

CHAPTER – II

REVIEW OF LITERATURE

- 2.1 Introduction
 - 2.2 Literature on Hemingway's Writing Style
 - 2.3 Literature on trends and techniques in Hemingways Literary writing.
- References

◉

CHAPTER – II

REVIEW OF LITERATURE

2.1 INTRODUCTION

In this chapter, an attempt is being made to review some relevant studies on the various aspects of Hemingway's literary writing. It reviews the contribution of various scholars both Indian and Western.

Once the problem is formulated, an extensive literature survey connected with the problem is an important step, which helps the researcher in his study. The researcher must be well acquainted with up to date information, about what has been done in the particular area, from which he intends to take up a problem for research. This enable him to avoid the task of duplication and helps him in the formation of basic theories, assumptions or hypothesis in deciding, what appropriate method should be suitable for his study in collecting comparative data useful in interpretation.

As the formulation of the problem suggests, the present study is concerned with thematic study of Ernest Hemingway's selected novels. The researcher had decided to review the related literature for better planning, designing, and developing research work. Hence the researcher had decided to review, in brief, the research studies from the related areas.

2.2 LITERATURE ON HEMINGWAY'S WRITING STYLE

P. G. Ramarao Says

“The principal of economy and understatement and the use of colloquial speech rhythms control Hemingway’s dialogue. The old habit of underlining the intent or emotion or intonation of the speaker began to be discarded by Mark Twain and Henry James. Hemingway carries this process to the logical conclusion making the dialogue completely dramatic with no commentary from the author except where it is absolutely needed.”¹

Hemingway’s most significant contribution to style is his effective use of dialogue in his novels. He wrote simple laconic, terse and clipped dialogue.

J. B. Priestly praised Hemingway style by saying that,

“The style of Hemingway for which he deserves the highest praise not only made him as a man from the results of some trauma some open war wound in his inner life.”²

Philip Young says about Hemingways style,

“It was mainly forged and evolved during the same period, when Hemingway was making an effort to reorganize his personality after his disillusionment in the first world war.”³

However **Philip Young** challenged **Leon Edel** by saying that, ‘For me Hemingway is next to Thoreau, the greatest prose stylist in our literature, that is at the most. At the very least, he is writer of some of the cleanest, freshest, subtlest, most brilliant and most moving prose writer of our times.’⁴

Philip Young says, 'He is not reproduction and if he has the look of genuine original who has fashioned what is unquestionably the most famous and influential prose style of our time, it is because many ingredients have been thoroughly assimilated and revitalized by the force of all integrated and talented personalities.'⁵

Hemingway not only portrays the characters in their most natural forms but also the nature in his joyous by mystic form. He thus presents a real picture of life in his novels. Once he said in his interview published in Time, Dec. 13, 1954.

'I tried to make a real old man, a real boy, a real sea, fish and real sharks. But if I made them good and true enough they would mean many things.'⁶

After considering all these aspects, it would not be wrong to place Hemingway in the tradition of literary naturalism and realism.

2.3 LITERATURE ON TRENDS AND TECHNIQUES IN HEMINGWAY'S WRITING

Katharin T. Jobs writes in the introduction of 'Twentieth Century interpretation of 'The Old Man and Thesea' deals with Santigo's adventure with Marlin and Shark, is man's capacity to with stand and transcend hardships of time and circumstance. Hemingway depicts in circumstantial detail elemental tests of endurance, that is physical struggle, fatigue, solitude, old age

impending death to which Santiago is subjected and his courageous responses :
The novel depicts the character Santiago's struggle with nature for survival.'⁷

Michael S. Reynolds says, "Pedro Romero never falters before the bulls, Seldom jerks awkwardly, never loses heart. Thus he becomes the character in the novel whose values help him in the face of death. His art sustains him. That is the key to Hemingway's devotion to the bull-fighter."⁸

According to **Philip Young**, 'Hemingway's life has rich reservoir from which he drew many plots, characters and heroes for his work. His typical hero shares one or many of Hemingway's ideas. He has courage and dignity. He is wounded and shows strong points in the hours of distress or tension.'⁹

Ernest Hemingway belongs to the lost generation, which had lost its faith in life. James T. Farrel observes, 'America was in the full sweep of tremendous economic boom, leading many to believe that this country was paving the way toward a new era of unprecedented world prosperity.'¹⁰

What does remain largely the same in Hemingway's work is the nature of the world that surrounds his characters and the ethical framework, game, by which his characters, behaviour, understanding, and growth must be evaluated.

Jackson J. Benson explains,

'The most constant demand of all in Hemingway's work is the demand for ethical judgement, a demand sometimes made of characters within the story itself, but a demand always made of the reader observer. This demand can be met on the level of general tragic significance only on those occasions in which Hemingway has arranged the emotional values of his story in such a way that

the reader can use his intellectual faculties as well as his emotional sensitivity.¹¹

Joseph Wood Krutch observes, 'His writing is the celebration of the, "greatness of the human spirit An expression, not of despair, but of the triumph over despair and of confidence in the value of human life.'¹²

Charles Scribner Jr. says,

'A more accurate view of the role of invention in Hemingway's methods as a novelist would be that he did not hesitate to make up parts of the narrative whenever it suited his artistic purposes. Conversely, for the same purposes, he was often willing to stick closely to actual events. But he rarely ventured to create events or characters for which he could not draw upon a reservoir of actual perceptions appropriate to bringing these parts of the narrative fully to life. That is one reason why 'A Farewell to Arms' as a whole is able to sustain the illusion of reality and why it has endured as endured as a masterpiece.'¹³

Charles Scribner Jr. says,

'The need to endure was central in Hemingway's philosophy of life, and we have chosen the title *The Enduring Hemingway* in recognition of how important it was to him. Sometimes he expressed the idea in a favorite motto "one must, first of all endure." As a writer he himself endured and created a large and precious legacy in the works of his imagination, no enduring with their author's name in that "Life beyond Life" to which all writers aspire.'¹⁴

Jay Gellens remarks,

‘In any serious considerations of the writings of Ernest Hemingway the fact must not be lost sight of that their author belongs to that generation of men whose formative adult years were spent on the battlefields of Europe during the first world war. It would scarcely be too much to say that Hemingway’s special type of outlook is a product of the battlefield. Hemingway’s comments upon war as a subject for the writer have already been noted. And it is a revealing fact that his two most coherent and most successful books, ‘A Farewell to Arms’ (1929) and ‘For Whom the Bell Tolls’ (1941); upon which his fame largely rests, are both “novels of love and war.”¹⁵

Steward Sanderson points out,

‘Hemingway writes of what he knows from his own experiences honestly, directly and unambiguously as he can.’¹⁶

Fenton remarks,

‘Hemingway’s literary writing contains themes with inclusion of wing shooting, big game of fishing and hunting, food, wines etc.’¹⁷

K. W. Back observes,

‘This whole scheme of self-dramatization, which Hemingway uses both to attack the self and to Sympathize with it, is intimately related, of course, to his employment of the game metaphor. The game player also takes a role in front of spectators, often with accompanying costume, prescribed actions and lines, and characteristic apparatus and setting. Not only various games used as subject matter to greater or lesser degree throughout Hemingway’s fiction but

more important, as many readers have observed, life itself is often perceived as a kind of game, and many protagonists are presented as game heroes.¹⁸

Malcolm Cowley says,

‘Hemingway’s prose at it’s best gives a sense of depth and of moving forward on different levels that is lacking in even the best of his imitator’s Hemingway’s own term for it is” the kind of writing that can be done..... if anyone is serious enough and had luck. There is fourth fifth dimension that can be gotten.¹⁹

John Peale Bishop remarks,

‘It is the mark of the true novelist that in searching the meaning of his own unsought experience, he comes on the moral history of his time.’²⁰

Carlos Baker says,

‘From the first Hemingway has been dedicated as a writer to the rendering of Warhrheit, the precise and at least partly naturalistic rendering of things as they are and were. Yet under all his brilliant surfaces lies the controlling Dichtung, the symbolic under painting which gives so remarkable a sense of depth and vitality to what other wise might be flat two-dimensional portraiture.’²¹

Joseph Warren Beach has seen,

“Hemingway, in his severely ‘modern’ and unromantic idiom, has given us a view of love as essentially romantic as any of his predessor in the long line of English novelists.”²²

Frederick J. Hoffman has pointed out the “literary consequences” of war

‘The worst victims among our language habits were the abstraction and the capitalized noun. The timeworn psychological values lying behind words were either canceled out or distorted, at the least revised. Broad and profane ironies marked the responses to slogans..... Certain words were avoided, because they had too often been used by men who turned out to be either stupid or brutal, in speeches, directives, and the prose defenses of ‘ideals’.²³

Baker has claimed a most exact and detailed use by Hemingway of the Mountain-plain symbolism, and his ingenious interpretation deserves closer attention. Like many other critics he is an intense admirer of the novel’s opening paragraph, which he says “does much more than start the book. It helps to establish the dominant mood (which is one of doom), plants a series of important images for future symbolic cultivation, and subtly compels the reader in to the position of detached observer.”²⁴

Charles Scribne Jr says,

‘It was part of his general assignment to produce sprightly, human-interest accounts of persons and places abroad. In doing this he almost always tried to get below the surface of what he saw in order to give his readers a true and complete picture. This might be called the “instructive” aspect of Hemingway’s journalism. He stuck to that approach through out his life in almost all his articles.²⁵

The foregoing review of literature reveals that many studies have been conducted. In the area of stylistic analysis of Hemingway's writing and also on the trends and techniques of his writing. No such study seems to have been conducted on these two neglected themes, Aficionado and lost generation. The present study is an attempt to fill up this void.

REFERENCES :

1. Rama Rao, P.G. (1980). Ernest Hemingway : A Study in narrative technique, New Delhi S Chand and Co. Ltd, P-101.
2. Ibid, P-159.
3. Dr. Mundra, Ernest Hemingway (1988). The impact of war on his life and work; Bareilly Prakash Book Depot, P-159.
4. Young, Philip (1962). A Defense printed in Robert P. Warren's (ed); Hemingway : A collection of critical Essays, Englewood Cliffs, J. N. Prentice Hall, P-173.
5. Young, Philip (1952). Ernest Hemingway, London, G. Bell and Sons Ltd., P-144.
6. Dr. Mundra (1988). Ernest Hemingway : The Impact of war on his Life and Work, Bareilly Prakash Book Depot.
7. Katherine, T. Jobes. Introduction to 20th century interpretation; A collection of critical essays by Katherine T. Jobes, Prentice Hall Inc.
8. Michael S. Reynoda
9. Young Philip (1952). Hemingway, New York, P-100.
10. Farrel, T. James. The Merill studies in 'The Sun Also Rises; William White Wayne State University, Ohio. Page 53-54.
11. Benson, J. Jackson (1969). Hemingway, University of Minesota, G.B., P-149.
12. Benson, J. Jackson (1969). Hemingway, University of Minesota, G.B., P-153.

13. Scribner, Charles Jr. (1974). *The Enduring Hemingway*, New York, Page 18.
14. Scribner Charles Jr. (1974). *The Enduring Hemingway*; New York, Page 19.
15. Gellens, Jay (1970). *Twentieth Century Interpretations of A Farewell To Arms*; USA, Page 99.
16. Sanderson; Stewart (1961). *Hemingway*; Liver and Boyd, Edinburgh and London.
17. Fenton, Charles (1954). *The Apprenticeship of Ernest Hemingway : The Early Years*; New York, Farrar, Straus and Cudahy.
18. Back, K.W. (1963). "The Game and the Myth", *Behavioral Science*, VIII; Page 68.
19. Theodore, Bardacke (1950). "Hemingway's Women", in J.K.M. Mccaffery; ed. *Ernest Hemingway : The Man and His Work*, New York, P-341.
20. Bishop, John Peale (1937). "The Missing All", *Virginia Quarterly Review* 15\3, P-118.
21. Carlos, Baker (1952). *Hemingway : The writer as Artist* Princeton : Princeton University Press, Page 289.
22. Beach, Joseph Warren (1920-40). *American Fiction*, Page 88.
23. Hoffman, Fredrick J. (1965). *The Twenties*, New York : The Free Press, P-74-75.
24. Carlos, Baker op. Cot. P-94.
25. Scribner, Charles Jr. (1974). *The Enduring Hemingway*; New York; Page-20.