many of his experiences are still either literal or transformed autobiography, and his wound is still the crucial fact about him”.


49. Ibid. p. 251.

50. Ibid. p. 251.

51. Ibid. p. 251.
52. Ibid. p. 250.

53. Ibid. p. 248.


56. Ibid. p. 54.


59. Ibid. p. 82.

60. Ibid. p. 19-20.

61. Ibid. p. 11.

62. Ibid. p. 19.

63. Ibid. p. 63.

64. Ibid. p. 132.

65. Ibid. p. 152.

66. Ibid. p. 440.


68. Ibid. p. 259.

69. Ibid. p. 244.

71. Ibid. p. 42.

72. Ibid. p. 43.

73. Ibid. p. 44.

74. Ibid. p. 273.


77. Ibid. p. 16.

78. Ibid. p. 16.

79. Ibid. p. 18.


81. Ibid. p. 251.

82. Ibid. p. 251.


84. Ibid. p. 294.


86. Ibid. p. 241.

87. Ibid. p. 256.
88. Ibid. p. 96.


90. Ibid. p. 94.

91. Ibid. p. 119.

92. Ibid. p. 123.

93. Ibid. p. 155.

94. Ibid. p. 216.

95. Ibid. p. 241.

96. Ibid. p. 275.

97. Ibid. p. 318.

98. Ibid. p. 378.

99. Ibid. p. 246.


102. Ibid. p. 128.


104. Ibid. p. 38.


108. Ibid. p. 289-90.

109. Ibid. p. 290.