

THE PERSONALITY OF EARNEST HEMINGWAY AS REVEALED IN HIS NOVELS *THE OLD MAN AND THE SEA* AND *A FAREWELL TO ARMS*

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Abstract

Ernest Miller Hemingway was an American novelist, short story writer, and journalist. His economical and understated style had a strong influence on 20th - century, while his life of adventure and his public image influence later generation. He created new style of prose, applied new techniques and concepts and new ideas about the tragedy of common man in any society. He is critical of American society. Hemingway tried to restore to man his dignity through writing about the wounded hero.

Keywords: American Literature, Masterpiece, Symbolism, Aestheticism.

Hemingway's acclaimed novel *The Old Man and The Sea* appeared in 1952. Russia too received it well and with enthusiasm. Vladislav Droby Shevski considered it a tragedy of a poor fisherman in the capitalist world in which he will not submit to the dollar and will not lower his head before the cannon's mouth.

While in Cuba in April 1932, Hemingway had discovered the art of fishing under the guidance of Carlos Gutierrez who was later named as Santiago as the poor, unlucky, old, Cuban fisherman. After getting nothing for 84 days he, on eighty-fourth day catches a big marlin only to lose it to voracious sharks.

He struggles single-handedly against the sharks but succeeds, he fights, prays, invokes the courage of his youth. Though he loses in the end he does not consider himself „defeated“. Hemingway conveys through Santiago that “a man can be destroyed but not defeated.”(Mashram 23).

This Study deals with the theme of the wounded hero in Hemingway's novels *The Old Man and the Sea*, and ***A Farewell to Arms*** prove that the theme of wounded hero Hemingway uses it in all of his writings. The portrayal of heroism is an essential aspect of literature. Hemingway's protagonist is a recurring hero in a progression of novels and has become an exercise in fictional biography. Nick Adams Nick Adams Stories 1924/6 grows into Jake Barnes *The Sun Also Rises* 1927, into Fredric Henry *A Farewell to Arms* 1929, into Robert Jordan *For Whom the Bell Tolls* 1940, into Richard Count well *Across the River and Into the Trees* 1950, and into Santiago, *The Old Man and the Sea* 1954.

Hemingway is a renowned American author of the Twentieth century who centers his novels on personal experiences and affections .He is one of the authors named "The Lost Generation " He could not cope with post

– war America , and therefore he introduced a new type of character in writing called the "code hero".

Hemingway is known to focus his novels around code heroes who struggle with the mixture of their tragic faults and the surrounding environment. Hemingway lived with the expectation of fulfilling his idea of ideal masculinity.

This embraced the notion of honor, courage and strength as the most important factor in life by implying capability of acting with —grace under pressure, meaning to be able to act as a man even in the most brutal situation. It seems that during his whole literary career Hemingway has focused on creating a strong public image as a stereotype of macho behavior and on increasing his fame as a celebrity.

Much work has been done examining the effects of war on Hemingway's male characters, particularly the wounded veteran like Nick Adams in —*A Way You'll Never Be.* And so, as far as we can tell, Hemingway's war heroes to some degree echo —his wounding what-if ?! But what about the characters who were not wounded at war but in other ways? Were they to suffer a different fate? The struggles within them lay in their inability to reconcile the conflict between urges and ability. What can perceived as homosexual in nature is more likely a standard quality of humanity to be perceived as valuable to others.

Hemingway philosophy often rationalizes the spiritual suffering through his writings, often representing those sentiments through his characters. Hemingway tells us that as we get old we realize the meaninglessness of life and this feeling gets intense as we lose control of our own existence. In the absence of religion or a viable philosophy we fail to be optimistic in the face of death.

The many demands placed on individual responsibility to make authentic choices further undermines own hope. Existentialism attempted to examine some of these questions raised in the story while emphasizing values

connected to liberation, responsibility and solitude. Existentialism stated that man must find a reason for his existence, make responsible choices and escape the idea of a preordained destiny. It denied a higher power or God. Man must locate his own truth and live in it, a quest that most of Hemingway's short stories underscore. But it cannot be denied that his characters are equally purposeless, unhappy, lost and depressed as those who belonged to the lost generation.

The Old Man and The Sea, shows the spiritual struggle of man to assert his right to live in the world as a man with dignity and not to compromise with life. It also shows that one should not accept defeat under any circumstance.

Thus, Hemingway attached more importance to the efforts and the labor than to the ultimate result. Santiago's contribution with the giant fish Marlin and with the sharks shows that Hemingway has deep engrossment in his supreme efforts who never accepts his defeat even though finally he gets only the skeleton of the big fish.

Hemingway's changed attitude towards life comes through Old Man and the Sea. The novel symbolizes that there is a reason to believe in man's ability to withstand the forces of destruction and failure.

He can, even under pressure, show grace, courage and fortitude. Santiago, the old man, often feels intimidated by the sea, but, ironically, the sea itself becomes a source of courage with which he fights against the giant fish. The sea, for him, is a life force operating within his frail body and with which he puts stiff resistance against the hostile waves. Santiago is in love with the sea, and since there is no female character in the novel, the sea itself assumes a female role.

The Old Man and the Sea, is Hemingway's personal experience of fishing. In 1934, Hemingway had purchased a thirty-eight foot cabin cruise and named it Pillar after the pet name for his wife Pauline. Living in the Key West, the author was aware of the wonderful Marlin fishing to be found around Biminis and he planned to use the Pillar for Fishing expedition. Hemingway had invited his friend Henry Mike to join in Key West for his long awaited fishing.

He was an artist and lived in Ogunquit Maine. He used to spend winter in West Palm Beach, painting and fishing. He was an experienced fisherman and had launched the sport of tuna fishing on rod and reel in the New England Coastal waters, landing sixteen giant tuna in the summer of 1933. Starter recalled:

Hem talked me into going with him to Biminis, fishing and sharing the experiences of running Pillar. The deal

was that I would fish one side of the boat and Hem the other.

We fished for black marlin off Biminis for almost a month, and did not even get a strike. Then one day we decided to troll at a faster speed and I snagged a big one.

This served as model for Hemingway's 1952 Pulitzer Prize winning novel The Old Man and the Sea, which was also considered as outstanding by Swedish Academy when he was awarded the Nobel Prize in 1954.

By the time Hemingway comes to write The Old Man and the Sea, the concept of his love develops further. It becomes a principle permeating the entire universe and binding the creatures of earth, the sea and the bodies in the cosmos with the same bond as exists between moon and the sea. Moon is symbolized as male and the sea as female. Moon affects the sea as man does to woman. The sea makes love under the cover of darkness.

According to Hemingway man can rise above the physical pleasure of sex - appetite and he can still be a lover of joy of living. Santiago in The Old Man and the Sea is above the pleasure of physical sex, and his life is still worth living without sex. He continues his life struggle, for one reason or another.

In The Farewell to Arm , to surrender to feminine does not follow from experimenting with forbidden sexual techniques but with forsaking male identity as it is defined in the earlier novels.

The male should be skillful and successful in his play as well as in his work and the sexual quest is one of the games he plays winning strengthens the victor's sense of himself as forceful separate male. The feminine component of the male self is opposed to all of this.

Thus, the novel ends in gloom and sadness. Hemingway is highly successful in his attempt to associate the readers mind in war, death, pain, sadness and gloom. Love for woman to Hemingway is the one way traffic. It is one sided relationship. He does not believe in give and take relationship. Henry has no intension whatsoever of loving Catherine. But Catherine loves Henry with devotion. This makes Henry to fall in her love. Eventually, Catherine becomes pregnant and falls in the biological trap.

A Hemingway hero starts with manliness and then occurs something that shakes his nerves. The fear of death comes to him. His reaction is not to run away but to face death or involve himself in circumstances fraught with deadly possibilities. Indeed, Henry's joining the ambulance must be interpreted as his response to some frustration at home. But it is the Austrian trench mortar at Gorizia that

brings him the real intimation of death. He is shaken to the core, but the Hemingway traits steps in simultaneously and he faces that consequences stoically. He insists on the operation being done immediately. He does not believe in dallying with pain.

He wants to confront the worst without delay. Everything pans out favorably and in a few months, nursed and fondled by Catherine, he is literally back on his legs. Therefore the real crisis in his life comes when Catherine dies. What his subsequent history is we are not told. He cannot go back to his former superficial type of life after his intimacy with Catherine. A Hemingway hero often prefers the nothingness of death to the nothingness of life. Indeed, when Hemingway felt that he was becoming impotent he shot himself dead. Perhaps Henry also followed his creator's philosophy.

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