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A STUDY OF E.M.HEMINGWAYS

WITH SPECIAL REFERENCE TO A FAREWELL TO ARMS

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**Introduction-** Ernest Miller Hemingway was born in Oak Park, a small town in Illinois, just Outside Chicago, on 21 July 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; both of his parents were intensely religious. He was the second of six children.

Hemingway took active part in school activities. He had been a member of the debating club, the Oratorical Club, and the Boys High School club which presented talks on Christianity and the good boy's life. 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 to the school proper, and a member of the story club into which the senior English teacher invited the promising students.

In 1917, Hemingway finished school at Oak Park. In the class year book, he announced that he intended to go to the University of Illinois; instead he got a job on the *Kansas City Star* as a cab reporter. The following years he volunteered to work as an ambulance driver on the Italian front where he was badly wounded but twice decorated for his services. After the war he returned to Chicago and married Hadley Richardson on September 3, 1921. Soon after his marriage he went to Europe as a roving correspondent for the *Toronto Star* with headquarters in Paris. He reached Paris, where he met Ford Madox Ford, Ezra Pound and Gertrude stein, and became famous while still in his twenties.

After the failure of his first marriage Hemingway married Pauline Pfiffer in 1927. In 1929 he returned to America with his second wife and sifted in Key West, Florida. From 1928 to 1937 he lived in Key West and earned a great reputation as a sportsman. After divorcing Pauline in 1940, Hemingway married Martha Gellhorn but later on divorced her, and married Marry Walsh. With his fourth wife, Marry Walsh – Hemingway lived in Cuba, but he passed the last days of his life in great agony. The tragedy of his last days is reported in his own words :

“What do you think? What happens to a man going on sixty-two when he realizes that he cannot write the stories and books he promised himself? Or do any of the other things he promised himself in the good days.”<sup>1</sup>

In the last year of his life, as A.E. Hotchner’s *Chillins* suggests, “Hemingway suffered a series of blows of his mental and physical health which left him intent on destroying himself.”<sup>2</sup> On July 2, 1961, Hemingway shot himself to death and thus departed one of the most colourful lives from the world.

Hemingway started his literary career as a poet. His first work entitled *Three Stories and Ten Poems* was well received. Experience, however, taught him that poetry was not his domain and he was really cut out to be a writer of fiction with the publication of *The Torrents of Spring* he felt he had come of age. He gave imitating style of Sherwood Anderson who had been his ideal and guide in his early stories and struck out an independent line of his own. Hemingway’s important works which deserves our attention are – *In Our Times, The Torrents of Spring, The Sun Also Rises, A Farewell to Arms, Death in the Afternoon, Green Hills of Africa, To Have and Have Not, The First Column, For Whom the Bell Tolls, Man at War : An Anthology, Across the River and into the Trees, The Old Man and the Sea, A Moveable Feast, and Islands in the Streams.*

*A Farewell to Arms* (1929) 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 of American response to the First World War. Frederic Henry an American Lieutenant in the Italian ambulance in the First World War is the hero of the novel. At the end of the novel Catherine dies after giving birth to dead child. After his wife’s death he had no hope to live in the dark world. Now Henry had no one to talk to and quietly walked into the dark.

Like so many American writers in the Thirties, Hemingway was moving away from the ethic of solitude into a communal or social ethics. *To Have and Have Not* (1937), the story of Harry Morgan, the Liquor Smuggler, who has shipped contraband from Cuba to Florida during prohibition and then during the Depression tries to secure his survival as an independent entrepreneur by increasing acts of corruption, deals with economic carelessness and injustice. But as he dies he offers the new Hemingway lesson :

“No matter how a man alone  
ain’t got no bloody chance.”<sup>3</sup>

It is the reverse lesson from the Twenties novels, and it seems superimposed on an uneasy, lesser book.

The genius of Hemingway was shaped by parental, cultural, and literary influences. The impact of culture affects all the writers of a certain period, but all of them do not interpret that influence in their creative writings in the same manner. The literary influences on Hemingway were the result of his perusal of and borrowings from the writings of his predecessors. It irks uncharitable of critics to criticize him for drawing upon the work of his predecessors, because he so completely recast his borrowings in his own imaginative mould that they become peculiarly his own and original.

Since Hemingway was born in America, it was natural that he should feel the impact and impression of the political, cultural and social states of that country. He was deeply influenced by his mother and father. Hemingway inherited from his father the latter’s of loves for outdoor life. His most covetable occasions are when he loves himself in the gripping beauty of African landscape or in trout fishing, or in wild shooting, or, in deep sea fishing. His male character are sportsmen who have mentally absorbed the benevolent aspects of Nature in their character to such an extent that Santiago does not feels forlorn and lonely even on the high seas off the Coast of Cuba.

The Shocking incident of his father’s suicide (1928) left a very deep impression on Hemingway’s mind and it influenced his life as well as his writings. It is referred in some of his stories such as *Fathers and Sons* and more pointedly in his novel *For whom the Bell Tolls*. It was a shame for him to live with it and the only way to get rid of that sense was to mention it in his writings.

Literary influences had much to do with the development of Hemingway’s style of writing. He has himself acknowledged that “one single literary work from which all American literature has flowed is Mark Twain’s *The Adventures of Huckleberry Finn* (1889).”<sup>4</sup> From this particular literary work Hemingway borrowed the language that an American boy would speak.

Hemingway often admitted learning much about literary art from painting and music. He confessed to Lillian Ross of *The New Yorker*, “I learned to write by looking at paintings in the Luxemburg Museum in Paris. I learned how to make a landscape from Mr. Paul Cezanne.”<sup>5</sup> He remembered in *A Moveable Feast*, “I was learning something from the painting of Cezanne that made

writing simple true sentences far from enough to make the stories have the dimension that I was trying to put in them.”<sup>6</sup>

Ezra Pound, who spawned a whole generation of poets’ was the first to recognize Hemingway’s great talents. Ezra Pound was a friend of aspiring talents. “Only a fifth of his energy”<sup>7</sup>, wrote Hemingway, he devoted to his work. From Gertrude Stein Hemingway learnt the device of repetition to write simple sentences connected by ‘and’ to prune his description to exercise the irrelevant and to avoid adjectives and adverbs.

The style of Hemingway thus is derived from various sources, but soon it served as an original model for others. In this connection Hemingway remarked :

“...A new classic does not bear any resemblance to the classics that have preceded it. It can steal from anything that it is better than anything that is not a classic, all classics do that some writers are only born to help another writer to write one sentence. But it cannot derive from or resemble a previous form or resemble a previous classic.”<sup>8</sup>

This way we can conclude that Ernest Hemingway is the priest of valurism and humanism, and can be said worlds’ best. He is a free thinker and an international celebrity. Really he has become a legend and an icon in his life time, Whose each word live and shine, each in its place. So one of his pages has the effect of brook-bottom into which you look down through flowing water.

### **The Sun Also Rises-**

*The Sun Also Rises* (1926) is Hemingway's first major novel "that set the flags for a generation."<sup>9</sup> It is not a war novel in the sense *A Farewell to Arms* and *For whom the Bell Tolls*. There are no battle scenes, no soldiers, no bullets fired. In spite of the fact that there are no battle scenes, its background is that of the First World War. *The Sun Also Rises* 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 definite account of the war oppressed sterile society. Its character with the possible exception of Romero who is not sick, physically or emotionally, suffers acutely because of the war. Hemingway, who also emerged scarred from the trances of the Italian Field in the First World War, transmuted his biographical experiences both thematically and artistically into the texture of *The Sun Also Rises*.

The post-war period is labelled "a lost generation."

"You are all a lost generation."<sup>10</sup>

The lost generation 'tag is applied to the disillusioned intellectuals of the 1920's who rebelled against traditional values and ideals, but could replace them only by despair or a cynical hedonism. These frustrated and disenchanted youth who uprooted during the storm of War, now allowed themselves to be blown like chaff through the early years of peace drowned their disillusion in alcohol, slept away the days and shared their beds with a different partner each night. The traditional values were all suspect to these disillusioned youngmen. Return to peace was a return to stagnation, resulting in due course in to expatriation to Paris which was flight to irresponsibility alcohol and sex. In the words of Arthur Mizaner, "*The Sun Also Rises* is the supreme realistic image of the romantic attitude towards private experiences 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."<sup>11</sup>

There are many literary artists involved in the group known as the Lost Generation. The three best known are F. Scott Fitzgerald, Ernest Hemingway, and John Dos Passos. Other usually included among the list are Sherwood Anderson, Key Boyle, Hart Crane, Ford Maddox Ford and Zeldo Fitzgerald.

*The Sun Also Rises* is the first major novel by Ernest Hemingway. Published in 1926, the plot centers on a group of expatriate Americans in Europe during the 1920's. The book's title, selected by Hemingway got the recommendation of his publisher is taken from Ecclesiasts :

"The Sun also ariseth, and the sun goeth down, and hasteth to his place where he arose... and there is nothing new under sun. I gave my heart to know wisdom, and to know madness and folly - I perceived that this also is vexation of the spirit. For him in much wisdom is much grief and he that increaseth knowledge increaseth sorrow."<sup>12</sup>

Hemingway clearly self that lie Ecclesiastes this novel was a search for value; it was an attempt to shift the vanities of the time and discover whatever was true and good and real. The point of the prominent parallels is that bind the events together--and this is not entirely unimportant in such a loosely constructed work. Carlos Baker rightly says, "*The Sun Also Rises* was the means Hemingway choose to declare himself out of alleged lostness of a generation whose vagaries he chronicled."<sup>13</sup> Hemingway's original title for the work was *Fiesta*, Which was used in the U.K., German and Spanish editions of the novel.

The novel explores the lives and values of the so-called "Lost Generation" chronicling the experiences of Jake Barnes and several acquaintances on their pilgrimage to Pamplona for the annual '*fiesta*' and bull fights. Barnes' genitals had been mutilated as the result of an injury incurred during World War I; he is subsequently unable to consummate a sexual relationship with Brett Ashley, though his anatomy still compels him to be attracted to her. The story follows Jake and his various companions across France and Spain. Initially, Jake seeks peace away from Brett by taking a fish trip to the Burguete, deep within the Spanish hills, with companion Bill Gorton, another veteran of the war. The '*fiesta*' in Pamplona is the setting for the eventual meeting of all the characters, who play out their various desires and anxieties, alongside a great deal of drinking.

In Ernest Hemingway's fictional world, minor characters prepares the ground for the development of the main character. If portrayal of the code hero in his fictions is the way to get the meaning of life, "what life is actually?" than the portrayal of minor characters are the milestones which help us to reach to his destination.

From the very first line of *The Sun Also Rises*, the writer introduces us to the characters who are unique and sympathetic, and therefore unforgettable. The novel features not one or two, but 'six' fully three dimensions figures at its centre - Jake, Brett Ashley, Robert Cohn, Bill Gorton, Milk Campbell, and Padro Romero. Secondary characters includes Frances, Georgette, the count, Harris, Montoya, Edna, Mr. Braddocks, and Wilson Harris. They are different enough from each other that there's never any confusion as to who's who, even in scenes featuring nearly all of these characters at once. And this study clearly indicates and favours the views of the critics that it's a romantic response to post war generation of the World War I.

## References-

<sup>1</sup>Ernest Hemingway, Ed., Philip Young, *Ernest Hemingway : A Reconsideration*, (Uni. Park : Pennsylvania State Uni. Press., 1966), 26.

<sup>2</sup>A.E. Hotchner's Chillin, Ed. Forest Dean Robinson, *The Tragic Awareness of Hemingway's First Person Narrators : A study of The Sun Also Rises and A Forewell to Arms* (Ann Arbor : Uni. Micro Films, 1966), 53.

<sup>3</sup>Wallace Stegner, Ed., *The American Novel from James Fenimore to William Faulkner*, (New York : Basic Books, 1965), 101.

<sup>4</sup>Ernest Hemingway, Ed., Carlos Baker, *Hemingway : The Writer as Artist*, 3<sup>rd</sup> ed. Princeton, (N.J. : Princeton Uni. Press, 1963), 73.

<sup>5</sup>Young, 62.

<sup>6</sup>Young, 51

<sup>7</sup>Ezra Pound, Ed., J. Golden Taylor, "Hemingway on the Flesh and the Spirit." *Western Humanities Review*, Vol. XV, No. 3 (Summer, 1961) 273-274.

<sup>8</sup>Young, 82.

<sup>9</sup>Carlos Baker, *Ernest Hemingway Critiques of four Major Novels* (New York : Scribner, 1962), 17.

<sup>10</sup>Gertrude Stein, Ed., Sheridan Baker, *Ernest Hemingway : An Introduction and Interpretation*, (New York : Holt, 1967), 58.

<sup>11</sup>Arthur Mizaner, Ed., Leo Gurko, *Ernest Hemingway and the Pursuit of heroism*, (New York : Thomas Y. Cromwell, 1968), 47.

<sup>12</sup>Baker, *Ernest Hemingway : A Life story*, (New York, Charles Scribner's Sons, 1969), 78.

<sup>13</sup>Baker, 87.