Trying to Understand

Hemingway & His Works
Chapter-2

Trying to Understand Hemingway & his Works

Ernest Miller Hemingway was born on July 21, 1899, in Oak Park, Illinois, to Dr. Clarence Hemingway and Grace Hall Hemingway. Oak Park was upper middle-class suburb of Chicago that Hemingway would later refer to as a "town of wide lawns and narrow minds". The second among six children, Ernest spent the first two year of his life dressed as a girl by his mother. She called him "Ernestine" and fantasized that he was the twin of his older sister, as she dressed them both in matching dresses and gave them similar hairstyles however, his father insisted that Ernest be "raised like a man, teaching Ernest how to behave and introducing him at a young age to hunting, fishing, and boxing, all activities in which he would stay interested for the rest of his life.

Hemingway got his early education in the Oak Park Public School system. In high school he was mediocre at sports like the football, swimming, basketball, and water polo teams and working as the track team manager. He began his journalistic career writing for the school
paper, the Trapeze, where he wrote his first articles and often humorous pieces in the style of Ring Lardner, a popular satirist of the time. After graduating in the spring of 1917, against the wishes of his parents, he went college and took a job as a cub reporter for the Kansas City Star. It is here that the seeds of his unmistakable staccato writing style were planted as he followed the rules of the Star's stylebook exactly. "Use short sentences," it said. "Use short paragraphs. Use vigorous English, not forgetting to strive for smoothness. Be positive, not negative". This consolidated his prose style and prepared the future writer in him.

The fascination of the war in Europe was too strong to resist for Hemingway. After only six months with the staff at the Star, Hemingway resigned and attempted to enlist in the army, but was rejected because of poor vision. Determined to be involved in the war, he joined the Red Cross and was shipped off to Italy as an ambulance driver. On his first day on the job, an ammunitions factory exploded and he had to carry the bodies and body parts of the women who worked in the factory, to a makeshift morgue. Only a few weeks
later, as he was distributing chocolate and cigarettes to Italian soldiers in the trenches near the front lines, Hemingway was seriously wounded by fragments from an Austrian mortar shell. Despite over 200 pieces of shrapnel being lodged in his legs and being shot in the legs several times, he managed to carry a wounded soldier back to the first aid station. For this feat, he was awarded the Silver Medal for Valor by the Italian government.

Hemingway stayed in Milan for a short time, then living with his parents, who never quite appreciated what their son had been through, was difficult. His short story *Soldier’s Home* reflects his feelings of frustration and shame upon returning home to a world that still has a romantic notion of war fails to understand its psychological impact.

Hemingway married Hadley Richardson in 1921, and the same years got a job as European correspondent for the *Toronto Star Weekly*. Eager to return to Europe, he and his new bride moved to Paris, where many budding writers were living there. He soon began writing fiction earnestly and immersed himself in the local literary scene, becoming well acquainted with other
writers such as Gertrude Stein, F. Scott Fitzgerald, and James Joyce. With Fitzgerald, he formed a close literary friendship, even to the point that Fitzgerald convinced him to remove the first chapter of *The Sun also Rises*, which explains the background of all the characters. After months of intense writing in Paris, Hemingway had completed the manuscripts of several short stories, poems, and novels including *A Farewell to Arms* and *The Sun also Rises*.

Hemingway along with his wife returned to the United States in 1923 so their first child, John Hadley Nicanor "Bumby" Hemingway, could be born in America but Ernest soon returned so he could resume his writing in December of 1924. The collection of short stories *In Our Times* was published in Europe and almost a year later, the American version of *In Our Times*, was published by *Boni and Liveright*. He soon wrote a parody of his once friend Sherwood Anderson entitled *The Torrents of Spring*. Raymond S. Nelson writes that he wrote this "partly to vent his anger at what he felt was Anderson's compromising style and partly to break his contract with *Boni and Liveright*, Anderson's publisher. The publishing house refused to publish it
and Hemingway was free to have Charles Scribner publish not only Torrents, but also his first major novel, the second version of The Sun Also Rises.

Hemingway met Pauline Pfeiffer, editor for Vague Magazine in 1925. She was fascinated by Ernest Hemingway and his writing. It became apparent, however, that the feelings between Pauline and Hemingway were more than friendly; Hadley made an agreement that if Ernest and Pauline could stay apart for one hundred days and were still in love after, she would grant a divorce. It is during these hundred days that Hemingway wrote most of the short story collection as Men without Women. Having fulfilled the terms of the agreement, Ernest divorced Hadley and promptly married Pauline.

Hemingway and Pauline moved to Key West, Florida, where he worked casually on A Farewell to Arms. Hemingway's second son, Patrick, and third son, Gregory Hancock, were born. The Hemingways took an extended visit to Ernest's parent's home and his parents scolded him for the subject matter of his writing. They said they "hoped that he would write about the joyous, and optimistic, and spiritual things in life". Suffering from countless physical ailments and a dismal financial
situation after speculative real estate purchases in Florida, Hemingway's father shot himself in the head. Ernest claimed that his father was "the only one he ever really cared about," and his attitude towards his mother after his father's suicide, calling her "an All-American bitch" aggravated. Hemingway's magnum opus was published in 1932, a Spanish bullfighting dissertation, *Death in the Afternoon*, an encyclopedic book on bullfighting with observations on Spanish culture, writers, food, people, politics, and history. Hemingway wrote about the purpose of the book, "It is intended as an introduction to the modern Spanish bullfight and attempts to explain that spectacle both emotionally and practically. It was written because there was no book which did this in Spanish or in English." Many critics slammed Hemingway's change from writer to actual character in one of his own works, taking issue with his blustery tone, particularly when criticizing writers. Laurie E. Rozkis writes that this "was the genesis of the public "Papa" image that would grow over the remaining 30 years of his life, at times almost obscuring the serious artist within". It followed with *Winner Take Nothing*, a volume of short stories in the
summer of 1933, Hemingway and Charles Thompson journeyed to Africa for a big game safari, inspired by Teddy Roosevelt's writing of African hunting exploits as a boy. Hemingway spent three months hunting on the Dark Continent and published all his observations in *Green Hills of Africa*. In a review, the literary critic Edmund Wilson said of Hemingway "he has produced what must be the only book ever written which makes Africa and its animals seem dull". Shortly after returning home, he published *To Have and Have Not*.

In 1937 Hemingway travelled to Spain to cover the Spanish Civil War for the North American Newspaper Alliance. The civil war caused a marital war in the Hemingway’s household as well. Pauline sided with the Fascist Franco Regime in Spain because of its pro-Catholic stance, while Hemingway supported the communist loyalists who in turn supported the democratically elected government. During this trip he met a young writer named Martha Gellhorn in Key West and the two conducted a secret affair for almost four years before Hemingway divorced Pauline and married Martha. Hemingway used his experiences of war to write the novel *For Whom the Bell Tolls*, a play titled "The
Fifth Column" and several short stories. For Whom the Bell Tolls was hugely successful. Sinclair Lewis wrote that it was "the American book published during the three years past which was most likely to survive, to be known fifty years from now, or possibly a hundred...it might just possibly be a masterpiece, a classic". It was unanimously voted the best novel of the year by the Pulitzer Prize Committee, but was vetoed by the president of Columbia University because of its highly-political content; no prize was awarded that year.

Hemingway moved to a large house outside Havana, Cuba along with his new wife Martha. During this time, Ernest struggled with his writing. His notorious drinking increased as he worked on what would become the heavily edited and posthumously published novels Islands in the Stream and The Garden Of Eden, and later took on another assignment, covering the Chinese-Japanese war in 1941 for PM magazine. Being "unimpressed" with Asia, he quickly returned to Cuba, where he began a self-assigned undercover operation to hunt down German submarines in the Atlantic Ocean. Hemingway gathered some of his friends, a group; he
called the "crook factory," hoping that if he ever located a German submarine he could get close enough to drop a bomb down the hatch. Rozkis writes that "Nothing ever came of their sub hunts except a good time fishing and drinking together in the process irritating Martha who thought Hemingway was avoiding the responsibilities as a great writer to report the real war then raging in Europe."

Being irritated, Martha left for London as a war correspondent for Collier's. Hemingway followed shortly. He first spent his time with the Royal Air Force and even participated in the D-Day invasion of France. Afterwards, he joined with the 22nd Infantry Regiment to follow them as they ousted German forces from Rambuillet and Paris. During these operations, Hemingway claims to have actually participated in the warfare, contrary to regulations for war correspondents.

While involved in war Hemingway met Mary Welsh, another correspondent for Time. She and Hemingway openly conducted a courtship in London and then in France: Hemingway wrote, "Funny how it should take one war to start a woman in your damn heart and another to
finish her. Bad luck". He once again divorced his wife for another woman, and he and Mary were married in March of 1946. With the war over, however, life seemed dull and Hemingway still struggled with his writing. He continued drinking more heavily and womanizing, as he began an affair with Adiana Ivancich. He finished The Old Man in the Sea in 1952, and secured a deal with Life to publish it. The story received immediate critical praise, winning him the Pulitzer Prize in 1953.

Hemingway and Mary left for east Africa to take a tour of lakes and waterfalls. During one flight, the pilot dove to avoid a flock of birds and hit a telegraph wire. The plane was badly damaged and made a crash landing, but no one suffered any major injuries. After a boat ride across Lake Victoria, the Hemingways took another flight. Heading towards Uganda, the plane barely got off the ground before crashing and catching fire. Hemingway, using his head as a hammer, broke through the door to escape from the flaming plane. Jeffrey Meyer lists the various injuries Hemingway sustained in the crash and escape: "His skull was fractured, two discs of his pine were cracked, his
right arm and shoulder were dislocated, his liver, right kidney and spleen were ruptured, his sphincter muscle was paralyzed by compressed vertebrae on the iliac nerve, his arms, face and head were burned by the flames of the plane, his vision and hearing were impaired" Hemingway was awarded the Nobel Prize for Literature in 1954 but he was unable to go to Stockholm to receive his Nobel Prize due to fatal injuries.

Hemingway left Cuba for Ketchum, Idaho so to recover from his deteriorating health. He wrote A Moveable Feast, his memories. He checked twice into the Mayo Clinic to be treated for his physical ailments as well as depression, but was not helped much. He began receiving shock treatment but, as Meyers writes, "One of the sad side effects of shock therapy is the loss of memory, and for Hemingway it was a catastrophic loss. Without his memory he could no longer write, could no longer recall the facts physically, he lost the will to live. On July 2, 1961, three weeks before his 62nd birthday, Hemingway shot himself and blasted his head with a shotgun (believed to have purchased this gun at Abercrombie & Fitch) and ended his life. He was buried in Roman Catholic services. Surprisingly and
unfortunately some more close relatives of Hemingway also committed suicide viz. his father Clarence Hemingway, his siblings Ursula and Leicester and his grand daughter Margaux Hemingway. So it is speculated that his family had a genetic disease Haemochromatosis. Some also believe that Hemingways suffered from Bipolar disorder.

Ernest Hemingway was one of the 20th century's most important and influential writers. His writings were often of stoic, macho, adventurous figures, and he often drew heavily on his own experiences for his writing. His writing also reflected his trouble with relating to women and his tendency to treat them as objects, as he had made four marriages and countless affairs, highlighting his theme of alienation and disconnection. His recognizable prose style and innovative "iceberg theory", in which the author only gives the reader the necessary information and leaves the rest for the reader to figure out, have gained him an immovable place in American literature as he has never fallen out of favour with academic studies or critics. His biggest theme of "Grace under Pressure," keeping one's dignity in the face of extreme
situations, is one he strove to keep in his own life, but found in the end that he, too, was only human.¹
Wives and Descendants

- **Elizabeth Hadley Richardson.** Married September 3, 1921, divorced April 4, 1927.

  Son, John Hadley, Nicanor (Bumby) was born on October 10, 1923.

- **Pauline Pfeiffer.** Married May 10, 1927, divorced November 4, 1940.

  Son, Patrick, was born June 28, 1928.

  Son, Gregory Hancock (called 'Gig' by Hemingway; later called himself 'Gloria'), was born November 12, 1931.

- **Martha Gelhorn.** Married November 21, 1940, divorced December 21, 1945.

- **Mary Welsh.** Married March 14, 1946.

  On 19 August, 1946, she miscarried due to ectopic pregnancy.
Awards and Honours

During his lifetime Hemingway was awarded with:

- Silver Medal of Military Valor (medaglia d'argento), for showing exceptional courage in World War I

- Bronze Star (War Correspondent-Military) in World War II in 1947

- Pulitzer Prize 1953 (for The Old Man and the Sea)

- Nobel Prize in Literature in 1954 (The Old Man and the Sea cited as a reason for the award)
Works by Ernest Hemingway

Novels/Novellas

- (1924) The Torrents of Spring
- (1926) The Sun also Rises
- (1927) Fiesta (Fiesta is the Spanish title for The Sun Also Rises)
- (1929) A Farewell to Arms
- (1937) To Have and Have Not
- (1940) For Whom the Bell Tolls
- (1950) Across the River and into the Trees
- (1952) The Old Man and the Sea
- (1970) Islands in the Stream
- (1999) True at First Light

Non-fiction

- (1932) Death in the Afternoon
- (1935) Green Hills of Africa
• (1962) Hemingway, The Wild Years
• (1964) A Moveable Feast
• (1985) The Dangerous Summer

**Short Story Collections**

• (1923) Three Stories and Ten Poems
• (1925) In Our Time
• (1927) Men without Women
• (1933) Winner Take Nothing
• (1936) The Snows of Kilimanjaro
• (1938) The Fifth Column and the First Forty-Nine Stories
• (1969) The Fifth Column and Four Stories of the Spanish Civil War
• (1972) The Nick Adams Stories
• (1987) The Complete Short Stories of Ernest Hemingway
Adaptations

Television productions

- (1958) Scouting on Two Continents, by Frederick Russell Burnham (not completed)
- (1959) For Whom the Bell Tolls
- (1959) The Killers (CBS Buick Electra Playhouse)
- (1960) The Fifth Column
- (1960) The Snows of Kilimanjaro
- (1960) After the Storm (not completed)
U.S./U.K Film Adaptations

- (1932) A Farewell to Arms (starring Gary Cooper)
- (1943) For Whom the Bell Tolls (Gary Cooper/Ingrid Bergman)
- (1944) To Have and Have Not (Humphrey Bogart/Lauren Bacall)
- (1946) The Killers (Starring Burt Lancaster)
- (1950) The Breaking Point
- (1952) The Snows of Kilimanjaro (starring Gregory Peck)
- (1957) A Farewell to Arms (starring Rock Hudson)
- (1957) The Sun Also Rises (starring Tyrone Power)
- (1958) The Old Man and the Sea (starring Spencer Tracy)
- (1962) Hemingway's Adventures of a Young Man
- (1964) The Killers (starring Lee Marvin)
- (1965) For Whom the Bell Tolls
• (1977) Islands in the Stream (starring George C. Scott)

• (1984) The Sun Also Rises

• (1990) The Old Man and the Sea (starring Anthony Quinn)

• (1996) In Love and War (starring Chris O'Donnell)

• (1999) The Old Man and the Sea
Impact of World War & the Humanism of Hemingway

Hemingway was perhaps the only writer who experienced the war from a very close range. He had a first hand knowledge of war and so depicted it in most of his novels. Hemingway visualizes war as the denomination of evil forces. For him war is the agent of all round destruction in a society and in individual. It is the cause of his "Lost Generation"\(^1\) which has lost its root and its principle, its aim of existence, its moral values and it's everything it owes to society. For him war is an extremely contemptuous thing and an agent of destruction as in the case of civil war in Spain, depicted in *For Whom the Bell Tolls*. This war was politically motivated war between the Fascists and the Republicans. Robert Jordon fights because the first thing was to win the war and if he did not win the war everything would be lost.\(^2\)

Robert Jordon at one place asked himself and gives the reply "We fight so that eventually there should be no more danger and so that the country should be a good


\(^2\). Ibid., 159.
place to live in". Hemingway seems to look war as a weapon of complete destruction but at this point he seems to look war as a source to peace also. Though at most of the places his novels show the negative consequences of war. War comes in the way of a healthy society and culminates in loss of tranquility and balance of mind. Most of the characters in the novels of Hemingway suffer an emotional frustration and psychic wounds due to the fatal affect of war.

This is why Hemingway disgusted war badly. In the introduction of _Men at War_, he writes clearly. "The editor of this anthology who took part and was wounded in the last war to end war, hates war and hates all the politicians whose mismanagement, gullibility, cupidity, selfishness and ambition brought on this present war and made it inevitable. But, once we have a war there is only one thing to do. It must be won. For defeat brings worse thing than any that can ever happen in a war."

Hemingway is of the opinion that the politicians are to be held responsible for war and the solution to
the problems of war is that all and sundry of all the
countries should be set free to follow there own whims
and fancies. But there will be no lasting peace, nor
any possibility of a just peaceful society until all
land, where the people are ruled, exploited and
governed by any government whatsoever against their
consent are given their freedom.³

War shattered Hemingway's tender imagination to
its very root but it could not drive him away from the
mainstay. It was the war that was the cause behind
violence, brutality and horror in Hemingway's novel.
That is why he is referred by some critics as "a cave
man". In the field of literature, it is usually assumed
that he was a man given to violent tactics. The life
which Hemingway depicts is life of drunkenness, casual
and indiscriminate sexuality. His this attitude has
been partly explained away as due to his disgustful
experiences, he had in the first world war and partly
due to his being a part of the lost generation whose
hopes, aspirations and illusions of any kind were
brutally destroyed by the war. But to emphasize the

³ Ernest Hemingway, Men at War (New York: Berkley Medallion Books,
point all these explain his obsession with violence and horror, partly not fully, if there had been no war at all. There most probably would have been the dull pessimistic view that Hemingway had of the twentieth century world.

Hemingway had been obsessed with death and violence throughout his life and one critic has gone even to the extent of saying that Hemingway has only one theme i.e. Death caused by war. Death is a recurring and haunting subject in his works and once appears even at being optimistic. He is courageous in the deep lurch of war and at the verge of disaster and his attitude has found expression in his many characters. His characters are disillusioned from the society and their dreams are shattered but they bring about reconciliation with their agony and learn to live through fire and sword and lead a self complacent life in unsettled condition.

War compelled Hemingway himself to lead an unsettled life and he lived like a rootless person throughout his life. He stuck to no one land
permanently and held no one job for a long time and also could not be satisfied easily with any of his wives; hence married four times.

Thus war left a very deep scar on the mind of Hemingway and his novels as well.

**Exploring Hemingway's Novels**

The novels of Ernest Hemingway generally deal with the themes of death, love, war, disillusionment, social anarchy, fortitude, courage, rootlessness and revelry. A brief introduction of the themes of his novels is being given here.

**The Sun Also Rises**

His first novel *The Sun Also Rises* 1926 opens with an epigraph taken from ecclesiasts "One generation passed away and another generation cometh but the earth abided forever" clearly indicating that he had written the novels for his contemporaries. This is further emphasized by the both epigraphs "you are all a lost generation, as Gertrude Stein calls them. Hemingway therefore wrote about a group of people who were desperate, unhappy in there pursuit of happiness and intend it to be his own tragedy."
The novel deals with a group of young people who represent lost generation that is war stricken American expatriates, living in Paris. They are wounded, physically as well as emotionally. The World War has caused them to be confused, bewildered and with shattered values. They find relief in sensual gratification. They sink there voice of conscience in the bottle of wine. The chief character of this novel Jack Barnes was hit in his genitals and became impotent. He is a lost soul who soothes himself by the love of Lady Brett Ashley. She is a lady of light character. As their love can not be consummated, she falls in love with a Jew, Robert Cohn who really loved her but is not responded by her properly. They along with their other friends go to Pamplona, Spain to enjoy bull fighting and fiesta. They spent their time wildly, in marry making. Lady Brett Ashley firstly falls in love with Pedro Romero, a matador and both of them sneak away. Here comes a very dramatic situation. Being proposed by Robert, Brett Ashley feels that she would destroy the future prospect of the young Matador Romero who is too younger to her to be married so finally refuses to marry him. The novel ends at the point where
it started, without conclusion and without solution. The novel presents a tragic effect of a group who is completely alienated from the main stream of society.

The _Sun Also Rises_ is a study at post-war predicament and atmosphere. 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 towards 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 word." It presents the life of the dissolute expatriates living in Paris on the left bank of the Seine. There were small inexpensive hotels inhibited by a large number of American expatriates, a swarm of artists, play-boys, intellectuals, would-be psychotics, neurotics, homosexual and fakes gathered on the left bank to the Seine.

**A Farewell to Arms**

This novel took shape in 1929 while the World War was being fought. This is a novel of the response of a normal American civilian about war.
Ernest Hemingway's doctrine says that a man should expect death as an integral part of life. That is why in world of Ernest Hemingway, most of his characters confront death and war very frequently. Lieutenant Fredric Henry, basically an American, works in Italian ambulance unit. Being injured at front, he is brought to hospital and falls in love with a British nurse Catherine Barkley. Once again this Ernest Hemingway's hero is a rootless man, emotionally detached from society. But the love of Catherine Barkley makes him responsible and his life stable. His views to World War get changed. Catherine also loves him very deeply. They spent some time in Milan, lovingly and passionately. As Henry recuperates Catherine becomes pregnant. Henry is called back to the front and he leaves pregnant Catharine. Though she had refused to marry him but does not withdraw her commitment towards Henry. Henry once again comes in close confrontation with the awesome and gruesome reality of the war and they retreat, and Henry also disillusioned of war, escapes from war. He is chased by military police and saves his life by jumping into the Tagliamento river and comes to Catherine and finds her in stress. Their life seems to be happy once
again but as the danger of arrest approaches the lovers, they reach Switzerland facing too many dangers. When the time of confinement of Catherine comes close, they reach a hospital where Catherine dies of the weakness liberating Fredrick Henry. He is left stranded once again. This way the novel depicts the helplessness and isolation of man.

**To Have and Have Not**

This novel deals with the hardship of a sailor, Harry Morgan. Who belongs to the group of Have Nots. He earns his bread and butter with the help of his power boat using it for fishing and tourism purpose. He works hard to upgrade his economical status but all his attempts are thwarted by some outer factors, one after another. Firstly the great depression of 1930 destroyed his prospect. A rich business man hires his power boat and then a rich man pays him for fishing in his boat. Failed in all his attempts to upgrade his status he resorts to illegal activities to make fast money. Compelled by inevitable circumstances, he gets involved in human trafficking and brings some Chinese national from Cuba to the United States of American, but fails
in his venture. Once more he is caught while trying to bring illegal wine (which is a contraband) in the United States. He gets involved in a gun battle with Federal officers, and loses his arm and has his boat confiscated. As a last ditch attempt to make fast money he extends a helping hand to four bank robbers but soon realizes that they would kill him as soon as their escape is secured. As retaliation to this, he shoots down all four robbers but he himself is injured fatally in this violent episode. The novel ends with his arrest by coast-guards who take him for one of the robbers and while dying he is found stammering.

"A man didn't got no hasn't got any can't really didn't any way out... one man love didn't got... no chance."

He shuts his eyes. It took him a long time to get it out and it takes all his life to learn it. This is Hemingway's comment on the extreme form of alienation and individualism and the view that man always struggles yet never succeeds in a world full of hostile circumstances.
**For Whom the Bell Tolls**

This book is regarded as the magnum opus of Hemingway. The title of this book is taken from the penultimate paragraph of John Donne's Meditation XVII (Wiki Pedia)\(^4\)

"No man is an Island, entire of itself; every man is a peace of the condiment......and therefore never send to know for whom the bell tolls, for thee."

Hemingway wrote about some American expatriates. Bill Gorton in *The Sun also Rises* also satirizes the wastrel kind of expatriate "You are an expatriate you've last to the with the said. You get precious. Fake European standards have ruined you. You drink your self to death. You become obsessed by sex. You spend all your time taking, not working you are an expatriate, see? You hang around cafes."

It is largely based on real events and tells of an American named Robert Jordan fighting in Spanish civil war, in the Republican’s side. It was largely based upon Hemingway's experience of living in Spain and reporting of the war. It is one of his most notable literarily accomplishment. Robert Jordan, an American

\(^4\). Internet humanistcommunity.org/wp/category/humanism.
mercenary soldier who has been assigned to execute a sabotage that is to blow up a bridge to prevent the impending disaster of the arrival of Fascist's reinforcement. During the Spanish civil war he finds his supporters disorganized and reluctant. He is likely to get help from Pilar and Anselmo. Pilar also causes him to fall in love with Maria who is a Spanish girl and has been raped by Fascist force and his father had been murdered by them. Both of them find solace and tranquility in the closeness of one another even in the throes of war. After a hard struggle Robert Jordan gets succeed in blowing up the bridge but at the cost of jeopardizing his life leaving no possible avenues to escape. Robert Jordan, fatally wounded, decides to cover the retreat of his friends and Maria - his beloved, and consequently confronts a meaningless death.

**Old Man and the Sea**

Ernest Hemingway's greatest work *Old Man and the Sea* is a naturalistic novel with humanistic outcome. Once again a tale of courage and endurance of Ernest Hemingway's hero, the novel brought Ernest Hemingway
Pulitzer Prize and the Nobel Prize of literature in 1954. In the story, Hemingway narrates the struggle of an old Cuban fisherman, Santiago who after eighty-four luckless days has rowed his stiff into Gulf Stream in search of marlins. Not accompanied by Manolo (a young boy who used to come with him daily), he goes for out in sea and hooks a giant marlin - eighteen feet long. Such a power full marlin it was that, on the contrary, it tows his boat for three days and two nights. Santiago struggles with all his strength and wit, and finally kills his prey by harpoon but the real challenge is yet to come. The stink of the blood of marlin invites sharks from every nook and corner of the sea. Santiago gives a tooth and nail fighting to them but they keep on flooding one after an other, challenging his stoic struggle and lastly turn the marlin into a mere skeleton. Santiago reaches the shore completely exhausted and injured. But he is defeated only physically, not psychologically. He falls asleep and starts dreaming of past experiences.

**The Fifth Column**

This drama is set against the background of Spanish Civil war and deals with of the story of Philip
Rowling, an American press reporter, who goes to Spain for the coverage of war. He loves Dorothy Bridges, an American girl and they want to marry but Philip, without dropping information to Dorothy leaves stealthily for Spain and helps Republicans and goes beyond his natural limits in helping them.

With the help of a captive politician he opened the names of all the members of Fifth Columns of the city. They are destroyed to prevent them from passing any secret. Philip resolves to dedicate himself for this cause for fifteen years. With a womanly attitude Dorothy asked him to give her due. In response to that he expresses his inability to give her time for marrying and revelry. Their attitude and response culminate in separation and Philip Rowling dedicates himself for the cause of the Republics.

**Death in the Afternoon**

A treatise on bull fighting, *Death in the Afternoon* has its background in Spain. The story is a recount of Ernest Hemingway's experiences with matadors and bull fighting which he has had for seven years. In Spain, he had become expert of this game and knew the
subtleties and nuances of rules and regulations of this game. He felt the danger very closely to which matador were exposed to. Ernest Hemingway depicts bull fighting as a microcosmic tragedy in which the death of either matador or bull was inevitable. Both of them are open to all possibilities and chances to destroy one another.

The novel is in the form of long conversation between the author and an old lady through which Ernest Hemingway creates an avenue to set fourth his own philosophy on various aspects of life and death. The Hemingway's hero has been depicted to show “Grace under pressure”.

**Green Hills of Africa**

This is a novel of experiment in which Ernest Hemingway has dared to innovate a new technique that is to record the real incidence of African life in contrast with the work of imagination and interestingly enough the work was recognized and appreciated. The book has been divided into four sections.

1. Pursuit and conversation
2. Pursuit remembered
3. Pursuit and fellow
4. Pursuit and happiness

The book deals with Ernest Hemingway’s adventure in Africa, accompanied by ebullient Kandisky, the brave and laconic drawn human portraits, including the generous Karl, among the native portraits of the books, M'cola, the fine old gun-bearer of Hemingway.

Hemingway describes several scenes of sportive lions, dear, buffaloes, wild beast on difference occasion. He is of the opinion that man has relented himself from nature to which he wanted to developed.

**Across The River and into the Trees**

In this novel Ernest Hemingway creates a reflection of his own personality of old age, in character of Colonel Robert Cantwell. Though wounded, he is enthusiastic and full of zeal and zest. He finds solace in the company of those who faced war and been wounded. He keeps himself occupied with the elite society, sport and gun shooting. Like the other characters of Ernest Hemingway, he also follows the rich values.
The novel narrates three different periods in the life of Robert Cantwell. Firstly when he was a young man who found himself fit for a job in army and idealizes his life. Secondly after gaining experience in army, he finds the life not as much idealized as he thought it would be. And lastly he reaches to the age of an old man, anticipating his end, waiting for it eagerly. His remorse makes him recollect his past and feel elated that he had had a life to be proud of it and could have led a life gracefully and smoothly.

While passing his last days in Venice he enjoys duck shooting, comes across his beloved countess Renata and enjoys his last time in revelry and as soon as he comes back, bids goodbye to this world. In the novel Robert Cantwell gives a vent to his grievances against the brutalities of world. It is a life of the senses which bulks largely in Ernest Hemingway's philosophy of life.

The novel was seized by the critics who declared that Ernest Hemingway as an artist was dead. The book is now without some merit and as compared with such novels as For Whom the Bell Tolls or even The Sun also Rises, it is a noticeable climb down.
Island in the Stream

This is a collection of three different tails of same man, Thomas Hudson, a painter living in Cuba. This novel also has a biographical touch. Thomas Hudson tries to lead a life which is above his natural capacities. The novel is in epical structure. The first part narrates the story of Thomas Hudson on the land of Bambini. His daily schedule comes to pause by the vacation visit of his three son’s namely Tom, Andrew and David and then there is a chain of interesting events including the description of deep see fishing.

The second part of this book narrates his life spent in Cuba at the time of war where Hudson has been shown involved in secret activities.

In third part, Ernest Hemingway has described Hudson busy in hunting down the survivors of a German sub marine. Hudson is forced to lead a wholly different life from which he has led earlier. Previously he was involved in a world of creation i.e. painting casually, now has had to be disciplined and punctual.

Hudson was compelled to adopt the life of war, being frustrated with the death of his thee sons. By
this he wanted to sink his grief in his hectic activities, to which he has made his life.

**A Moveable Feast**

This novel also has an autobiographical touch. It depicts the struggle of Ernest Hemingway, the entire span of life his craziness for writing and for merriment in Paris and Spain. It also recounts Hemingway's, literary and academicals relation with Gertrude Stein, Ford, Maddox Ford, Ezra Pound and Scott Fitzgerald.

Ernest Hemingway is basically a writer of war. Better to say that he was pre-occupied with war from the very beginning. He has been concerned with war and has portrayed the different aspect of it very vividly. By the very instinct he was a man of tender imagination and of innocence and this was the reason that his psyche was badly wounded and deviated for normalcy when he was faced with the grim scene of war and the brutal response from his beloved. It is very difficult to pinpoint any of the characteristics of his prose which made his work outstanding. There are so many features lying strewn. Some of the features are being discussed here.
To make a novel perfectly dramatic an author needs to have the sense of scene, sense of location and THE sense of fact. A harmonious blend of these three things makes a novel worth reading. Ernest Hemingway possesses the sense of scene very intuitively. No any other writer stands parallel to Ernest Hemingway in this regard. The novels of Ernest Hemingway always offer a very beautifully interwoven unity of scene, location and fact. He is perhaps among one of those rare novelists who portray mostly those location where they have been, and have a very first hand knowledge of almost all those location which find place in his novels, they were visited by Ernest Hemingway himself like Spain, France, Germany, Switzerland, Cuba and Italy etc. That is why he recounts these locations very lively and realistically. For instance his details of his search for breakfast in a street of Paris and at another place the sounds of his foot in early morning in the outskirts of Venice.

Ernest Hemingway loved continental cities and his description of the same in his novels is realistically beautiful. He makes it a point to observe everything acutely and then presents minute details as closely as
his artist eyes had observed them. The same technique and style is followed in his descriptions of rivers, lakes, streams, marshes, groves, hills and forest etc. Ernest Hemingway also loved the exotic names of places and rivers and lakes etc. Thus we have names such as Wyoming, Tanganyika, Tagliamento, Irati, Keywest, Golden Horn etc. which all speak of his love of places. Ernest Hemingway was fascinated by different places and loved to shift the scenes from one place to another and then while he was in one place, he loved to be firmly attached with the place where he was for the time being. It may be any place that Ernest Hemingway had been to right from northern Michigan where he spent his childhood, to Spain and Cuba where he spent his later days and whatever he wrote, it was solid and permanent and this manner of description strikes our minds and the location leaves an indelible mark on us.

Ernest Hemingway also takes the advantage of his broad knowledge in deploying the facts. He uses his knowledge of different continents to its full extent and with a complete accuracy. That is why his style is at the same time descriptive as well as factual. Due to his accuracy and precision it does not seem to be
superfluous In spite of being very long. Sometimes his sentences are terse and strongly knit. He unflinchingly narrates the fact without much caring that it may diminish the effect of description. Though in his earlier work there seems to be an overflow of facts without much effect.

His style of writing substantiates the fact that he preferred telling the truth as once he said I know only what I have seen. It implies that Ernest Hemingway did not believe in hearsay. Rather he would like to have a first hand knowledge by experience and experiment.

In this tendency he may be compared to Francis Bacon who was also a purist in following his theory to do everything himself and then believe. Throughout his life Francis Bacon kept on experimenting on one after another issue and while doing so jeopardized his life many times and lastly became a victim of his own theory when he used snow at the place of salt in preserving a chicken and consequently died of the cold effects of it. In the same way Ernest Hemingway also kept an experimenting with the chain of events of this world and jeopardized his life several times and at last he
could not stand whatever he had to pay in his life and consequently committed suicide, but in the course of all these things he created some wonderful pieces of fiction that have made him famous across the world and immortal forever.

Though some of critics opine that Ernest Hemingway did not have mastery over his art like all other literary figure of the world had. He has also been subjected to criticism and with no exception he was also condemned and under-rated badly.

One, who reads the views of the critics of Ernest Hemingway, can reach the conclusion that their study of Ernest Hemingway was perhaps by fits and starts. They were at a lost to assess his artistry and skill of writing or perhaps their attitude towards Hemingway was that of a merciless one. It is evident that they could not substantiate there views with ample proof and drew the conclusion only on the bases of superficial study.

First of all a writer and the work of a writer should not be inter-mingled. A writer and his personal life are different from the writer and his work. Most of the critics have inter-mingled the personal affairs of the writer Ernest Hemingway with the work of the
writer Ernest Hemingway. This is not a way to judge and art objectively and in this way justice can not be delivered with the work of the writer Ernest Hemingway.

Secondly the confusion is made not taking all the work into there totality. A perfect connoisseur does not judge work of art concentrating his focus on a piece of work. All the work should be taken in totality. The broader your vista of study is, the more accurate your judgment will be.

Ernest Hemingway achieved maturity at an early age because of the recurring miseries he had to undergo.

"When I stopped doing news paper work, I was sure the stories were going to be published. But everyone I sent out; came back." ⁵

"You got very hungry when you did not eat enough in Paris... Learned to under stand Cezanne much better and to see truly how he made landscape when I was hungry. I used to wonder if he were hungry too when he painted." ⁶

Ernest Hemingway was surrounded by adversities and calamities in his early life and he had a very close confrontation with the bitter realities of life that

⁶. Ibid., p. 62.
rendered him a subtle expression in his novels. But this is a practical reality that a writer is judged not only from his art but also from his opinion and views.

The critics who did not agree with his outlook brought these differences in their judgment of assessment of art. Hemingway was a rebellion from the society. He did not follow the normal course and rules of society; neither he was fit in the frame of society. He himself was a rootless person, having no root in tradition, no root in American Culture, and no root in Chauvinism. The American critics did not approve it and were quick in expressing their grudge. In their judgment they could not maintain objectivity and became subjective.

On the other hand Ernest Hemingway has been acclaimed also, by the critics who were impressed with his achievement and accomplishment. Carols Baker sums up Hemingway as, "Here is nature and there is man, there is also something about the nature of manhood." On the other hand Alfred Kazin's conclusion on Hemingway's success "Triumph in a narrow, local and violent world, and never superior to it". The following

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lines have been extracted from Wyndham Lewis's essay and point to several defects and achievements. "When I had finished the book (A Farewell to Arms), I thought it was a very good book, by that I meant that the cumulative effect was impressive. As the event themselves would be. It is like reading a newspaper day by day about some matter of absorbing interest saying the report of divorce, murder or legal action."

If you say that anyone could write it, you are mistaken because to obtain that smooth effect of commonplace reality there must be no sentimental or other heightening. The number of words expended must be proportionate to the importance and the length of respective phases of the action, and any false move or overstatement would at once stand out and tell against it. If an inferior reporter to Hemingway had taken up the pen, that fact would have at once been detected by a person, sensitive to reality. It is an art, then, from this stand point, like the cinema or like these modernist still-life picture, in which, in place of painting a match box upon the canvas, a piece of actual
match box is stuck on. Ernest Hemingway is a poster-art or a cinema in words".8

That a particular phase in the life of humanity is implicit in his art, is certain. It is one of the first fruits of the proletarianization which, as a result of the amazing revolutions in the technique of industry we are all undergoing whether we like it or not.

But political significance that is surely the last thing one would expect to finding in such books as In Our Time, The Sun also Rises & Men without Women Or A Farewell to Arms. And indeed it is difficult to imagine a writer whose mind is more entirely closed to politics than Hemingway. He is interested in the sports of death, in the sad things. That happens to those engaged in the sports of love and war or the people who profit by it or in the ultimate human destinies, involved in.

Ernest Hemingway's books scarcely contain a figure that is not in some way futile, down like passive, and above all purposeless. His world of men and women in violent action certainly is completely empty of will.

8. Internet: www.pbs.org/wnet/americanmasters/database/hemingway_e.html
It is almost purely an art of action and of very violent which is another qualification but violence with Ernest Hemingway is deadly matter-of-fact as if there were only violent action and nothing else in the world.

Ernest Hemingway has been criticized badly for being too much possessed by the theme of death, violence and horror. Some critics have also justified it and explained it as the post-war effects. Ernest Hemingway lived in an era when his country was badly involved in two World Wars. The dire consequences of war brought about misery, unemployment, rootlessness, godlessness and moral anarchy in Europe and America. Edward Wagenknacht in his book The Cavalcade of the American Novel has discussed it in detail. He writes "He made an art of killing. He has killed like a highly sensitive, pitiful civilized man who feels himself under a terrible compulsion to kill because something has gone wrong in his thinking. He has been taken in by three things more completely than any sentimental old maid."  

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A careful perusal of the novels of Ernest Hemingway reveals the fact that most of the characters of his novels are in a state of nonentity. They are reduced to nothingness and what prevented them to be entity was the depression of contemporary society. They have no set frame of life but they have one remarkable quality that is their fortitude and patience. Even in the grimmest scenario they have sometimes the highest humanistic and moral values. No matter, even if death and horror is a recurring and frequent object for them. The characters of his novels bear the adversities with extraordinary fortitude. The hero of novel keeps the ray of hope alive. He struggles for life being regardless of success or failure. He does not offer futile regrets also. Sometimes, Ernest Hemingway knows it intuitively that barring a miracle he could not succeed but he does not relax his vigil.

Ernest Hemingway, in his approach, was a realist as well as naturalist. He was of the opinion that the life should be depicted as it is. A writer should not deviate from reality and actuality. That is why he depicted the life as he faced it. His honesty to his profession cast a bona fide duty on him to reflect the
life with its stark, naked realities. He wrote about fishing, wrote about war, wrote about bull fighting and matadors and he wrote about “lost generation” and their immoral bankruptcy and he left not an iota to give an account of all these things with minutest detail.

Ernest Hemingway showed how the contemporary world was engrossed in the sense of pleasures, of food, drink, sport and revelry. In the novels of Ernest Hemingway, the life is aimless and meaningless. His characters go only errand and while away there time in purposeless occupation. They adhere to no norms and discipline. Discipline imparts meaning to life. The world of his novels seems to be meaningless. His characters are in search of meaning and identity and they search for it in the dark of nothingness. The characters of small novels are hand bound and helpless before the powerful forces of nature and hostile fate but still they feel happiness in it with heroic courage. For example in For Whom the Bell Tolls Robert Jordon, when badly wounded while executing his mission, finds his comrades and himself surrounded by enemies. he orders his comrades to retreat and save their life and decides to stay there himself to give coverage to
their retreat, jeopardizing his own life. He made their retreat possible at the cost of his life because he knew that to save himself meant killing all his fellows.

In the same way in *The Short Happy Life of Francis Macomber*, Francis, basically is timid man but at one occasion he had to face a lion and he injured the lion. But after that, he was afraid of going into the dense forest to hunt him down and kill him. Lastly he comes to know the hunters code which required that a hunter should go behind his wounded prey and execute his hunting. In the *Old Man and the Sea* Santiago, the Cuban fisherman, after eighty-four luckless days, gets a huge marlin in his bait. He had to struggle for three days and two nights to overcome that big fish. While returning, Santiago finds himself and his marlin exposed to danger by a school of sharks. Though, he had realized immediately that he had no way out because he had almost unconquerable opponent to deal with. Still he took his last ounce of will power to bring himself and his marlin out of danger.

In the novels of Ernest Hemingway, his characters, though, engrossed in sensual gratification, are imbued
with the humanistic qualities and their physical love leads to eternal love. For example in *A Farewell to Arms* Captain Fredrick Henry's love changed from a casual sexual indulgence into a passionate true love. In the same way in *For Whom the Bell Tolls* Robert Jordon and Marie were firstly involved in satisfying their sensual gratification but gradually they found themselves developing eternal love and their true love worked like a healing balm for their depression.

Like a seasoned writer Hemingway turns useless and waste things into a most valuable and useful one. Another feature which is very remarkable in the novels of Ernest Hemingway is that his characters have instinctive human dignity. They are courageous among calamities. Sometimes they are shattered into the pieces however, even at the verge of destruction they don't loose their sanity. They emerge as a real hero and their struggle with the approaching death and disaster cause the novel to be very thrilling, exciting, and interesting. They have the capacity to bear the unbearable.

Ernest Hemingway runs his characters on the code of courage, fortitude and endurance in the face of
inevitable defeat and the resultant death. Hemingway was always hopeful that the ultimate doom was around the corner but his heroes are always fond of being victorious. His philosophy is based on a high moral conduct. His heroes try to lead life full of purpose and aim, no matter even if it ends in their destruction and nothingness. Hemingway's works also have closeness with the work of existentialist. Like the existentialists Hemingway is about to maintain his normalcy and remains unruffled even under sheer despondency and in the state of nothingness he looks a ray of hope in a cloud of gloom. Hemingway is of opinion that to lead a life with dignity and respect is important but to die with dignity and respect is more important. His sole emphasis is on staking the life and taking the chance and risk. His heroes in the starting show the tip of courage but soon in due course the extent of the Iceberg of their courage is soon discovered. His heroes do not get crumbled and bogged down, even if the entire system falls heavy upon them.

However if we go through deep in the content of novels we will find another different aspect that is elements of pessimism are also found in his novels. At
some places he does not seem to be a staunch follower of his own theory and seem to be skeptic. His characters are devoid of religion and disclaim their religiosity.

The realism of Ernest Hemingway is a little bit different from the realism of Emily Zola. Theory of realism says, "Realism observes and documents contemporary life and everyday scenes as objectively as possible in low key in rhetorical prose, drawing its characters from all social levels and reproducing the flavour of their colloquial speech in its dialogues because they seek to explore areas of life customarily ignored by the Arts." Realist writers frequently look to the lowest social classes and to cruelty and suffering for their subject matter.10

Ernest Hemingway depicted the world as he saw the world. He looked at the world purely from his own viewpoint and his outlook was strikingly original. He may have been influenced by writers like Gertrude Stein and Sherwood Anderson but he makes his own way while forming an ideology and does not borrow the material from others as it is. He was strongly opposed to

copying whether it is material or thought or ideology. He thought it a type of plagiarism which kills the skill of any writer. This was the reason perhaps that he became hostile and retaliated to his mentors like Sherwood Anderson and Gertrude Stein.

Running through Hemingway's work from *In Our Time* to *Old Man and the Sea*, are two dominant motifs, the matador and the crucified; the matador represents a great force held in check, realizing itself proudly in a controlled yet violent administering of death. The crucified stands for receiving pain even up to death with all of one's courage and endurance so that he becomes a thing of poignancy and nobility. Although it was not until the *Old Man and the Sea* that Ernest Hemingway achieved a prefect blending of his two themes, the continual tension and interplay between those forces represented by the matador and the crucified create a bullet in Hemingway's canon against which the individual work of fiction may be profitably studied.11

The heroes of Ernest Hemingway's novels are involved in a life and death struggle that exposes not

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only the prowess of their young manhood but a certain passion with which they meet life and intensity, seriousness, a dedicated quality. On the other hand, at a same time, they are involved in a carnal platonic love also.

The heroes of Ernest Hemingway pass their life following a drifting purposeless course. It is a life without purpose or direction, without intensity of passion, without faith in themselves and their world. Nor do they seem truly to believe in the hedonism by which they live. It seems that at the bottom of their hearts there lay such 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.

The language of Hemingway's novels stands remarkably different and innovative. In comparison of other novelists of his age, as the themes of his novel were different so was his language, suited to his themes. It was stylistic. One critic has praised his language for its lucidity, non-literary and non formal style. He has used colloquial expression to a great extent. His sentences are brief, mostly imperative and
in the forms of dialogues. The quality of his sentences being short and colloquial creates such an effect that the reader finds himself very familiar with the sentences which are like those used in day to day conversation.

"I don't know. What would you like me to say?

We walked along and turned a corner.

He behaved rather well, to. He gets a little dull.

Does he?

I rather thought it would be good for him.

You might take up social service.

Don't be nasty.

I won't."\(^{12}\)

Here is one more example.

"Mike went out. Brett and I sat on at the bar.

Have another.

Might.

I needed that', Brett said.

We walked up the Rue Delambre.

"I haven't seen you since I've seen you since I've been back,
Brett said.
No.
How are you Jake.
Fine.
Brett looked at me. I say, She said, is Robert Cohn going on this trip?
Yes. why?
Don't you think I went down to San Sansthan with?
Congratulations,' I said.
We walked along.
What did you say that for?"\(^{13}\)

Then is a type of freshness in his language and scenes. He avoids very long compound and compact sentences. The reader finds it easy to put himself in the flow of novel and he has not to take unnecessary mental stress to comprehend the language. This has caused critics to remark that his words hit the reader as if they were pebbles fetched fresh from a brook. Hemingway uses simple and declarative sentences and

they are usually attached with the help of conjunction mostly **And**. In his language one will hardly find any type of device of ornamentation or embellishment of the language.

"Well I went out of there **and** were plenty of them with him **and** some came out after me **and** I made a turn **and** was down by the docks **and** I met a fellow **and** he said somebody killed a man up the street. I said, 'Who killed him but his dead all right; **and** It was dark **and** there was water standing in the street **and** no lights **and** windows broke **and** boats all up in the town **and** trees blown down **and** everything all blown **and** I got a skiff **and** went out found my boat Where I had her inside of Mango Key **and** she was all right only she was full of Water."\(^{14}\)

A type of spontaneity and natural flow is found in his language. He hardly ever uses any figure of speech that is why his prose is free from any type of intrusive qualifications. The quality of the prose writing of Hemingway novels can be understood by his own statement about his language. "In writing for a newspaper, you told what happened and with one trick or

another, you communicated the element of timeless which gives a certain emotion to an account of something. That has happened on that day. But the real is thing the sequence of motion and fact which made the emotion and which would be as valid in a year or ten years, or with luck and if you stated it purely enough. Always, was beyond me and I was working very hard to get it.

The sentences of Hemingway came in close connection with one after another. He avoided verbosity and redundancy in language. He presents the events objectively. He chooses his diction himself and brings the most suitable and commonly used words in his sentences. Sometimes even he goes to the extent of using below standard words. This is one of the naturalness and spontaneity of his language. The words, like god-damn, fuck, rotten, bastard, son of a bitch and hell are found lying strewn in his novels.

Sometimes the dialogues between two of his characters came so intermittently one after another without giving the reference of speaker and so long is a conversation that the reader is forced to concentrate himself to keep the complete sense intact in his mind and not to get confused. His style is stripped of any
ornamentation and is completely devoid of explanation. Same time the simplicity of his language comes close to childishness. Yet it serves the purpose of writer. An example of this is Henry's description in *A Farewell to Arms* about his and Catherine's routine.

"We went to sleep and when I woke was not there, but I heard he coming down the hall and the door opened and she came back to the bed and said it was all right, she had been down stairs and they were all asleep."

Hemingway was a subjective writer in a sense that he portrayed the world as he found it and he made his characters speak whatever he thought to be true. There are some glimpses of his own experiences of his contemporary society. The absurdities, frustration and pessimism find place in his language. These were some factors which formed his language just as the language of any other writer is formed. The language of any writer is influenced with some dominant external factors which constitute his language and style in accordance of his mental ability and leanings. Hemingway was no exception to that.

Hemingway was also influenced by some of his contemporary writer as Carlos Baker refers the names of
Sherwood Anderson. Philip Young mentions those of Scott Fitzgerald, T.S. Eliot, Conrad, Ford Maddox Ford, Mark Twain, Stephen Crane and James Joyce. Earl Rovit is of the view that Hemingway might have been influenced by Ring Lardner, Sherwood Anderson, T.S. Eliot, Gertrude Stein, James Joyce, Thomas Mann, and T.E. Hulme. It has also been claimed that in the use of theme and technique in The Snows of Kilimanjaro Hemingway is indebted to Henry James and Ambrose Bierce respectively.

But if we read Ambrose Bierce and Henry James thoughtfully, we can easily come to the conclusion that Hemingway was influenced with these two writers but little. The Middle Year is a short story by Henry James. The theme revoked around the desire of the hero Dincombe to get a second opportunity but this opportunity is not granted to him. Dincombe suffers from the mental torture. Then he realizes that he had not been granted enough time for his creation because he mastered over art very late. In The Snows of Kilimanjaro Harry also suffers from this type of mental torture. When he realizes, though he mastered over Art of writing and would have become a seasoned writer, he
had wasted a lot of time and talent by indulging himself in carnal pleasure. Harry's dream becoming a writer remains a sheer dream. Hemingway's story took shape when he was passing through great agony in nineteen thirties while he was writing nothing or involved in a sub-standard writing.

Hemingway in reality was a very dedicated and ambitious writer and wanted himself to be hailed and applauded by the entire world and whenever he felt that his ambition was being thwarted he got frustrated. So in this way it can be said that the character Harry and his circumstances and his attitude were the reflection of Hemingway's own circumstances and attitude. Hemingway projected his own experience in Harry and for this he did not have to borrow the material from Henry James. It may not be a justice to say like this. The similarity between these two writers may be just coincidental and it was below the dignity of a writer like Hemingway to imitate others, be it the matter of theme, matter of language or matter of style. Rather he wanted to supersede his predecessors. The language of Henry James is obtrusive, intellectual, analytical, philosophical and embellished. The language of
Hemingway is objective, compact and having a flow. Thus there is little possibility of Hemingway being influenced by Henry James.

Hemingway's short story The Snows of Kilimanjaro is a tale of normal condition whereas Bierce short story and An Occurrence at Owl Creek Bridge is a story of the time of American Civil war. In the former, the focal point is Pyton's imaginative escape from death of his wife, in the latter it is an imaginative escape from death. The basic preponderance in the former story is the protagonist's imagined escape, in the latter it is on the wasteful life of Harry. In the former story, which runs for about six pages in bulk, six page are devoted to the description of Pyton's feeling in the imagined escape, in the latter, which runs for about twenty seven pages, hardly two pages are devoted to the device of imagined escape, the rest of the story is devoted to the reproduction of important scenes of Harry's life. In the former information was supplied about man's imagining of his wife and children, in the latter it is to be supplied by the reader's imagination.
Hemingway may have read the stories of Bierce and he would have been influenced with his technique but in fact Hemingway developed his own technique and brought it to that much height that the technique of Bierce was made to be dwarf. The other aspect of the language of these two writers is Bierce uses elaborate description of death using minute details while Hemingway depends upon precision.

Philips Young opines that Ford Maddox Ford and Joseph Conrad may have exerted some influence upon Hemingway but this claim lacks prove and needs to be substantiate. First of all Ford Maddox Ford is parallel to Hemingway. There is no question of his influence upon Hemingway. Carlos Baker once wrote in his introduction to Old Man and the Sea that Hemingway was influenced by Joseph Conrad's Youth.\(^{14/a}\)

Baker bases his opinion on these points of similarity. Firstly both the works are built on the contrast between the points of view of young and old men, secondly, the eyes of the old men in the two works are blue-coloured and youthful in appearance, lastly

\(^{14/a}\) Carlos Baker, Earnest Hemingway, Three Novels with an introduction to The Old Man and the Sea (U.S.A: Princeton University Press, 1952), pp. XII-XIII.
the old men in both are 'common' people rising to heroic dimensions through force of character.

James Joyce has given one more clue upon the influence of Hemingway. Philip Young says that the Bar-room scene and Marie's Soliloquy at the end of To Have and Have Not are reminiscent of the Cyclops episode and Molly Bloom's soliloquy in "Ulysses" respectively.  

In the same way Frank 'O' Connor is of opinion that first of all Hemingway is James Joyce's disciples from whom he took the device of repetition of keywords and the placing of adverbs immediately after the verb when usage requires otherwise and the putting of the narrator in the background as a magician without a "human voice" making a hypnotic persuasion. Nobody can say it with conviction that the bar-room in To Have and Have Not has been called an episode in Ulysses. Hemingway needs not to be depending upon James Joyce for giving an account of bar-room scene. He himself witnessed the pathetic condition of those helpless war-stricken people and Hemingway was extremely infuriated. Hemingway published an article in New Masses in 1935 under the title Who Murdered the Vets. Hemingway

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portrayed this whole scene based upon his own first hand personal experience and its similarity with that of James Joyce is actually co-incidental. It cannot be imagined that Hemingway may have learned something from James Joyce. Some similarities between the style and language just like the repetition of key words are not sufficient to prove that he imitated James Joyce.

Some other great critics have asserted that Hemingway was positively influenced with at least three of the great writers of his time viz. Sherwood Anderson, Gertrude Stein and Mark Twain. William Goldhurts also asserts that Scott's novel Tender is the Night is perhaps the source of inspiration for Hemingway's short stories The Snows of Kilimanjaro and The Short Happy Life of Francis Macomber. Specially the sense of disintegration of character shown in The Snows of Kilimanjaro is very much like that of Scott’s novel. Phillip also says that the couples, shown under a spell of disenchantment in the stories Out of Season the End of Something, Cat in the Rain, Hills like White, have the influence of Scott. About the opinion of Gold-Hurst, The Snows of Kilimanjaro we can say that so many sources of inspiration have been suggested for the
story, including Henry, James's *The Middle Years*, so Gold-Hurst opinion does not seem to be acceptable. Moreover had Scott Fitzgerald been the source of inspiration, Hemingway would not have used his name in the story at the time of its first publication. Regarding Philip Young's opinion about the themes of disillusionment we should keep a reality in mind that thing in his personal life passed through various type of disillusionment. His all the illusions were badly shattered due to the World War and the atrocities of society. He had not only physical wounds but psychic wounds also on his mind. His hopes were badly shattered remarkably for the first time when he was cheated in his love for an English nurse Agnes H. Kurowski. So he did not have insufficient melancholic experiences in his life rather he had it abundantly enough to be employed in his novels. The only thing which can be said about his similarity with Scott Fitzgerald was that he was meek enough to defy his wife who spoiled his talent. Perhaps this forms the background of the story *The Snows of Kilimanjaro*. 

It is also said that Hemingway may have been influenced by T.S. Eliot's theory of "Objective Corelative". 16

It is likely to happen as in the study of Hemingway Death In the Afternoon, Hemingway himself had explained aesthetics and this forms the basis of his own works. Hemingway was a seasoned writer and he had the theory of mechanism of expressing the emotions and he used to base his novels upon that. So most probably he had set and based his novels upon that. Earl Rovit says that Ernest Hemingway may have been influenced by Ring Lardners.

1. In regards to his terminology of his sports.
2. His Ironic technique of presentation.

But in reality Hemingway himself had sufficient knowledge of the world of his sports and had gained a lot of practical experiences because his father provided him every opportunity to pass his days in different type of sport activities. It seems that in the very childhood Hemingway had passed a lot of time in fishing, boating, horse riding, scouting, swimming, hunting, and skiing. It does not seem to be reasonable

that Hemingway may have borrowed that material from Ring Lordners which he already had sufficiently. The typical Hemingway style is seriously ironical. Hemingway's attitude towards life and his pessimism get reflection in his writings. He is very objective in portraying the pathetic and poignant scenes. Hemingway explored and paved his way of writing and invented his style himself. Some of the features of his writings are particular to him.

"Pedrico set out a battle of Victoria Vat, a glass with large chunks of ice in it, and a bottle of Canada dry soda in front of Ignacio Natera Revello and he made a high ball hurriedly and then turned toward Thomas Hudson, looking at him through his tinted horn rimmed glasses and feigning to have just seen him."\(^{17}\)

"Thomas Hudson looked away from it and to his face and his face was very bad. Someone had worked on it and there was gauze and take over the cheeks and a lot of Mercurochrome had been used. They hadn't been able to do anything about his ear. Thomas Hudson imagined it must have hurt to have anything touch it and it just stood out looking very taut and swollen and it had

become the dominant feature of his face. No one said anything and the man just stood there with his spoiled faced and his shotgun."\textsuperscript{18}

Hemingway reflected the society, culture, mentality and language of contemporary period. He was bound to use the contemporary prevalent language also at some places. Sometimes he makes his characters speak obscene and unparliamentarily words but they are expressed with such spontaneity that they seem to come out very naturally and fit in the context very suitably. These types of example are lying strewn in his novels.

"Don't tell me you bastards work night now."\textsuperscript{19}

"I should think you bastard wouldn't want to see each other ashore."\textsuperscript{20}

"I will be a sad son of a bitch. Thomas Hudson said."\textsuperscript{21}

"In the pig's asshole."\textsuperscript{22}

"Take it easy don't be a fucking comedian."\textsuperscript{23}

\textsuperscript{19}. Ibid., "Cuba" p. 256.
\textsuperscript{20}. Ibid., P. 257.
\textsuperscript{21}. Ibid., P. 259.
\textsuperscript{22}. Ibid., p. 258.
"May be I am, Tom you should know. But I don't fuck gnomes." 24

"Willie said to her "what are you passed of about?" 25

"Thomas Hudson said to him here's to you. Your son of a bitch." 26

"No fuck my Senora." 27

"fuck the record." 28

"We will have to see where is your bitch of wife." 29

"Willie said "I'm not trying to be a fuck up." 30

"And every fucking body else on board." 31

"We have got ourselves pretty well fucked up Willie."

"Take him, the proprietor said. He'll be happy on a farm. Listen, Thomas, one of the fishermen who had been listening to the conversation from the table said. "If you want cats I can get an Angora, a genuine Angora, from Guana Tacoa. A true Tiger Angora. "Male?

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24. Ibid., p. 268.
25. Ibid., p. 270.
26. Ibid., p. 272.
27. Ibid., p. 274.
28. Ibid., p. 283.
29. Ibid., P. 307.
30. Ibid., "At Sea", p. 397.
31. Ibid., p. 401.
As much as you," the fishermen said. At the table they all laughed. Nearly all Spanish joking had that same base "But with fur on them,' the fishermen tried for another laugh and got it."32

Hemingway is, though, basically a writer of war, pessimism and depicts shattered world of disillusionment, still has same of the glimpses of humour in his novels. Though they very rare and cannot lessen the tense atmosphere and mood which generally runs under current in the novels of Hemingway but the reader occasionally gets the Hemingway's humour in his novels, sometimes in form of dialogues, witty repartees and sometimes through humorous scenes.

"You're not German man, are you?

No, American.

then let us drink to Roosevelt, Churchill Batista, and the lack of an aqueduct.

To Stalin.

Certainly. To Stalin, Central Hershey Mariguana, and the lack of an aqueduct.

To Adolphe lugue.

To Adolphe lugue to Adolf Hitler, to Philadelphia, to Gene Tunney, to Key West, and to the lack of an aqueduct.

Honest Lil came into the bar from the ladies room while they were talking. She had repaired her face and she was not crying but you could see she had been hit.

Do you know this gentleman? Thomas Hudson said to her, Introducing his new friend, or his old friend newly sound.

Only in bed, "the gentleman said.

Callate, Honest til said. He is a politician. She explained to Thomas Hudson. Muy hambriento en este memento."

Thirsty," the politician corrected. And at your orders, he said to Thomas Hudson. What will you have?

A double frozen daiquiri without sugar. Should we roll for them?

Not let me buy them. I have unlimited credit here.

He is a good man, Honest lil said to Thomas Hudson in a whisper while the other was attention of the nearest barman. A politician. But very honest and very cheerful.
The man put his arm around lil. You are thinner everyday, me vida, he said. We must callate, Honest lil said. He is a politician. She explained to Thomas Hudson. May Hambriento en este memento.

Thirsty, the politician corrected. And at your orders, he said to Thomas Hudson. What will you have?

A double frozen daiquiri without sugar. Should we roll for them?

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He is a good man, Honest lil said to Thomas Hudson in a whisper while the other was attention of the nearest barman. A politician but very honest and very cheerful.

The man put his arm around lil. You are thinner everyday, em vida, he said. We must belong to the same political party.

To the aqueduct, Thomas Hudson said.

My God, no what are you trying to do? Take the bread out of our mouths and put waler in?

Let's drink to when the puta guerra will finish, Lil said.

Drink.
To the black market, the man said. To the cement shortage. To those who control the supply of black beans. Drink, Thomas Hudson said and added, To rice.

To rice. the politician said. Drink.
Do you feel better? Honest lil asked.
Sure."[33]

Here is another example.
"Very well sir. As well as, can be expected.
I am delighted. Thomas Hudson said. Then to the Alcalde poor, who was having certain difficulties I belonged to a club in London once where half the members were trying to urinate and the other half were trying to stop.

Very good, said the Alcalde poor, completing his chore, what did they call it, El Club Mundial?

No, As a matter of fact, I have forgotten the name of it. You've forgotten the name of your club?

Yes why not?

I think we better go get another one. How much does his urination cost?

Whatever you wish, sir.

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Let me get them. Thomas Hudson said. I love to buy them. It's like flowers."\(^{34}\)

Here is one more example.

"Please forgive me if I am ever stupid," Henry said.

"You forgive when you were born. Thomas Hudson said 'you are a very brave boy, Henry and I am fond of you and trust you. You are not stupid either."\(^{35}\)

The same day they brought a pig for you with your supplies and he swam out to sea next morning and was drowned. We had told him, too.

Que puerco mas suicide!

Thomas Hudson said.

The Lieutenant laughed. He had a very cheerful brown face and he was not stupid. He was acting because it amused him."\(^{36}\)

Thus we can see that though the world of Hemingway is full of gruesome realities of the war and his language is like two plus two is four, however, he does not lack in scattering humour also in his language. And

\(^{34}\) Ibid., p. 304.


\(^{36}\) Ibid., p. 352.
at such places again he could become successful to maintain his flow and lucidity. So at a same time he was expert in expressing sorrow and happiness with equal ease.