Review of Literature:

With the beginning of the 20th century, a strong sense of nationalism in the arts was becoming evident throughout the Western world. American artists were consciously striving to develop a national style. American literature continued to follow realistic trends set by writers at the turn of the century. Twentieth century authors have been disillusioned by social and economic injustices, and by the effects of war and economic depression. The dominant literary figures of this century have focused upon tragic themes which reveal their dissatisfaction with the romantic ideals of the post. A young group of writers emerged after the First World War to establish new styles in American Fiction. They became known as the “Lost Generation”, because they rebelled against traditional standards of morality and taste, and because they seemed to live their lives without moral purpose. Reacting against the conventional standards imposed upon them by society, they sought personal expression in tense emotional experiences and extravagant forms of play. However, they regularly failed to satisfy their desires and often uncovered tragedy instead. Their rebellion against traditional standards led them to seek new values and new techniques to express more realistically the conflicts which they experienced. They gave birth to a new cycle of American Literature which, in creativity and productivity compares favourably with the Romantic period of the 19th century.

F. Scott Fitzgerald’s ‘The Great Gatsby,’ John Dos Passos’ ‘Three Soldiers’, and Ernest Hemingway ‘A Farewell to Arms’ and the novels which record the tragic experience of servicemen returning from war. These novels are representative of the
revolution in morals which was initiated by the post war generation. They turned from war to civilian life and to starveling farmers and underpaid industrial workers who were suffering from the economic depression. Yet it is courage and hope rather than defeat or despair, which sets the tone of their works. In ‘To Have and Have Not’ and ‘For Whom the Bell Tolls’ Ernest Hemingway continued to concentrate upon violent actions and intense emotional experiences. His heroes were almost always luckless souls whose lives ended in tragedy. However, Hemingway clearly celebrated the virtues of human courage and fortitude which are able to turn physical defeat into moral victory.

One of the most significant literary movements in this century has been nourished by racial conflicts and social unrest in south America in the works of William Faulkner, Cladwell, Tennessee Williams and Robert Penn Warren, the history of slavery and segregation in the United States has been made to seem even more troublesome to the conscience of the nation than the injustices of modern capitalism. These writers have been witnesses to the degeneration of the South’s old, white aristocracy after the Civil War. They have dramatically portrayed the Southern white man’s bitterness at defeat, his wounded pride, and his subconscious feelings of moral guilt. In *Tobacco Road*, Cladwell brought to light the dire poverty and animal like existence of poor, white share copcers who were disposed of their land. A member of Faulkner’s books focus upon the decline of southern society. The tragic themes of his works have universal significance, for they symbolize the fall and corruption of the entire human race. In revealing man’s inhumanity to man; Faulkner dramatizes the effects of sin and guilt upon the human consciousness. He used the ‘stream of consciousness’ technique in which scenes and images are presented without regard of chronological sequence. Several authors found heroes of their novels among America’s wealthy industrialists. Many of the characters of
Theodore Dreiser’s ‘An American Tragedy’ and Fitzgerald’s ‘The Great Gatsby’ are obsessed with lust for financial power, social prestige and sexual conquest. Typically, they are destroyed in the end by their own ambitions. Sinclair Lewis chose the middle class businessmen as his subject. In his novel ‘Babbit’ he characterized the businessmen as a narrow-minded and uncultured person interested only in making money.

Sinclair Lewis and Sherwood Anderson wrote revealing novels about small town life in the Middle West. In his ‘Main Street’, Lewis depicted the small rural community as drab and dreary. Anderson portrayed the characters of his mythical ‘Winsburg Ohio’ as people emotionally frustrated by the possibility of a new and more exciting life Anderson’s character seeks escape from reality in sex, dreams and delusions. Other writers such as T.S. Eliot, Ezra Pound, Gertrude Stein and Thomas Wolfe went abroad to find a more congenial atmosphere, Eliot, Pound and Stein seemed to prefer to Europe to America, but Wolfe was never really happy abroad. However, each of them helped to initiate experiments in literature which have established major novels in American Writing.

The years of depression seemed to intensify the feelings of dissatisfaction among American writers. Yet, beneath a surface of apparent pessimism, it was possible to detect in their works a deep love of humanity. Many of these authors believed that men may achieve spiritual satisfaction in spite of unfortunate circumstances. James T. Farrell, John Steinbeck and John Dos Passos found new subjects for social criticism in the poor, starving farmers and underpaid industrial workers.

Ernest miller Hemingway was born in Oak Park, Illionis, just outside Chicago, on July 21,1899 and died by suicide in Ketchum, Idaho, in 1961. His father was a well known physician and passionate amateur sportsman. His mother had talent both in music
and painting. During his early childhood there seems to have existed a
tussle between his parents about the future of the boy who was the
second of the six children in the family. The mother wanted to
develop his talent for music, where as the father encouraged him to
develop outdoor interests. Apparently, his father carried his wishes
and gave him his first fishing rod when he was only three years old
and his first shot gun when he was hardly eleven.

Hemingway took active part in school activities. He
had been a member of the debating club, the oratorical club and the
Boy’s High School club which presented talks on Christianity and the
good boy’s life. He had been the track manager, swimmer, captain of
the water basketball team member of the championship football
squad. Besides being an outstanding student in English course that
encouraged fiction, he was a contributor to the literary magazine, a
sports reporter, editor, and wit on the school paper and a member of a
story club into which the senior English teacher invited the promising
students.

Hemingway began the final period of his career as a
resident of the Cuba where he had bought a small estate. There, he
continued his life of well-advertising hunting and adventure, being
often in the forefront of literary publicity and controversy; still a
figure of vitality, but increasingly adopting postures and therefore
incurring hostile and even malicious criticism. An unsuccessful novel
about an ageing but wistfully Swaggering hero, ‘Across the River
and into the Tress’ (1950) dramatized the problems of Hemingway’s
late years. And only with ‘The Old Man and the sea’ (1952) did the
author seem to rise with any triumph above the process of bad
tempered decline. The story was immediately successful and was
partly responsible for his winning the Nobel prize for literature in 1954.
Ernest Hemingway began his literary career as a poet. His first work entitled ‘The stories and Ten Poems’ was well received. Experience, however, thought him that poetry was not his domain and he was really cut out to be a writer of fiction. He gave up imitating the style of Sherwood Anderson who had been his ideal and guide in his early stories and struck out an independent line of his own. The important novels of Hemingway that deserve our attention are:

- **The Sun Also Rises** (926): This is Hemingway’s first major novel “that set the flags for a generation.” It is not a war novel, because there are no battle scenes, no soldiers, no bullets fired. The novel should be understood in the context of the First World War because it deals with the Post war disillusionment and moral disorder. It is 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 actually because of the war. Hemingway who also emerged scarred from the trenches of the Italian field in the First World War, transmuted his biological experiences both thematically and artistically into the texture of the novel.

  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 world.” ‘The Sun Also Rises’ is the story of expatriates, Americans, Greeks and Englishmen. Jake, Brett, Cohn, Mike and Count Mippipolous are far from their home 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. These characters are an extremely small minority of the people who survived the First World War.
‘A Farewell to Arms’ (1929) : This is about the Italian campaign in which Hemingway had taken part as an ambulance driver for the Red Cross Society. The novel is a short summary of the whole American response of the First World War. Frederic Henry, an American Lieutenant in the Italian ambulance in the First World War is the hero of the novel. As the war, is the mechanized one, it robs it of all the glory that used to be associated with it in the form of deeds of gallantry and heroism. As the novel proceeds we find Frederic Henry in love with Catherine Barkley, a British nurse. The story revolves round two characters and the war. Catherine reciprocates his feelings and when Henry wounded during a bombardment is sent to the military hospital at Milan Catherine comes to nurse him. They spend a happy summer together while he recovers; and in the autumn Catherine discloses to him the fact of being pregnant. But she will not marry him for fear of being sent back to England. Henry returns to his post, finds Comrade Rinaldi depressed by the monotonous horrors of war and shares the suffering during the disastrous retreat from Caporetto. He deserts the Italian army, learns that Catherine has been transferred to Stresssa, and joins there. Although he is in civilian clothes, he is suspected and forced to flee with Catherine to Switzerland. They had rowed there in a boat on landing, however, they were arrested, but later on released. Henry told the police that he was a sportsman and loved to row. Both of them had valid passports. Hence they were let off. Near the delivery time Catherine was admitted to a hospital. She had difficult time and the doctors used anaesthesia. After a lot of pain she delivered a dead child. After some time Catherine also died of brain haemorrhage. Henry had no one to talk to and quietly walked in to the dark.
• ‘To Have and Have Not’ (1937) : This novel first saw the light of day in 1937. Harry Morgan 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 welshes on payment for lost fishing tackle, he is obliged to turn to illegal activities. He contracts to smuggle the Chinese from Cuba into the United States, but taking their money, murders their leader and abandons the others. While smuggling illegal liquor, he is captured in a gun battle by federal officers, loses an arm and has his boat confiscated. In a last desperate attempt to obtain money he aids in the escape of four bank robbers, although realizing that unless he kills them, they will kill him. This he does, but they wound him fatally. Picked up by the coast Guard and accused of being a member of the gang, he stammers, “A man... ain’t got not no hasn’t got any can’t really isn’t any way out one man alone ain’t got... no chance.” He shuts his eyes. It had taken him all his life to learn it.

• ‘For Whom the Bell Tolls’ (1936) : This novel was first published in 1940. In 1936 when the Civil War broke out in Spain, a considerable number of intellectuals in the United States lent their support for the cause of the Spanish, Republican Government. Hemingway too volunteered himself for the purpose. The story of the novel is set against the background of the Spanish Civil War. The title of novel derived from a sermon by John Donne—‘No man is an Island. Entire of itself; every man is a piece of the confinement... And therefore never send to know for whom the bell tolls; it tolls for thee.”

Robert Jordan differs from Frederic Henry only in his recognition of the truth of the preaching of the poet John Donne, quoted at the start of the novel: “No man is an Island,
entire of itself.” The critics who saw in this book merely a track of the Loyalist Cause in the Spanish Civil War were not reading Hemingway. For him now there were two parties to every alienation: the man and his society. His canvas was larger, his theme the same. Jordan fights for the Loyalist cause, but his is a private war. He is forever at odds with the Spanish guerrillas with whom he hides out in the mountain cave while waiting for the moment to came when he may blow up his bridge and so fulfil his destiny. Political theories and programmers have little to do with the motives of pillar, the earth woman, who commands her weakling mate Pablo; and it is in the intense and physical love for a woman of his kind rather than in self sacrifice for a cause that Jordan finds his reasons for life and for death. The stupidity and suspicions of both parties to the political conflict cancel out any immediate social significance to Jordan’s sacrifice. He loves Maria, he blows up the bridge, he meets a meaningless death in flight; but he has heard the bell toll and he can die thinking. “One thing well done can make.”

- **‘Across the River and Into the Trees’ (1950)**: This novel has its scenes in Venice and centres around colonel Cantwell, an ageing war veteran suffering from a heart disease. The novel deals with three different periods in the span of his life. First as a young man who regards life in the army preferable to the common man’s daily life not as congenial he had thought. Lastly, he is an old man of position a waiting to breathe his last. The old colonel now recalls his past and feels pleased to consider that he had the good fortune to lead it. While in Venice the old colonel enjoys duck-shooting, meets his very young beloved Countess Renata, drinks his favourite wines and liquors, and on his return quietly breathes his last.

- **‘The Old Man and The Sea’ (1952)**: This is a parable of man’s struggle with nature, of man’s stoic courage and
endurance tells of the Cuban fisherman Santiago who for eighty
four luckless days has rowed his skiff into the Gulf Stream in
quest of marline. At first he was accompanied by the boy
Manolin, with whom he talked of better days and about the great
sport of baseball. Now he is alone. Aged and solitary, he goes
far out in the sea and hooks a great fish that tows his boat all the
afternoon and night and into the next day as he pits skull and
waining strength against it, the way he once did as a wrestler.
As the second night turns to the down he finally harpoons his
catch, lashes it to his small boat and makes his weary way home.
As he sails slowly to part, sharks attack his catch and he fights
them as best he can with a knife lashed to the filler. When he
reaches the shore his marline is but a skeleton. Santiago furls his
sail, staggers to his sack, to be found by the boy and other
Fisherman who marvel at his catch, while he sleeps and dreams
of past experiences.

• Hemingway Hero And Code Hero :

The Hemingway heroes are of two types that is, the
autobiographical hero and code hero. The autobiographical hero
is either a young boy or a young man who is learning to live in
this world a violence and uncertainty, a society torn by the First
World War. He is an honest and mainly young man, though he
is highly sensitive. He is an outdoor male and he has a lot nerve,
but he is also very nervous. He will die a thousand times before
his death and although he would learn how to live with some of
his troubles and how to overcome others, he would never
completely recover from his wounds as long as Hemingway
lived and recorded his adventures, because the connection
between Hemingway and his hero was always intimate. In his
novel ‘For Whom the Bell Tolls’, we find protagonist voicing
the author's every opinion; he acts as though he was being interviewed.

- **The Autobiographical Hero - a Wounded Man**
  From the very beginning the Hemingway hero appears to us a wounded-man, wounded not only physically but psychologically as well. In 'A farewell to Arms' Frederic Henry is wounded in the war as was Nick Adams. Henry shows clearly the results of this misfortune. He cannot sleep at night unless he stops thinking and when he sleeps he has nightmares. In 'The Sun Also Rises' the hero, here called Jake Barnes, was also wounded in the war with far-reaching results. He is also haunted by his memories. He cannot sleep when his head starts work, and he cries in the night. In the novel 'For Whom the Bell Tolls' we find the incidents of three days in the life of the Hemingway hero, named Robert Jordan, who is fighting as an American Volunteer in the Spanish Civil War. He is still the wounded man and new incidents from his past are supplied to explain why this is so. In his another novel 'Across the River and Into the Trees' the colonel is the hero, called Richard Cantwell and he has all the old scars, particularly the specific ones he received as Frederic Henry in 'A Farewell to Arms'. It is the story of a peace time army colonel who comes on leave to Venice to go duck-shooting, to see his very young girl friend and to die, all of which he does.

The Hemingway hero is cut off from his native culture and is thrown into a strange world where he is a homeless wanderer. This may be true both in its literal and figurative sense. Nick Adams has moved from the peaceful life at home into the war torn region of Europe. Jack Barnes, an American, is fighting in an Italian Army to serve a cause of which he has no clear notion or understanding.
• The Code hero: 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 the potentialities and known the field of his operations. He is usually a professional man, bullfighter, a Fisherman, Soldier and a prize fighter. He is confident to excel in the field, his choice and has indomitable courage inexhaustible endurance.

Main Qualities of the Code hero: The Code hero is not Hemingway himself in disguise which the Hemingway hero was. Indeed he is sharply distinguished from the hero, for he comes to balance the hero’s deficiencies, to correct his stance. 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 misery to which he has been introduced and which he inhabits. The code hero, then, offers and exemplifies certain principles of honour, courage and endurance which in a life of tension and pain make a man as we say and enable him to conduct himself well in the losing battle that is life. He shows in Hemingway’s famous phrase for it, “grace under pressure.”

Santiago as the Code hero: The finest and 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 and endurance-while losing to the sharks the giant fish he has caught. This to epitomize the message, the code hero always brings is that in life you lose, of course; what counts is how you conduct yourself while you are being destroyed. In the words of Baker, “The Old Man loses the battle he has own. The winner takes nothing but the sense of having fought the fight to the limits of his strength 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 on trying.” Santiago’s victory is
moral victory of having lasted without permanent impairment of his belief in the worth of what he has been doing.

- **Criticism of The Hemingway Hero:**

Hemingway’s limited range of characters has been trenchantly attacked by a host of critics. In his essay “The Dumb OX: A study of Ernest Hemingway” (1934), Wyndham Lewis advocated the view that the Hemingway hero is “Dull-witted, bovine, monosyllabic simpleton — to whom things are done, in contrast to those who have executive will and intelligence.” John Peele Bishop, Aldus Huxley and D.S. Savage have followed Wyndham Lewis in castigating the Hemingway hero. John Peele Bishop Wrote, “It is because they have no will and not because they are without intelligence that the man and woman in Hemingway are devoid of spiritual being.” Later D.S. Savage supported the dumb ox picture and wrote that the Hemingway hero is “a creature without religion, morality, politics, culture or history-without any of those aspects, that is to say, of the distinctively human existence.” He again stated that which might be termed the proletarian of literature; the adaptation of the technical artistic consciousness.” Behind such a hostile criticism of the Hemingway hero lies a snobbish contempt for his selection of ‘low-brow characters whether boxer, gangster, sportsman, soldier or bull fighter.

- **In Defence of Hemingway Hero:**

Nobody can deny with justice that this characters are not worthy of a writer’s attention. The disparagement of the Hemingway hero is justified, if Hemingway’s hero is justified, if Hemingway’s works are interpreted only in the naturalistic tradition, but Hemingway was more than a naturalistic. The themes, motifs and techniques of naturalism are found in his works but he is not contained by them. In this conception John McCormick says, “Behind the apparent naturalism, however is a
conception of human experience that has nothing whatsoever to do with naturalism. Hemingway's most memorable characters seem to be men to whom things happen. Argument arises over what exactly those things are. They are, briefly, spiritual in nature but expressed in lay terms. Hemingway selects his characters for their possession of qualities which interest him; they are men on trial, men at the end of their tether, men often in ultimate situations which force the protagonists into a declaration, through action, of their first principles. War, Sport, and the performing art of bull-fighting accordingly are valuable contexts for such a writer, and Hemingway spent his career in working out their implications." His heroes are neither callous nor devoid of intellectuality, but possessed of sharp sensitivity and keener susceptibility. They are not without memories they are haunted by the painful memories of the First World War.