

CHAPTER I

LIFE AND WORKS

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Ernest Hemingway is one of the major American novelists and a short story writer, journalist, veteran, bullfighter, nonfiction writer, poet and dramatist. He was the master of objective prose style which became his trademark. He was awarded the Pulitzer Prize in fiction in 1953 and the 1954 Nobel Prize for literature. He was regarded as one of the greatest writers of the twentieth century, a complex and multifaceted man and an artist into adventures. It is said that no biography could portray him as man he actually was. Throughout his life, he was involved in thousands of instances which he wrote or spoke both publicly and privately. The adolescent, wounded in Italy, taught us that no one was exempt from mortality. He was the romantic activist and the originator of his own universe. He became the pragmatic moralist to tell how to live in life. He was an ambitious man. He had an urge to excel in any activity he undertook. He hated the politicians, intellectuals and cowards. He was the perpetual student, the brilliant naturalist, curious questioner and a teacher by temperament. He liked the lower and middle class people than the upper classes. He was proud of his manhood, his literary and athletic skills. He was a persistent warrior. He was six feet tall, with brown eyes and ruddy complexion having dimples on both of his cheeks.

Ernest Hemingway's father was Clarence Edmonds Hemingway, commonly known as Ed. He was a doctor and an avid collector of old coins and stamps. Ernest Hemingway's mother was Grace Hall. She

had a good voice. She taught music at home. She had defective eyesight due to scarlet fever.

Ernest Hemingway was born on 21st July, 1899 in Oak Park, Illinois, a suburb of Chicago. He began to assert his boyhood during the summer of 1900. As a child, he played, ate and slept with a kind of passionate enjoyment. He relished scraped apples. He had a great liking for fish, which he pronounced "hish". In his childhood, he was a happy child. Picture books fascinated him especially the volumes of monthly serial called "Birds of Nature". He developed liking for the stories about owls.

As a child, he had a habit of the naming the names. His grandfather became Abba Bear; his grandmother became Amma Bear and his nurse Lillie Bear. He called his mother Fweetee. He called his two year old sister Ursula as Mrs. Gigs. He was never afraid of anything. His parents were much impressed by his courage and endurance. He loved all animals, especially wild ones. He talked to his playthings and personified each one. He used to go for fishing with his father.

He was enrolled in Miss Annie L. Howe's Ingleside Kindergarten. He also joined the local branch of the Agassiz Club, a nature-study group organized by his father. His grandfather Hall gave him a microscope on his fifth birthday. He liked to build cannons and forts with building blocks. He collected the cartons of the Russo-Japanese War. He loved the stories about Great Americans. He drew the sketches of all the great men of American history.

His grandfather was much amused with the activities of a small boy. He said "this boy is gong to be heard from some day. If he uses

his imagination for good purposes, he will be famous, but if he starts the wrong way, with all his energy, he will end in jail”¹

His father gave him a great gift of knowledge and love of nature. He taught Ernest how to build fires and cook in the open, how to use an axe to make a woodland shelter of hemlock boughs. He insisted on the proper handling and careful preservations of guns, rods, and tackle, and taught his son the rudiments of physical courage and endurance. The boy's later memories of his father were nearly always in outdoor settings. He thought of his father whenever he saw a lake or an open fire.

He slowly ascended the rungs of the grammar school ladder from second grade in 1906-1907 through eighth grade in 1912-1913. As a school going boy, he was very much interested in traveling. He used to read series of travelogues like *Little Journeys to France and Switzerland* as well as Germany, Holland, Belgium and Denmark. His birthday book in the summer of 1909 was G.A.Henty's *True to the Old Flag* while at Christmas he was given *Ivanhoe* and *Robinson Crusoe* along with Dickens's *Christmas Stories for Children*.

In 1911, Ernest was in the sixth grade, he was activated to write the earliest short stories as an exercise for his sixth grade English class at the Holmes Grammar School. On Ernest's twelfth birthday, his grandfather had made him a gift of a single barrel 20 gauge shotgun.

Ernest as a writer had a habit of translating another's story of his own. It was known in the family that Ernest loved to dramatize everything, continuing his boyhood habit of making up stories in which he was invariably the boasting hero. His first actual experience on the stage came in March of 1912, when he appeared in the seventh-grade play, *Robin Hood*, wearing high buckled boots, a wig, a velvet cap, and

carrying a homemade longbow through the simulated glades of Sherwood Forest.

In his adulthood, he was motivated by the fact that he had never known his father to be without a sense of appreciation for him. Within these limits, and with the exceptions noted, he owed his knowledge of the arts and the sciences to both his upbringing in suburban Oak Park and rural Michigan. It was the time of high school, the great adventure of Ernest's adolescence. On opening day, he went to get his class schedule for Algebra, Latin, English and General Sciences. He was brilliant student. His left eye was defective from his birth. It was also believed that it was the heritage from his mother.

At sixteen, he looked older than he was. Inside he was still a boy, striving to live in harmony with "Christian Ideals". He spent the fall of 1915 as substitute tackle on the lightweight football team. Early in 1916, he discovered an enthusiasm for boxing. He told his stories with such wholehearted conviction that his auditors swallowed them whole. It was believed that if he kept his eyes and ears open and listened to yarns by some of the old guard, there was always a chance of fresh material for short stories. "A Matter of Colour" was the second of his short stories appeared in the school's literary magazine *Tabula*.

Along with his work in fiction, Ernest was working as a reporter for *The Trapeze* the school's weekly newspaper. His writing came easier than his sport activities. His themes were read aloud in class. His favorite English teachers were Fannie Biggs and Margaret Dixon. He was an extraordinary boy because he tried to be an athlete and tried to learn to write English. Most of his prose was tough-minded, firmly plotted, original and astonishingly tacit.

The soldiers doing guard duty on the Illinois canal was the first visible sign of the entry of the United States into the war in Europe. College, war and work were the choices that confronted him after his school graduation. He rejected college. Ernest was inclined to go to the 'Star' to learn about accuracy and economy of utterance. He wanted to polish his prose and on Kansas City to educate him in the seamier sides of human experience. As for the subjects, the best were those drawn directly from personal experience. Sometimes like his mother, Grace, Ernest would harbor wounded feelings until they festered, and continued all his life to hold grudges against those who had unwittingly offended him.

When Ernest took the train for Kansas City, his father, Dr. Hemingway, accompanied him to the station and stood with him beside the train until the moment of departure. Ernest remembered the occasion for many years and gave it a fictional form in *For Whom the Bell Tolls*. While traveling, he came across the Mississippi river which enchanted him a lot. He could understand the vision of Mark Twain fantasized through his adolescent heroes like Huck Finn and Tom Sawyer who wrote a lot about that river in their fiction. His uncle Tyler Hemingway took him to meet Henry J. Haskell the chief editorial writer of the Star.

The Star building fascinated him as it was an enormous room, filled with clatter of typewriters and thronged with reporters, copy editors, sportswriters, columnists, and critics. He was given a job as a reporter at fifteen dollars a week. He became so happy that for the first time he was a bona-fide reporter on a big-city newspaper. Apart from his determination to learn how to write, the chief subject of Ernest's conversation was the war and how to get into it. As his strong wish to

go in the army, he got an opportunity to enter in the army as second Lieutenant in May, 1918. Then he proceeded to Milan as there was weapons explosion. From there he went to Schio. There he worked as an ambulance driver, evacuating the wounded soldiers at the apex of the drive. Ernest always would like to go to the front where the war was going on. Finally, the day came, and he was permitted to go to the front as a Kansas City Star fellow. He as a volunteer accepted the job of distributing cigarettes to thousands of Italian troops on the front. Ernest was dropped off at Fossalta, a low-lying, heavily damaged village behind grassy dikes at a point where the river made an L-shaped bend. The volunteers were experiencing the familiar military phenomenon of "hurry up and wait". Ernest elected to stay on in Fossalta. Around midnight on July 8th, 1918, in a forward listening post on the west bank of the river Fossalta, Ernest had been severely wounded while he was carrying a supply of cigarettes, chocolates, and postcards for the soldiers. He was the first American to be wounded in Italy.

He was admitted in the hospital at Milano. The Italian soldiers took him to the top floor. There were eighteen Red Cross nurses for four patients. Under the supervision of his surgeon, Captain Sammarelli, and a nurse, Elsie Macdonald, he was taken to the Misericordia Hospital to have X-ray. They revealed a machine-gun slug in his right foot another which had entered just behind his right kneecap. The surgeon planned to remove both bullets. In addition to the excellent treatment, he stood to gain one of Italy's highest honors: he had been recommended for the silver medal of valor.

The nurses at the hospital became very familiar with him. The nurse, Agnes Hannah Von Kurowsky, whom everyone called Von,

caught the eye of Ernest. She was tall and dark-haired girl. She was kind, generous, and bright, fond of people, and full of bubbling energy. By the middle of the August, Ernest was “wildly” in love with Agnes Von Kurowsky. It was his first adult love affair. Agnes refused to permit the affair to progress beyond the kissing stage. She took her duties too seriously to think of getting married and setting down, as Ernest wanted to do. She called Ernest as a ‘Kid’ and herself as a ‘Mrs. Kid.’ He said proudly that his promotion to First Lieutenant had now come through. He was sent for a holiday at the Gran Hotel Stresa on Lago Maggiore. When he returned, he came to know that his beloved Agnes was volunteered for service at the Territorial Hospital in Florence to help with an outbreak of influenza.

Though severely injured, Ernest was eager to present on the front. Still limping on his walking stick, he rode an ambulance to a village near Bassano. In the meanwhile, there was an armistice had been signed between Italy and Austria. The Irish army personnel remembered a quotation from William Shakespeare’s play *The Second Part of Henry the Fourth*:

“By my troth, I care not; a man can die but once; we owe God a death----- and let it go which way it will, he that dies this year is quit for the next”²

It precisely echoed the view of death that he had recently espoused in the letter to his parents. “Dying is very simple thing.” From Florence Agnes was sent away to Treviso, near Padua, where another epidemic was raging among the American troops. Ernest was also sailed from Genoa to Giuseppe Verdi. When he landed there, he became a great celebrity. He was flashed in the ‘New York Sun’ as a

man of more punishment in the Italian war. When Ernest returned home in Chicago, his parents were shading tears for his safe return.

His beloved, Agnes had fallen in love with a handsome young Neapolitan, Tenente Domenico Caracciolo. When it came to know to Ernest, he became very nervous. To forget this anxiety, he made several trips of fishing. His final trip to a ghost town called Seney in Upper Peninsula of Michigan. The trip gave him background for *Big Two Hearted River*, the story of Nick Adams on a lone hiking-and-fishing expedition to recuperate from the effects of his wounding in the war.

The Passing of Pickles McCarty was an attempt to bridge the gap between Ernest's high-school fiction and more ambitious stories in which he could use the knowledge he had picked up during seven months in wartime Italy. He told his family that he wanted to do some serious writing and so he went to Dilworths. From there he went to Petoskey where he rented a room. He used to write all his writing on typewriter. He was asked to give a talk on his wartime adventures at the December meeting of the 'Ladies Aid Society' in the Petoskey Public Library on Mitchell Street. He spoke admiringly of the Arditi and told them "more reasonable to die than to live"

He checked in at Oak Park for the holidays, determined to make up for the small-town life in Petoskey and the polite life he expected to lead in Toronto. He joined *The Toronto Star*. For all his six-foot stature, his battle scars, his love affair with Agnes, and his mild success at the newspaper work, Ernest was still a boy.

He came into contact of Elizabeth Hadley Richardson, a friend of Bill Smith, a friend of Ernest Hemingway, who was eight years elder than him. He joined the *Chicago Tribune* and became very busy

in writing for the entire year. He wrote letters to Hadley. He came into contact with Sherwood Anderson who was famous as the author of *Winesburg, Ohio* and *Poor White*. Hadley was impressed by Ernest's skills in boxing, fishing, and writing. Hadley and Ernest married on 3rd September, 1921. Sherwood Anderson advised him to go to Paris because it is a place of serious writing. There lived other expatriates like Gertrude Stein, Sylvia Beach, and Ezra Pound. Sherwood Anderson called him a "quite wonderful newspaper man" whose "extraordinary talent" would take him far beyond journalism. Ernest and Hadley went to Paris. He was determined to write the truest sentence without any ornamental language. It was, Ezra Pound, who told him how to write correctly. Gertrude Stein thought Ernest very handsome and "Rather Foreign-Looking."

When there was revolt against the Communist Working Class by the "counter-campaign of terrorism", Ernest took the interview of Mussolini, the emergent leader of the Black shirt in Milan. Another form of violence had erupted in the Middle East, a war between Greece and Turkey. He became the body guard of Ismet's Pasha, a Turkish general. He interviewed politicians and statesmen.

Ernest kept in practice by composing satirical sketches about people he did not like. He met Edward O'Brian, the author of a volume called *White Fountains*. Ernest showed his short story *My Old Man* to him, and he remarked it was a splendid piece of work. Ezra Pound gave Ernest T.S.Eliot's poem *The Waste Land*. Ernest was greatly influenced by it. He wrote the stories like *Cat in the Rain*, *Out of Season*, *A Very Short Story* and for the first time he discovered a new narrative technique. Ernest also fancied as a poet. He had a versatile

personality as a novelist, short story writer, a poet, a bullfighter, a news reporter, a wide traveler.

Ernest was now a full-fledged author. He had on his name a copy of *Three Stories and Ten Poems* Ezra Pound said that the prose of the short stories of Ernest was very fine that he had never read that kind of prose in his forty years. He became acquainted with Donald Ogden Stewart, and Dos Passos. He knew about writer's fatigue from his personal experience. He had lately begun a very long short story which he was going to call *Big Two-Hearted River*. It was about the boy Nick Adams, who had appeared in *Indian camp*. Now he was grown up and making a lone fishing trip to the Fox River near Seney in the northern Peninsula of Michigan. This was mainly an interior monologue by Nick Adams, full of reflections about his old friends in Michigan and his new ones in Europe.

Edmond Wilson said that the prose of Hemingway was highly distinctive. Along with Gertrude Stein and Sherwood Anderson, he had developed a special skill in using simple language to convey profound emotions and complex states of mind. *In Our Time* contained more artistic dignity than anything else about the period of the war that has yet to be written by any American. The vignettes from *In Our Time* would appear as interchapters among the longer stories.

Ernest looked in vain for evidence of decency and intelligence among most of his fellow expatriates in Paris. He was full of shy admiration for a new story called *The Undefeated*. It was a distillation of all he had learned about bullfighting in three visits to Spain. Apart from bullfighting, his only other interest was the short story writing. He thought that the novel was an awfully artificial and worked out

form. He met Pauline Pfeiffer who paid a lot of attention to him. He liked her statuesque figure, grey eyes and close-cropped blond hair.

Like Ernest, Fitzgerald was a Midwesterner, serious about his writing, imperious in his critical questioning, young, gay generous and enthusiastic. It was also requested by Fitzgerald to Ernest to read *The Great Gatsby*. But Ernest's intention was clear enough. He was trying to make use of the first big adventure of his youth. His purpose apparently, was to carry Nick's adventures from Bordeaux to Paris to Milan to Schio to the Basso piave and so back to Milan and a love affair with a nurse Agnes.

He started his first novel *Fiesta* on the subject of bullfighting. All the events in the novel were about the bitter experiences in Pamplona. The bullfighter named Romero was the centre of the interest. He started the novel from his experiences from Paris to provide biographical backgrounds for Brett Ashley, Mike Campbell, and Robert Cohn, based on his previous companions Duff Twysden, Pat Guthrie, and Harold Loeb. But he did not at any cost; want to give a novel the foreign title *Fiesta* so he called it *The Lost Generation*. He selected the title *The Sun Also Rises* a quotation from Ecclesiastes.

However, it was, Duff Twysden and her desires served to underscore the theme of double-crossing, which was much in Ernest's mind that fall on both the conscious and subconscious levels. He wrote two stories on the instances of the double-cross were *Ten Indians* and *Fifty Grand*.

When his collection of short story *In Our Time* was published, it got wide publicity. Ernest was sick of being compared to Sherwood Anderson, so he wrote a parody on the Anderson's work *Dark Laughter*. Later on, he invented a little fable about the effects of the

vernal equinox in the lives of two men in Petoskey, Michigan. Turgenev's *The Torrents of Spring* gave him his title and Henry Fielding's *Tom Jones* provided an epigraph to the effect that the only source of the true ridiculous is affection. His method was mainly a parody of the affectation in Sherwood Anderson's latest novel, *Dark Laughter*. The only thorough going champion of the torrent was little Pauline Pfeiffer, the vogue fashion editor from Arkansas, who had long since changed her first impression of Ernest as a rough, unshaven loafer. After all, Henry Fielding's *Joseph Andrews* had parodied Richardson's *Pamela* in the 'golden age' of the English novel, and both of the books are now classics.

Ernest was mostly influenced by the writings of Thomas Mann and Turgenev. The books like *Budden Brooks* and *Fathers and Children*. There was also the effect of other writers' works like Sinclair Lewis's *Main Street*, Somerset Maugham's *Of Human Bondage*, Joseph Conrad's *Within the Tides*, and Leo Tolstoy's *War and Peace*. To Ernest, War was the best subject because it offered maximum material combined with maximum action. Everything was speeded up and the writer who had participated in a war gained such a mass of experience as he would normally have to wait a lifetime to get. Other good subjects were Love, Money, Avarice, Murder and Impotence.

When Pauline took Hadley to see the old castles on the way to Paris, she deliberately behaved in a neglected manner that made Hadley to think herself that she wanted to be away from Ernest because Pauline wanted to accept him. And it was also supported by Ernest. He visited Madrid to enjoy the adventures of bull-fighting. Due to bad weather condition the show was cancelled as he spent his time in hotel and tried to rearrange the short stories like, *Ten Indians*,

and *The Killers*. He wrote letter to Sherwood Anderson about his novel *The Torrents of Spring* which he completed there itself.

Harry Hanson in the *New York World* was not much impressed with the publication of novel *The Torrents of Spring*.

“Parody, said he, is a gift of the gods. Few are blessed with it. It missed Hemingway. He is better as a writer of Short story.”³

In the meantime, Pauline took Hadley and Ernest along with Bumby to Pamplona to see the bullfights, but that trip became very unhappy for Ernest because she left them there and went to Paris. As a result of it, Ernest and Hadley also wanted to be separated from each other. So he dedicated his first novel to his wife, Hadley and his son, John Hadley Nicanor.

As a last try, Hadley, before separated from Ernest, put forward a condition of hundred days separating to Ernest and Pauline. Pauline and Ernest completed those days in pain and still having love for each other. They completed the condition of hundred days of departure and as a result they came together and Hadley divorced him.

When that news of divorce spread everywhere, Ernest took shelter in various hotels because there was danger to his life. While at the hotel Rossli in Gstaad, he published stories like *Up in Michigan*, *A Pursuit Race* and *A Simple Inquiry*. The last one was made by a homosexual Italian officer to his young orderly. The title *Men Without Women* was meant as an indication that “the softening Feminine influence’ was missing in all the stories. Whether as a result of ‘training, discipline, death or other causes’, the volume included long stories like *Fifty Grand*, *The Undeclared*, *Today is Friday*, *In Another Country*, *The Killers*, *A Canary for One*, *A pursuit Race*, *An Alpine Idyll*, *A Simple Inquiry*, *Ten Indians*, and *Banal Story*. The last one was

the final tribute to the matador Maera. He also included extra four stories to the volume were *Now I Lay Me* and *Hills Like White Elephants* in the newly added stories, the first was a new story of Nick Adams based on Hemingway's own experiences in Italy and including flashback about Dr. and Mrs. Hemingway in Oak Park during his boyhood. The second one dealt with a man persuading his girl to have an abortion as they sat drinking beer outside a Spanish railway station in the Ebro Valley.

He married Pauline on 10th May, 1926, after their honeymoon, she kept her promise to give Ernest his own way, as a result of it, *Men Without Women* appeared on 14th October, 1926. Virginia Woolf, the reviewer, called him courageous, candid, and highly skilled, but thought him too self-consciously masculine. Ernest opined that all the Bloomsbury Group had appointed themselves the saviors of the republic of letters, habitually imputing dishonest motives to young challengers on the way up. So he worked hard and found that the reading of reviews made him self-conscious and inhibited his writing.

In 1928, the misfortune started in the life of Ernest. One of them the half-blindness and physical awkwardness combined to cause a remarkable series of mishaps. It also affected his writing. Later on when he recovered from his mishap, he liked to write in the mornings while he and the day were both fresh, spending rest of the his time in open air, talking with anyone whose face or occupation interested him, questioning them their professions. He was always a stickler for detailed information, watching them narrowly through half-veiled brown eyes.

Meanwhile Dr. Hemingway and Mrs. Grace visited Ernest and his new wife Pauline. They wished that the new baby should be borne

at Kansas City where she could get comfortable life. As per the opinions of his parents, he brought Pauline to Kansas City and on 28th June, 1927, they have a son whom they named Patrick. Ernest shifted to Sheridan Hotel to complete his remaining novel. Before two days of finishing of the novel, Pauline followed him.

He was worried of his father, who had seemed more than depressed in spirits and gray in the face at Oak Park. But unfortunately, his father died and he immediately rushed back by leaving his trip Chicago to incomplete. In Oak Park, he felt suspicious about the manner of his father's death. The previous night he had burned some personal papers in the furnace, climbed on the second floor bedroom and had shot himself behind the right ear with a revolver. Ernest found that the main reason behind the suicide of his father was not financial one but the physical pains and persistent loss of sleep from diabetic disorders. Now Ernest became the nominal head of the family. Luckily, he had in his hands a salable novel the title of which he had lately borrowed from that of a poem of George Peel in *The Oxford Book of English Verse* it was going to be called *A Farewell to Arms*

He had now begun to send his mother a hundred dollars a month. When he was in Paris, his friend, Morley Callaghan met him and wished to fight again as they had fought before. Ernest agreed but defeated by him due to the negligence of Fitzgerald who was a skipper. By the end of month, he went to Pamplona with his wife Pauline to celebrate the Fiesta.

A Farewell to Arms was published on 28th September, 1929. Percy Hutchinson, *The New York Times* Hemingway expert, said that 'the story of the love between the English nurse and the American ambulance officer is as helpless as that of Romeo and Juliet. It is a high

achievement in what might be termed as the new romanticism.’⁴ Clifton Fadiman called it ‘the very apotheosis of a kind modernism.’⁵ Malcolm Cowley saw that the title was symbolic of Hemingway’s ‘Farewell to period, an attitude, and perhaps to a method also.’⁶ His earlier books had virtually excluded ideas in favor of emotions. Now there were signs of a new complexity of thought, demanding ‘expression in a subtler and richer prose.’ Altogether the reactions among the reviewers were the most positive in Ernest’s career to date.

When he was in Sylvia Beach’s bookshop when he met a short and slender young man was Allen Tate whose reviews of Ernest’s books had been consistently laudatory. Ernest began expounding his views on male sexuality. He was also eager for Tate’s opinion of *A Farewell to Arms* on being told that it was a masterpiece.

He had launched a small campaign against those who he felt were seeking to destroy his reputation in the United States. One was Robert Herrick; whose article *What is Dirt?* in the November ‘Bookman’ had placed Hemingway among the Purveyors of dirt for dirt’s sake. Ernest composed an open letter in which he threatened the editor of Bookman with a physical spanking for having printed such trash. Even worse was the case of Bob McAlmon, who recommended to Max Perkins as a potential Scribner author. Scott Fitzgerald reported that McAlmon had relayed to Perkins. One was that Ernest beat Hadley regularly and that Bumby had been prematurely as a result of such beating. Another was that Pauline was a Lesbian and Ernest a homosexual.

In the end, he was happy that his book *A Farewell to Arms* included into the Presidential Fiction Library. In one of their earlier letters, he had mentioned to Max a book on the Spanish bullfight –a

‘big book with wonderful pictures’ he had made a small start on it with the article, *Bullfighting, Sport and Industry* completed in Paris. The article had turned his mind back to the major project and helped to end his long period of procrastination.

He wanted his writing to be judged on its merits rather than on anything he said or did as a man. Many who had met Gertrude Stein, for instance, were so much impressed by her intelligence that they read the same qualities into her writings. He took pride in his esthetic and financial integrity.

In the month of November, Ernest, Floyd, and Dos started their journey to Billings by way of Mammoth, on the way; he had an accident, and was admitted to St. Vincent’s hospital for at least seven weeks. The accident and its aftermath embittered his memories of 1930. Laurence Stallings’s dramatization of the novel, *A Farewell to Arms* which he opened in New York in September only to close after three weeks. The failure of the play led to a victory in Hollywood, however, the sale of the movie rights brought in a substantial sum, another event of the fall of the season fell midway between black and white. When Sinclair Lewis won the Noble prize for Literature, he took the occasion to congratulate Scribner’s on having published two of the ‘most superb’ novels of the recent years, *A Farewell to Arms* and Wolfe’s *Look Homeward Angel*.

Although Ernest wanted a new baby to be born a daughter, Pauline gave birth to the second child a son. They named him Gregory Hancock, partly for several historic Popes, as Ernest explained, Partly for Greg Clark, of Toronto, and Partly for Caroline Hancock Hall, Ernest’s maternal grandmother. He completed the long story of the composition of *Death in the Afternoon* at last in the midst of January.

His arm was fully recovered; he reactivated plans for the trip to East Africa with Thompson, Strater and MacLeish.

He was now experiencing what he called a big revival of belief in the short story. Besides, *After the Storm* Bra Saunders's tale of the sunken Spanish liner, he had assembled six others for anew collection. Two of these had already appeared, *Wine of Wyoming* in Scribner's magazine, and *The Sea Change* in Edward Titus's 'This Quarter. This curious story, a lesser twin to *Hills Like White Elephants* consisted almost entirely in a café' conversation between a man and a girl. Two of the other stories grew out of Ernest's friendship with Dr. Logan Clendening, a Kansas City doctor whom he had met at the time of Gregory's birth. The result was *One Reader Writes*- probably the easiest short story he had ever devised. He drew on his remembrances of Kansas City in 1917, for the background of another story, an ironic Christmas tale called *God Rest You Marry, Gentleman*.

During his Cuban holiday Ernest completed *A Way You'll Never Be* the third of Nick Adams stories of Italy in 1918, and a kind of nightmare sequel to *Now I Lay Me*. He later on explained his enigmatic title by saying that the heat of Havana had reminded him of the way it was on the lower Piave in the summer of 1918. at the same time, said he, he was watching a hell of a nice girl going crazy from day to day, he gave his story its title in order to cheer her up the grounds that the 'Citizen' in the story.

Most of Hemingway's major novels have been made into films. The first ever such a film was produced by "Paramount" based on his novel *A Farewell to Arms*, starring Helen Hays, Gary Cooper, and Adolphe Menjou. He was distressed by the happy ending which the scriptwriters had devised as well as the attempts of the press agents to

publicize his wartime heroism and his boxing ability. When he returned from Cuba three of his stories appeared in Scribner's magazine for publication in the spring: *A Clean, Well-Lighted Place*, *Homage to Switzerland*, and *Give Us Prescription, Doctor*. The last of the three, later renamed *The Gambler, the Nun and the Radio*, drew directly on Ernest's experience in the Billing Hospital while his broken arm was mending.

Green Hills of Africa and *The Snows of Kilimanjaro* are based on his experience he had during his journey to Africa with his friends Charles Thompson and Philip Percival. These stories depict the life conditions of the African people with all the paraphernalia of the surroundings and their culture and more importantly the adventures of Hemingway and his friends.

In the meanwhile, *To Have and Have not* was published in New York made a record as bestseller. Later on, wrote a play on the discourse he had experienced with other reporters. *Today Is Friday* is based on the tasteless little account of the aftermath of the Crucifixion. He told publicly that he did not know about the stage still after ten years. But, however, he completed his play. The story of the play was unfolded by *The New York Times*. It was based on the biographical details of his own protagonist of the play.

Ernest was fighting a battle of his own between the urge to return to Spain and a determination, almost equally strong, to stay on in Ken West to write some stories about his experiences in and around Madrid. He endured life at home in Key West but there was an attack of the Loyalist on the city. He somehow managed to get a car to run to Barcelona. When he reached there, he saw that the city had been bombed by the Italians. Ernest and Martha left the city with Matthew

and Delmer. While traveling, they came across a tired old man of seventy-six who worried about his domestic animals he had been obliged to leave behind. Ernest fashioned a short story in which he used an old man as a symbol of those others whom the war had uprooted. Ernest had equipped himself with a military map of Ebro campaign, including his capture by the rebels, his escape from his guard, and his final crossing of the river. When he visited Mataro, northern city of Barcelona, where he came across one of the Spanish nurses named Maria, who was raped by Fascist soldiers, she held a permanent place in Ernest's memories of the Spanish War.

The New York Time's subscriber, John Wheeler told Ernest to confine his work to human-interest features rather than straight reporting. These instructions reflected adversely on him as a reporter. In fact his work for NANA was not superior to what he had done to the *Toronto Star* in the early 1920s. He daubed his work with arresting similes and bright splashes of local color, and liked to include snatches of conversation with soldiers and civilians. There was a curious monotony in his stories of battles and bombardments. He liked to shock his readers with the shine of blood on skin, the severed arm or leg hurtling through the air.

He wanted to use the magazine as a weapon against Fascism. He returned to serious journalism with three articles for *Ken*. In the first, he forecasted the outbreak of general war in Europe in 1939, in the second, he praised an insane Loyalist general named Mangada who had rebelled against the Rebel assault by setting up command post out in the Sierra de Gaudarrama and the third article lambasted reporters who invented dispatches without taking the trouble to distinguish truth from rumor. His articles centered on a single theme, of opposing the rise of Fascism

in Europe before Hitler's brown shirts and Mussolini's black shirts overran the continent and precipitated the Second World War. He wanted the United States to help the anti-Fascist cause by selling arms to Loyalists.

Though he was involved in the love affair of Martha and widely known about it in the cities like Paris, Barcelona, Valencia, and Madrid and even in New York. Still he continued his literary work. He had finished two short stories. One of the stories, *Night Before Battle* recorded the events about the attacks of Loyalist in April 1937. He also composed a free-verse poem *On the American Dead in Spain*. He donated the typescript of the poem and the manuscript of *The Spanish Earth* to be auctioned off for the rehabilitation fund of the Abraham Lincoln Brigade.

"What I have to do now is write," declared Ernest. "As long as there is a war you always think perhaps you will be killed so you have nothing to worry about. But now I am not killed so I have to work - - - Living is much more difficult and complicated than dying and it is just as hard as ever to write. - - - In stories about the war I try to show all the difference side of it, taking it slowly and honestly and examining it from many ways. So never think one story represents my view because it is too much complicated for that. We know war is bad. Yet sometimes it is necessary to fight. But war is still bad. Yet sometimes it is necessary to fight. But it is very complicated and difficult to write about truly - - - In the war in Italy when I was a boy I had much fear. In Spain I had no fear after a couple of weeks and was very happy. Yet for me not to understand fear in others or deny its existence would be bad writing. It is just that now I understand the whole thing better. The only

thing about a war, once it has started, is to win it- and that is what we did not do. The hell with war for a while, I want to write.”⁷

The first result of war experience of Ernest was a series of short stories. *The Denunciation* appeared in *Esquire*. It told of a waiter in Chicote’s Bar who recognized a customer as a Rebel spy and turned him in with a telephone call to the secret police. *The Butterfly and the Tank* was based on an actual incident from the fall of 1937. *Nobody Ever Dies* which was based on Spanish war experiences. He also wanted to write three more very long ones. Two would deal with Spain and the other with an old Cuban fisherman. The first to be called *Fatigue* would try to recapture the battle of Turuel; the second would describe the storming of a pass in the Sierra de Gaudarrama by a detachment of Polish Lanners. The third one and the most ambitious had already outlined in *On the Blue Water*, published in *Esquire* in April 1936. It tells of an aged commercial fisherman out of Casablanca on the eastward side of Havana harbor. All alone in his skiff for four days and four nights he had fought a huge marlin, only to lose it to a pack of sharks because it was too big to get into his boat.

He visited Cuba. There he finished a story *Under the Ridge*. He also started a novel of the Spanish Civil War. A successful movie was made on the short story *The Snows of Kilimanjaro*. He started his life with writing, drinking, fishing swimming and tennis playing. He was joined by Martha Gellhorn. He also met Hadley after the gap of ten years. He determined to divorce Pauline and flew along with Martha to a new establishment called Sun Valley, a small village near the old mining town of Ketchum, Idaho.

Martha fondly called Ernest ‘The Pig’. He believed in the communist discipline than Loyalists ideology in Spain. He explained

that his writing was a disease, a vice, and an obsession. In his writing he characterized his friends' actual names like Gustavo Duran, the Loyalist commander, Petra, Ernest's chambermaid at the hotel Florida. Maria, the heroine, was designed secretly as Martha Gellhorn. He had taken the title to his new work as *For Whom the Bell Tolls* from John Donne's work *The Oxford Book of English Prose*. He sworn not to have a haircut until the novel was finished. He also wrote that he had cost him- the loss of one wife and a year and half out of life. His writing was not loose; it was like 'every word depending on every other word.' The novel *For Whom the Bell Tolls* was also selected for movie.

Pauline at last divorced him. It lasted for thirteen years. During these years he wrote seven books, acquired *Pilar* and the house at Key West; and enjoyed an African Safari, frequent visits to Europe and the freedom to spend two years in warring Spain. In *The Snows of Kilimanjaro* he had obliquely blamed her for being wealthy. The failure of his second marriage to sexual maladjustment growing out of Pauline's ardent Catholicism and the fact that she could not bear more children. Somewhere among his motivations in giving up Pauline for Martha lay the hope of having a daughter.

Martha was a reporter of *Collier's*. She was sent to cover the war in China. Ernest met the writers like H.G.Wells and Sinclair Lewis. He became famous with his recent novel *For Whom the Bell Tolls*. The novel merely proved that an unprincipled man who understood neither democracy nor communism was able to join in the Spanish Civil War for various personal reasons and to maintain an appearance of loyalty for few years.

But the greatest American writer, Scott Fitzgerald appreciated the novel. Ernest spoke bitterly of the leftist attack on the book and

defended his metaphor of moving earth in Jordan's love scenes with Maria. Martha and Ernest went to China. While taking interviews of Chinese leaders like Chiang Kaishek, he asserted that he had very little evidence of democratic thinking: no country at war remains a democracy for long. War always brings on a temporary dictatorship.

A meeting of Advisory Board on Pulitzer Prizes took place at New York. The judges unanimously chose *For Whom the Bell Tolls* as the best novel written by an American. He observed the Chinese war very closely and experienced it. He also experienced that the soldiers were in merciless manner killed daily. The literary figures like Ford Madox Ford, Tom Wolfe, Fitzgerald, Sherwood Anderson and Virginia Woolf died simultaneously within three years from 1939 to 1941.

Like Tom Wolfe, Ernest was involved in a plagiarism suit. There was a claim against him that he had hatred for women. He opined that the women would get the man down. As a result of it the small heroine of *For Whom the Bell Tolls* named Maria whose love affair was only in sleeping bag which lacked the kind of give and take that goes on between Men and women. He was invited to give a presentation speech by Sinclair Lewis. Instead he told the editor to send a stenographer to take down lectures of Lewis and he went to Indian countryside as he promised Martha. But the editor could not send the Stenographer as a result of it Ernest could not get the literary notes of Lewis's speech.

He read many books on war literature like Arthur Guy Empey's *Over the Top*, Stendhal's *The Charterhouse of Parma*, and Frank Richard's *Old Soldiers Never Die* which made him to participate in the war and to do something. He wrote an introduction to an anthology on war as *Men at War* to show what war was. He told of the destruction of his "illusion of immorality" on the Italian Front. Sinclair Lewis wrote a

preface to it and passed on three remarks on it: the love story, the adventure story, and Jordan's willingness to die for a cause.

Martha believed from the bottom of her heart that Ernest should go to the wars. There was always struggle between them so he drank a lot. Archie MacLeish complained about Ezra Pound who used the Fascist Mussolini's radio stations and broadcasted his economic stories. Ernest declined the act of Pound and satisfied that he no more continued his friendship. He told MacLeish that in his previous fifteen years he had managed to embody four hard won ideas. 'Promiscuity –no-solution' was the theme of *The Sun Also Rises*. A passage from Marlowe's *The Jew of Malta* was the idea in *A Farewell to Arms*. Morgan's dying words about "One Man Alone" summed up to the point of *To Have and Have Not*. In *For Whom the Bells Tolls*, it was "no man is an island". He said that nobody could write anything good in wartime unless he was a superman.

Martha had already gone to London as a correspondent to the magazine *Collier*. Ernest felt lonely at home so he decided to follow her to London. When Martha returned home and again she insisted that he should go to wars. At last Ernest agreed to accept the job of a reporter to the magazine *Collier*. He was sent in Royal Air Force to report the heroic activities of war in London. Shortly after his arrival in London, he met a diminutive blonde from northern Minnesota, Mary Welsh. During Spanish Civil War, she worked as a reporter to *Chicago Daily News*, and came to London as a feature writer for Lord Beaverbrook's *Daily Express*. Her husband, Noel Monks, was an Australian reporter for the *Daily Mail*.

Ernest Hemingway had an accident and was admitted to a hospital when Martha was away on her job. When she came back, she

rather having sympathy for him; neglected him. His work was delayed due to his untimely accident. At last, he started his journey with Bob Anderson, the commander, by boat. The war was going on between Germany and England. Ernest experienced the bitter incidents of war. He accepted to visit Mosquito Attack Wing 140. He wrote notes about the armor and infantry. Once he came across Colonel Lanham and discussed war as well military information. He collected the military information of German side also. Everything he wrote for *Collier's*. None of his dispatches was completely accurate. He seemed to be far more concerned with the feel of things than the fact. It was fortunate that he returned safely. He asserted that act of killing other men is not manhood but it is a Christian sin. He had not suffered at the hands of Hitler or Mussolini, yet he had hated the Nazis and the Fascists so much. He knew that his main job in France, Belgium and Germany was to provide information on the disposition of enemy forces far enough in advance to help save the lives of his compatriots.

Ernest came back from England and dreamt of a liberated Paris. He, while going through the place called Rambouillet, found the American tanks exploded by Germans. He became angry and decided to take revenge of it. He was also excellent in military activities. He was real expert, especially in regard to guerrilla activities and intelligence collection. There was continuous struggle between American troops and German troops. At last the American troops were successful to liberate France from Germany. The details about the victory were especially sent to Mary Welsh who returned to Paris. His reunion with Mary was highly sentimental.

Ernest was trying to achieve a kind of counterpoint with the classic aspects of love and war. He wrote a poem to Mary Welsh

appreciating her quick eyes, the concaved lovely face. On the other hand, there was also a realm of death. He paid better tribute to the men of the 22nd Infantry Regiment who had died between the two midnights of September 13 and 14, 1944. Along with a poem, Ernest began to meditate a wonderful novel based on his war experiences – at sea hunting submarines, in the air with the air with the RAF, and over the land with the 4th Infantry Division. He wrote to Max Perkins that he had been on the verge of starting the part about the sea when he left Cuba for New York.

When came back from war, he was visited by several literary men like Jean-Paul Sartre, and Simone de Beauvior. In the meanwhile, Martha demanded a divorce from him. Ernest now was involved in Mary. He planned to live the remained life with Mary and his three sons, Bumby, Gregory and Patrick. When Mary's parents accepted Ernest, Mary's father gave a gift of religious books. Ernest replied with short history of the changes in faith had undergone in three wars. In 1918, said he, he had been very frightened after his wounding, and therefore very devout. He feared death, believed in personal salvation, and thought that prayers to Virgin and various saints might produce results. These views changed markedly during the Spanish Civil War owing to alliance between the Church and Fascist.

He was called a misogynist and he accepted that his mother as a domineering shrew who had driven his father to commit suicide. He was also highly critical of Martha Gellhorn. He said frankly that Pauline had stolen him away from her good friend Hadley. Pauline had the wealth that Hadley lacked and that he had needed at that time. When Pauline, in her turn, had protested against his falling in love with Martha, he had simply told her that those who lived by the sword must die by the

sword. He said rather blandly that he was to blame for the breakup of all his marriages except the one to Martha.

To Ernest, Writing was his true faith, his church, his politics and his command. Martha officially divorced him on 21st December, 1945 and he took the act as a Christmas gift. Mary and Ernest married in Havana on 14th March, 1946. Ernest wrote a novel called *The Garden of Eden*. It was an experimental compound of past and present, filled with memories of his marriages to Hadley and Pauline, and his current life with Mary. Pauline came to live with Mary.

Malcolm Cowley's *A Portrait of Mister Papa* had just appeared in Life Magazine. It was the first biographical study that Ernest had authorized. It made much of his adventures in the war. Ernest had borrowed a secretary, Juanita Jensen, to pen down his thoughts about his previous experiences. One day he, his wife and the secretary went for a fishing trip, the secretary saw a huge shark went between them. Ernest, though running 50 years of age, by taking a hunting knife dived immediately into the water to save Mary and his secretary. The new collection he called *Across the River and into the Trees* another triple-decker novel on the Land, the Sea, and the Air deals with his experience and most of them adventurous.

Lillian Ross prepared a profile on Ernest. Ernest always liked girls who came into his contacts; because he felt that true creativity came to full flowering only from being in love. When *Across the River and into the Trees* was published, the American reviews attacked it as disappointing, embarrassing, distressing, trivial, tawdry, garrulous, and tired monotonous narrative. There was another group of reviewers who appreciated it as 'the best prose ever written. The reviewer named John

O'Hara, who called Ernest 'a champion to be reckoned with' and 'the most important author since the death of Shakespeare.'⁸

Ernest planned to write three books on his sea experiences. The tentative titles of the novels were *The Sea When Young*, *The Sea When Absent*, and *The Sea in Being*. The one he had just finished was *The Sea When Absent*. Its hero was an American named Thomas Hudson. In appearance, manner, and personal history, he was clearly based on Ernest himself. His former wife, who appeared prominently in the story, was much like Hadley, while their eldest son, whose death the book recorded; bore a special reference to Bumby. Secondly, he was telling the story of the story of the old Cuban fisherman and the giant marlin that Carlos Gutierrez had told him in 1935. The old man, whose name was Santiago, caught his great marlin, lashed it alongside his skiff, and then lost it to the sharks on the way back to Havana. The title of this was selected as *The Old Man and the Sea*.

Ernest was shocked by the simultaneous deaths of his relations. His mother, Grace Hall died at the age of seventy nine. His wife, Pauline died of severe heart attack at the age of fifty two. His friend and editor of the magazine *Life*, Charlie Scribner also died of heart attack.

On the news broadcast, it was announced that *The Old Man and the Sea* had won the Pulitzer Prize for 1952. Ernest became nervous and began to call it as Pullover prize and the ignoble Prize. At the age of fifty two, Ernest and Mary went to Africa to hunt the lions. They enjoyed the African safari. The past experiences of Ernest took turn and made him once again enthusiastic to shoot lion and leopard. While returning from African safari to Nairobi, on the way in Uganda, their plane was crashed twice and made them injured. " *Get Yourself a Seeing- Eyed Dog*" a sentimental episode about an American gone blind

in Venice, an idea probably suggested by Ernest's bout with erysipelas in 1949.

Ernest won the Nobel Prize for *The Old Man and the Sea* on 28th October, 1954. It praised his "powerful style-making mastery of the art of modern narration" he and Mary went to Key West. The three sons were prospering. The first, Bumby, left the army and invested in a business career. Both the other boys were in Tanganyika. The old age had brought so many problems like blood-pressure, swelling of legs, weak eyesight and failure of kidneys. The spring of 1957, brought him in a depressed state due to his poor long-suffered liver.

Ernest and Mary moved to Europe because Mary had a problem of anemia and they wanted a climatic change. While going, they got down at Madrid to watch the courage of Ordonez, the leading matador. Ernest was always in conditions for *corridas* and he was awarded with two bulls. He wanted to reside at Cuba. He attacked the government's policy of giving permission for skyscraper buildings at the sea shore of Cuba. When the national anthem was played, Ernest always removed his cloth cap and held it unostentatiously against his chest in a comic gesture of patriotism. Even though he was turning sixty, he visited Madrid and experienced bullfighting. In the end, Mary and Ernest would like to go their own house in Cuba. But the weather of Cuba turned 'wild' and 'strange' in December.

In the intervals, he had been also rewriting his long novel, *The Garden of Eden*, begun ten years earlier and partly used in the development of *Across the River and into the Tress*. He met the playwright Tennessee Williams. He flew to New York. He celebrated his sixtieth birthday in Pamplona. His problem of kidney started. He returned to Havana where he was welcomed by the Cuban people. In the

meanwhile, Mary lost her balance and cracked her left elbow. She was operated in the arm in a cast. Ernest became very nervous because it smashed all his plans for a hunting vacation.

He showed the symptoms of extreme nervous depression: fear, loneliness, ennui, suspicion of the motives of others, insomnia, guilt, remorse, and failure of memory. He and Mary were invited by President – elect John F. Kennedy to the inauguration ceremonies but they rejected it due to bad health. In the last years of his life he struggled with depression and, on 2nd July, 1961, he committed suicide by shooting himself through the head with a double- barreled shotgun.⁹

The account of Ernest's life and works as above gives an idea into the development of his career, the kind of experiences he had at various places and people he met during his multifaceted career.

One must admit the fact that the variety of life-slice with both the sweet and soar experiences enriched the genius of a writer like Hemingway who prevails on the imagination of the intellectuals even today with almost the same spell he had cast during the 1970 and 1980's.

His major novels have been dealt with by critics and scholars on a larger scale. What remains to be criticized about is the world he had been in touch with and dwelt with an irresistible involvement is the scattered canvas. This canvas could be realized in the variety of his stories dealing with multiple themes in the collections.

I propose to analyze in a dissertation like this the stories that appear in the two of his major collections i.e. *In our Time*(1925) and *Men Without Women*(1927). Apart from the two above mentioned collections the other of his collections are *Three Stories and Ten Poems*(1923), *Winner Take Nothing* (1933) and the well known novels

are *The Torrents of Spring* (1926), *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *Death in the Afternoon* (1932), *To Have and Have Not* (1937), *For Whom the Bell Tolls* (1940), *Across The River and into the Trees* (1950), *The Old Man and The Sea*(1952).

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