THE HEMINGWAY HERO--A TWENTIETH CENTURY ROMANTIC

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I. Introduction

It is Ernest Hemingway's basic concern for the individual and his quest for a basic truth for living life which gives basis to the premise that he is an essentially romantic writer. I will use as a basis for this paper the four novels which Carlos Baker, in the preface to his book, *Ernest Hemingway: Critiques of Four Major Novels*, mentioned as Hemingway's major novels to date: *The Sun Also Rises* (1926), *Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *The Old Man and the Sea* (1952). In these four novels he develops a personality which seems to mature throughout these works. Many critics, however, proclaim that Hemingway is basically a realist. E. M. Halliday, for example, suggests that though subjective details do creep into the conversations and thoughts of the heroes, these subjective details merely add to the creation of the character's realistic attitude, 

or as Delbert E. Wylder asserts in the book, *Hemingway's Heroes*: "This is an iconoclastic work arguing that there is no single type of hero projected throughout Hemingway's novels but a progression of different types that individually affect the focus and structure of each novel." The philosophical concerns and discussions of many of his heroes and his emphasis on individual values must, however, place him outside or beyond the category of the strict realist. Rather than with his strictly realistic predecessors, he belongs in the category of a "modern and more violent romanticism"
which has replaced the "sickly and worn out Romanticism of the nineteenth century," asserts Clifton Fadiman in an article entitled "Ernest Hemingway: An American Byron." Though E. M. Halliday cites with some scorn the suggestion of Malcolm Cowley, that Hemingway should be grouped not among the realists but "with Poe and Hawthorne and Melville: the haunted and nocturnal writers, the men who dealt in images that were symbols of an inner world," even Halliday himself admits that the remark and attitude has spread in geometric proportion since its appearance in 1944. The fact that this new look at Hemingway and his work had such a great influence upon other critics and that it did indeed spread so greatly would seem to give some credence to its validity.

Though Hemingway's style seems cold and bare on the surface, Charles R. Anderson suggests in his article "Hemingway's Other Style," underneath it is "warmly human, richly allusive and at least suggestive of spiritual values." Lionel Trilling further likens Hemingway to one of the first American romanticists, James Fenimore Cooper, in his romantic sense of the "social and personal virtues." Though most critics would agree that Hemingway is a realist at least on the surface, the underlying "metaphysical brooding, and the glancing reflections on a destiny his characters keep telling themselves not to think about" add a dimension which draws him beyond that realm of realism and into a more mysterious world of values and soul-searching. The reader must ultimately return to the
opinion that Hemingway is essentially a philosophical writer who is mainly interested in examining the human situation from various points of view.\textsuperscript{9}

Hemingway's stories and novels are "structured upon the theme of individualism--the quest for self-illumination," according to Joseph Defalco.\textsuperscript{10} Maurois adds that Hemingway is concerned with the "universe as it is," and man's job within this framework to set up a code and observe it. This code of honor and courage evolving from a life of tension and pain is what makes a man a man and distinguishes him from the mass.\textsuperscript{11} Joseph Waldmeir goes on to add that Hemingway is concerned with "man as man, with man in his relation to things of this world almost exclusively."\textsuperscript{12} Further, Pier Paolini asserts that the novels reveal an "ambitious design, a striving to orchestrate the actions of individuals and to discover the laws governing their relations..."\textsuperscript{13} Thus, according to several different authors and critics, there is great evidence to suggest that the basic concern of Hemingway in his writing is a stress on the importance of the individual and his place in the universe.

It is also necessary, however, to understand the universe into which Hemingway has placed the personalities he develops. In an article from \textit{Newsweek} entitled "The Hero of the Code", it has been suggested that the social order as Hemingway sees it is essentially a "disorder, a kind of natural catastrophe like a river in flood," and it is within this framework that the individual can save himself and only then, by relying on himself.\textsuperscript{14} However, it is my contention
that, as Hemingway's writing progresses through the years, the heroes of his novels begin to reflect that though the major battle in life can be confronted only by the individual himself, his faith in other people and in something greater than himself, perhaps nature, can help to sustain him. Then if the battle is fought fairly and well, the individual can triumph whether or not he has won the actual victory.

Perhaps this concern with acquiring a technique for the individual making his way in this world can further be illustrated by examining Hemingway's subject matter. The four things which always fascinated him were fishing, hunting, bull-fighting and war. His fascination with these subjects probably developed because they all possess aspects common to individuals all over the world, not just in America, and in all of them the qualities of "courage and perseverance, grace under pressure and respect for moral codes of behavior, physical athleticism and mental control" were naturally important attributes. Hemingway was interested especially in the man who had mastered these arts and was skillful in executing the technique which made him outstanding in his field. Those he admired most were those who had at least mastered the technique of living one area of life superbly.

Hemingway's stress on individuality led to the development of a certain hero type which reappeared and seemed to mature in each of his works and came to be associated strictly with Hemingway writing. In fact, it has been suggested by Clifton Fadiman that Hemingway "triumphed more as a hero than
as artist" and that his novels, due to their timely subject matter would have been notable "had he written half so well." It has also been remarked by Joseph Defalco that "as his organizing principle, Hemingway chose to depict a series of heroes who became progressively older and who experience both literally and psychologically what all men of the twentieth century have experienced over a period of almost fifty years." This hero is therefore a representative of all the individuals in a war-torn society who struggle with the same problems of trying to establish some order out of the chaos that exists around them. This hero possesses certain personality traits which make him heroic and distinguish him as essentially a Hemingway invention. First, "to be a hero," according to Leo Gurko, "means to dare more than other men, to expose oneself to greater dangers, and therefore more greatly risk the possibilities of defeat and death." Another important aspect of "the Code Hero" is further delineated in Newsweek's "The Hero of the Code" when it goes on to add that he is both a "little snobbish and a little vague, but the test of the code is courage, and the essence of the code is conduct." This conduct according to Hemingway is the manner in which one behaves honorably to other individuals but more often than that, it is a question of how the "good professional behaves within the rules of the game or the limits of the craft." Also, according to Melvin Beckman, the Hemingway Hero is always an island separated by his own pain and despair or ultimately, by death. This despair
which underlies so many of the Hemingway heroes may lead him either to a passive suffering or to a defiant seeking of violence." Ultimately those characters who can look for something outside themselves, beyond their own limited worlds, be it with other people, animals, even nature, or God have grasped a truth which can pull them out of the essential despair upon which they individually brood.

To see the progressive development of the maturity of the Hemingway hero, his earlier stages depicted by Barnes and Henry, might be compared to certain characteristics of an earlier, essentially Romantic convention, the Byronic Hero. A most striking characteristic to be noted at the outset is a very noticeable parallel between the lives of the "hero-creators" themselves, Lord Byron and Ernest Hemingway, who are essentially the embodiment of the Hero figure in actual life. Indeed their own lives seemed to reflect a great many of the characteristics of the heroes they created. First of all, there is the obvious parallel of the world situation of each of the writers as he entered the literary scene. Both wrote after World Wars for audiences who considered themselves lost. Both reflected the disillusionment and bitterness wrought by the disintegration of values and morals which had followed each political upheaval. Clifton Fadiman summarizes it this way: "But the two are distinctly post-war men, typical of a period of violently shifting values. Driven by the surrounding chaos in upon their own sensations they inevitably charge their work with this very chaos from which they seek to escape."
On a more personal level, both writers became famous at the age of twenty-five. Both of them left their native lands, Byron preferring Greece and Italy while Hemingway fell in love with Spain. They were both attracted to the glory of a military life and both became disillusioned with it. Each of them was also a very male, physical individual who won popularity from the general public, especially the ladies, with his own particular athletic prowess and masculinity. Beyond this personal resemblance, both were applauded as heroes because of what the heroes of their literature represented to the respective chaotic societies for which each wrote. As Clifton Fadiman further stipulates, "In historical crises, when the flesh of the dominant system has withered away and laid bare the bones of chaos, the superior individual either makes common cause with his fellows in some attempt at a finer order or, as in the novels of Hemingway, retreats upon his instincts." Like Byron, Hemingway expressed a hope for that part of his generation that felt lost and that was ready to admire a way of life which combined lostness with color. Finally, "in the value hierarchy of Hemingway and Byron passion, action and violence reign supreme. Both exalt sport... Neither has much capacity for logical reflection... Both admire the noble, the chivalric individual." In summation then, the two types of heroes have many characteristics in common. Both are invariably courteous toward women, both often love music or poetry, and both possess a strong sense of guilt. Their prime characteristics were
their self-pride, and their respect for the rights of the individual man. It is this emphasis on the individual which most decidedly makes Hemingway appear romantic, as the Romantic movement itself was a rebellion in the name of individualism.
II. The Sun Also Rises develops Hemingway's first Byronic Hero in the person of Jake Barnes, the disillusioned man made impotent by a war wound.

As has been previously suggested in this paper, and is further substantiated by Ray B. West, "The Hemingway hero is, theoretically, passive, because he is allied to nature through his unreason, but his particular dilemma usually has all the appearances of active seeking."27 Jake Barnes, the main character and the individual personality which Hemingway develops in the earliest of the novels under discussion, The Sun Also Rises, represents the protagonist who passively suffers from his wounds in his day to day acceptance of the sexual impotence these wounds have caused him. He actively seeks to drown his despair in a recurrent overindulgence in food and drink, and his association with a particular group of friends who though not physically impotent as Barnes, are just as socially impotent in their inability to find or make any lasting relationships with other people. Barnes is merely the symbolic representative of a society which has lost the ability of communication and interrelationship with other people and remains instead a society made up only of isolated individuals caught up with their own inabilitys and deficiencies. Jake Barnes looks to no other person to help in his dilemma to find a meaning for his existence but plods daily along, hoping to learn something as he passes through life.

Comparing The Sun Also Rises and a Farewell to Arms, Ray B. West feels that the basic theme of the two novels
concerns "the condition of man in a society upset by the violence of war." Perhaps this evaluation of the theme should be modified to include in it the study of the condition of the individual in search of his own personal truths for living life. Another critic, Lionel Trilling, describes the theme of *The Sun Also Rises* as being the "isolation of the individual ego in its search for experience that Hemingway celebrates in this novel that announces as its theme the community of men." The very title of the novel and the passage from the book of Ecclesiastes which introduces the novel would seem to announce that life goes on despite the actions of the individuals who participate in it. Every day, on every person and place, the sun rises and sets repeatedly in an unending cycle; a natural fact unalterable by any human being. In the course of events in this novel, Jake Barnes makes one important step in finding his own personal truth for living life. He learns to endure that which life has dealt out for him. It is Jake's story "because Jake, as protagonist, is a man drawing himself inward and apart from others, becoming, as the tale unfolds, constantly more self-sufficient and alone, this effect of singularity is made extremely telling and powerful. All of Jake's protective reserve, his individualism, and his bitter honesty are explored and reinforced by a technical perspective which in effect is itself necessarily exclusive, individual, limited and authentic."
Jake moves through life in the chaos left by a recent war with a kind of desperate caution. He has been rendered sexually impotent by a war wound about which he seldom complains, but of which he is constantly aware. In Byronic fashion he is aware of his own doom, in this case an impotence which forever casts a shadow on his happiness, prevents fulfillment of his life and for which he blames no one particularly, merely accepting it as a fact of life. He reflects that "perhaps as you went along you did learn something." He didn't care what it was all about; he was only interested in knowing how to live in it. "Maybe," he thought, "if you learned how to live in it you learned from that what it was all about." His passive endurance, then, becomes the manner in which Jake manages his life. Like the typical Byronic Hero, Barnes also is in love, but realizes the futility of this relationship in light of his own incapability. He is courteous to all the women he meets, even to the prostitute with whom he dines one evening for want of anything better to do. He is ultimately though, utterly and completely alone—the isolated individual. According to Mark Spilka, Barnes is like so many of the other Hemingway heroes in that he has not yet learned a way to handle subjective complications and his wound is a token for this kind of impotence. Barnes seems just a younger version of Robert Jordan and his wound seems more moral than physical. What he has lost is not his manhood, according to Malcolm Cowley, "but his faith in organized
society." Philip Young finds that there "is a gaping cleavage here between manner and message, between joy in life and a pronouncement of life's futility." The personalities in the novel seem always to be having such a grand time when drinking and associating together, but invariably when each is alone, he bemoans his own particular loneliness and inability to fulfill his own hidden wants and dreams. It seems obvious that the truth about Barnes, as well as most of the other people in the novel, is that he is an emotional adolescent. "He has grown up in a society which has little use for manliness as an expression of that society; the war has robed him of his dignity as a man and has thus exposed him to indignities with women."35

After all then, Barnes seems to be the youngest of the Hemingway heroes (except Nick Adams who is not included in this discussion). He recognizes a certain futility in the order of things, he reflects upon it, and he learns to endure it. He is usually the first to retire from any of the outings of his particular peers, which is probably symbolic of his obvious incapacity. Though he spends many hours meditating about life, and although he is somewhat bitter about his wound, he never blames anyone for it. He thinks himself in love with the beautiful Brett Ashley, but he recognizes that Brett's feeling for him probably arises from his own inaccessibility to her, evident from his musings, "I suppose she only wanted what she couldn't have. Well, people were that way."36 At the end of his story, Jake stands quite alone, moving in an existence which he can do nothing about except to accept that which befalls him.
III. Frederic Henry, Hemingway's second Byronic Hero, is the next stage in the maturity of the Hemingway Hero and a transition to a more optimistic point of view.

Frederic Henry of *A Farewell to Arms* continues the development of the adolescent romantic Hemingway hero. Like Jake Barnes, Frederic Henry is involved in the chaos of a war-torn society; however, Henry's story begins in the midst of his participation in that war. Like Barnes, he too is a skeptical individual who becomes increasingly disillusioned as the story progresses. The one bright spot in the life of Frederic Henry is his brief romance with his nurse, Catherine Barkley. Though he has not the physical impotence of the earlier character, Catherine's death in childbirth makes their relationship equally impossible. This novel helps to further establish Hemingway's place as a romanticist according to Malcolm Cowley who notes, "...the story of the love between the English nurse and the American ambulance officer as hapless as that of Romeo and Juliet, is a high achievement in what might be termed the new romanticism." Again the story is compared to the Shakespearean tragedy as Melvin Beckman describes it as seeming to be "based upon the memory of a lost love and a lost youth; one's first love, dramatized like that of Romeo and Juliet, destroyed by the "they" that Hemingway in Byronic fashion has cast as the enemy that ever seeks to crush the individual." As in the case of Jake Barnes, and characteristic of the Byronic Hero, Frederic Henry finds some escape and solace in his relationship with Catherine Barkley, which is an
essentially selfish love on his part in which he seeks only to relieve his own needs. This love ultimately proves impossible when Catherine Barkley dies and leaves Frederic Henry an isolated individual to face the world alone. Ray B. West describes Henry as "the modern hero, lost between two worlds, the world of tradition and certainty which he cannot wholly relinquish, and the exciting but uncertain world of the twentieth century, where you only occasionally find something substantial to look at to make everything stop whirling, where you live for the moment, giving yourself up to sensations for it is through the senses that you discover truth." Henry tries to give order to his own universe merely by indulging in his own senses, his own individuality. The Hemingway hero is not yet able to go beyond himself to find the truths for which he is searching. Instead of broadening the field of human relationships, his relationship with Catherine only serves to stifle any other communication by being all fulfilling in itself while it existed.

The subject of the novel—and the other Hemingway novels—is, according to West, "the search for truth—for ethical standards to replace those which seemed impossible under the wartime conditions it depicts." But this search ends in disillusionment and despair and becomes "a parable of twentieth century man's failure of civilization to achieve the ideals it had been promising throughout the nineteenth century." This general theme echoes the in-
individual man's failure to achieve anything beyond his own individual satisfactions.

Like the Byronic hero, Henry suffers from his own sense of doom and is relegated, by his own decision, to a life of isolation. "The leading character, Frederic Henry, at first participated in a common adventure, war, but then, by deserting," according to Pier Paolini, "he struck out on his own. His individual adventure ended with a bleak vision of man, defeated by a supreme fate by which he was perhaps doomed."42 Here again the contrast with the Byronic Hero is acutely evident in the doom which follows Henry and of which he is always at least partially aware, even in the midst of his happiness with Catherine. Henry becomes progressively more and more disillusioned with the war and begins to feel less and less committed to the part he is playing in it. After his escape from the murdering Italians, he dives into a river to hide and then hops aboard a cargo train where he finally feels a sudden sense of being "utterly alone and free."43 Certain critics, such as Malcolm Cowley, have seen a symbolic meaning in Henry's jump into the river and have described it as a sort of baptism into the world of the initiated. By making his decision to desert the army, he has decided to desert mankind and his own responsibilities. His whole world has henceforth narrowed down to private or individual satisfactions consisting of eating, drinking or sleeping with Catherine.44 However, further even than this, Malcolm Cowley explains the significance
of Catherine Barkley’s death by observing that "when Frederic Henry made his farewell to armies, he became incapable of living in any sort of community, even a community of two; that is, he became incapable of lasting sexual love. Catherine has to die because the hero must henceforth live alone."

Since death is the final lesson that Frederic Henry must learn to complete his initiation into life and into the world, and since a large part of the significance of his own truth for life is tied up in the death of his beloved Catherine, a discussion of death as it is treated in this novel is important for a better understanding of the personality, Henry, being developed. As man searches for a way to live life, and as the Hemingway Hero constantly pursues that search, he must ultimately learn how to face death; death being that final battle over which no one is victorious. However, Hemingway seems to develop the idea here that a certain technique of nobility of spirit practiced in the face of this final battle will prove the worth of the individual and his degree of admirableness. 

_Farewell to Arms_ broaches the subject of death and its affect on both the victim, and in this particular situation, especially, the affect on the living who are left behind. This is a subject not yet treated by the earlier novel, _The Sun Also Rises_, in which the protagonist learns nothing more than simply to endure that which life deals out for him. Frederic Henry was faced with death and the conditions of man’s dying. His view is perhaps summed up when, in speaking to Catherine,
he postulates, "the coward dies a thousand deaths, the brave but one." But the perhaps more insightful Catherine replies, "The brave dies perhaps two thousand deaths if he's intelligent. He simply doesn't mention them."46 Perhaps in this short discussion it becomes obvious that Henry is learning more about life. He is beginning to understand that there are many tragedies and different kinds of death—especially a kind of death of the spirit when a loved one dies and the remaining partner sees nothing but loneliness ahead. This is where Henry's skepticism begins to take on more defined proportions and his isolation becomes more acute. Earlier in the novel, Henry had sat and mused over a colony of ants who were burned to death on a burning log and he did nothing to save them from a doom which they could neither understand nor from which they could save themselves. Perhaps this parable can be applied in the case of Catherine who is obviously dying and can do nothing to save herself; likewise neither he, nor the doctor, nor any other messiah can rescue her from the fate which awaits her. Ray B. West suggests that at this point Henry sees "death as the end of it, and the only value in death is man's knowledge of it. In Ernest Hemingway's novels, those who live well die like heroes."47 James F. Light continues this thesis into an examination of the importance of Frederic Henry's exposure to death when he says, "in the beginning of life then, is the fact of death, and the sexual urge is the biological trap which leads to death. Death is the basic fact of life."48
The only kind of immortality Henry can devolve out of Catherine's death is that which is won by bravery and stoicism. However, poor a substitute it may seem for victory over death through everlasting life, says Pier Paolini, it is "the only kind of immortality, the only kind of religion, the Hemingway of 

Farewell can believe in."49

Hemingway himself was not upset, according to Carlos Baker, that the novel was a tragedy. Hemingway believed that life was a tragedy and that it could have only one end.50

The Sun Also Rises and Farewell to Arms are somewhat complimentary parables in their visions of life. The latter novel though, is perhaps the more mature of the two and acts as a kind of transition from the skeptical, isolated individual of the earlier novels, to the personality of the later novels who is more capable of coping with and identifying with the rest of society. As Malcolm Cowley states it, "one cannot help thinking that Farewell to Arms is a symbolic title; that it is Hemingway's farewell to a period, an attitude and perhaps a method also...Pity, love, adventurousness, anger, the emotions on which his earlier books were based almost to the entire exclusion of ideas, are less violently stimulated in a world at peace. The emotions as a whole are more colored by thought: perhaps they are weaker and certainly they are becoming more complicated."51 So Hemingway seems to leave behind for the most part, this stage in the growth of the individual when he seeks to answer his passions only and he begins to look for that development in personality which seeks to use his reason to find the answers to life.
It is at this point that a new or twentieth-century romanticism begins really to develop based on an individual character who finds himself in a real world. The individual is beginning to come to an awareness of himself so that now he can better identify with other members of society.
IV. Robert Jordan in *For Whom the Bell Tolls*, unlike Jake Barnes or Frederic Henry, is able to grasp a purpose in life larger than himself, hence marking an important step in the maturity of the Hemingway Hero.

*For Whom the Bell Tolls* does not appear until eleven years after the publication of *Farewell to Arms*. In this span the Hemingway hero or personality has had time to evolve from a very limited, isolationist view of the world to one who is more ready and able to accept mankind. Robert Jordan does not appear so immediately concerned with anything but himself. He, like Frederic Henry, is found participating in the midst of a war. The war itself is the Spanish Civil War in which Jordan is involved because as a Spanish teacher and an American, he loves Spain, and as a writer or artist he hates the fascists who would stifle his freedom of creativity. From the very beginning, Jordan seems only interested in performing his duty well and executing it with the proper mechanical techniques—he blows bridges. When questioned by his commanding officer, Golz, as to how many girls he keeps on the other side of the lines, he replies by saying, "none, there is no time for girls." As the story progresses and he lives among the natives of the region—an unorganized guerrilla band—he falls unselfishly in love with a young girl, Maria. Through this love he is enabled to achieve a certain respect and admiration for others in the story, among them Pilar and the old man Anselmo. He begins to form a new faith in himself and in mankind.
Carles Baker in "The Spanish Tragedy," says that "a marked capacity for life, a full acceptance and love of the world, is always a driving motive with the Hemingway hero. It grows even stronger as one moves with Hemingway's work through the 1930's...Yet Jake Barnes has it, Frederic Henry has it." The important thing to distinguish here, however, is that though Jake Barnes and Frederic Henry do love and accept the world, that acceptance is only from the standpoint of isolated individuals, not integrated members of the society of that world. Frederic Henry begins somewhat to broaden his view for a short while during his affair with Catherine, but when she dies this temporary vision also dies. Robert Jordan, however, dies entrusting Maria to go and thus take part of him with her. Thus, while Frederic Henry sees the ultimate end of life as merely the stoical acceptance of death, Robert Jordan, by including more than himself in his view of the world, namely his unselfish love for Maria, is able to go beyond this stoical acceptance of death and see that through this love he can live even after his own death in the hearts of those he has touched. Through his love for Maria he can also begin to relate to other people, namely Pilar and Anselmo. As Lionel Trilling says, "Courage, we are told in a last word is all: and every nerve responds to the farewell, the flying hoofs, the pain and pathos, but we have been shuffled quite away from tragedy, which is not of the nerves but of judgement and the mind."

Malcolm Cowley sums up the circumstance and growth of Robert
Jordan saying that he "has mastered that lesson; he is the first of Hemingway's heroes to be reconciled with society. Being ready to sacrifice his life for something outside himself, he finds that love is possible for him as it was not possible for Jake Barnes or Frederic Henry. He meets death willingly, having lived, he believes as full a life in seventy hours, as he might have lived in seventy years."55 Alvah C. Bessie would argue here that Robert Jordan represents instead of this fulness of life, rather, the futility of it. Bessie suggests that Robert Jordan finds rather than the completion of life, the impossibility of any such relationship and that his story is not tragic, merely pathetic.56 The divergence of opinion here merits contemplation. Perhaps it would be expedient to note Jordan's final scene with Maria. In their last conversation he admonishes his lover to "Stand up, thou art me too now. Thou art all there will be of me. Stand up."57 In his love for Maria he has cast off his earlier futility and is able to live on through her. Though he dies, the true love they shared together will still exist as long as she exists. By giving a part of himself, he has been able to save a part of himself.

Though the theme of this novel would seem to be concerned with individuality, especially as expressed by its very title, the opposite seems to emerge as the main idea. As Mark Schorerer says, "in spite of the ominous premium which the title seems to place on individuality, the real theme of
this book is the relative unimportance of individuality and the superb importance of the political whole. Though Scherer stresses the importance of the political whole overshadowing a preoccupation with the individual, this same concept can be narrowed to a more personal interrelation of the individual to other individuals of society. Robert Jordan's growth consists of an expansion of himself and a degree of abandonment of his own personal isolation. Perhaps Pablo symbolizes to some extent the importance of this unity and fellowship of mankind when he returns after leaving his bridge-blewning comrades by saying that he was too lonely to remain alone.

Stylistically, the novel brings into focus Hemingway's growing concern with things other than those which have a strictly realistic connection to life. He is becoming more defined in the development of his twentieth century romanticism in his treatment of more aesthetic aspects of life. Even E. M. Halliday is beginning to waver in his determination to establish Hemingway as a strictly cold-blooded realist. He says, "does not the preponderance of subjective passages in: For Whom the Bell Tolls, by the shift in emphasis away from the solid specifications of the outward world, make that novel less eminently realistic than Hemingway's first two books?" Joseph Warren Beach goes on to point out that "in his personal reflections and in his talk with others, states of mind are the ultimate subject throughout--ideals, loyalties, cases of conscience, and the ins and
outs of human motivation." Robert Jordan emerges then, not only with a more mature philosophy of life at the end of the novel, but he is depicted throughout as a personality more concerned with philosophical truths and intellectual contemplation than with the personal satisfaction of his needs as are his earlier counterparts; however, it remains for this personality to learn his own place in the course of events and to put his relationships with other people into proper perspective.
V. Saniago represents the final stage in the maturation of the Hemingway hero.

The Old Man and the Sea is mainly concerned with an old man named Santiago. He is the first of Hemingway's major characters who is not a native American. Perhaps this fact may suggest an element of universality in the concept of life Hemingway has developed to date. This last novel concerns man's ultimate dignity and nobility in facing the inevitable consequences of life. Carlos Baker asserts that one of the rejected titles for the novel was "The Dignity of Man." This dignity is essentially the cornerstone in understanding Santiago and likewise the maturity of the philosophy which he represents. Another essential difference in this novel, beyond the more mature viewpoint, is the affirmative tone of the novel. Leo Gurke discusses the contrast: "Most of Hemingway's novels emphasize what men cannot do and define the world's limitations, cruelties or built-in evil. The Old Man and the Sea is remarkable in its stress on what men can do and on the world as an arena where heroic deeds are possible."

Perhaps Santiago is the most heroic of the Hemingway heroes. As Lee Gurke notes his constant association with the king of ballplayers and the king of beasts which adds to the old man's heroic proportions. He is heroic even in his bad luck as the beginning of the story would seem to suggest. He has gone for the phenomenal length of eighty-four days without taking a fish—ordinary men seldom suffer bad
luck so immense. The parents of his young friend and helper have termed the old man "suiao," a term which means the worst kind of unlucky. Aside from the "heroic" proportions of the old man in regard to his bad luck, he is heroic also in that his "triumph consists of stretching his powers to their absolute limits regardless of physical results" when he is confronted with his ultimate conflict. Carlos Baker further substantiates this claim of the heroic proportions of Santiago's struggle by saying, "heads or tails, the old man loses the battle he has won. The winner takes nothing but the sense of having fought the fight to the limits of his strength, of having shown what a man can do when it is necessary. Like many of the rest of us, he is undefeated only because he has gone on trying."65 Pier Francesco Paolini has said that the old man in The Old Man and the Sea has achieved "the highest expression of human worth and misfortune of heroic perseverance and endurance. It signifies, when compared to For Whom the Bell Tolls, man's creative integration in the drama and mystery of nature--following what was at bottom the failure of his political efforts at commitment in society."66 Santiago is capable, as none of the other heroes are able to do, of looking forward. He has grown beyond the ability to live only for the moment. Perhaps this is best illustrated by the old man himself when he reflects about the people at home worrying over him during his absence at sea. "I hope no one has been too worried. There is only the boy to worry of course. But
I am sure he would have confidence. Many of the older fishermen will worry. Many others too, he thought. I live in a good town.  

The theme of this novel seems obviously universal. It expresses Hemingway's belief that man has indeed a place in this world. Basically it is the simple story of an unlucky old man who makes one final attempt to catch his fish and ends up catching the biggest fish ever to have been seen in the area. Before he is able to bring it home though, the carcass is attacked by sharks and devoured, and the old man returns with merely the skeleton of the prize for which he has fought so hard. The symbolic implication behind this basic framework goes far beyond the sad story of the old man's misfortune. Santiago represents all men in his search for that one final thrust which will give meaning to an otherwise empty life. What is important in Santiago's story is not the fact that he loses the fish, but the way in which he fights for his prize; his nobility of spirit and pride in his intellect mark his ultimate triumph of his own particular situation. Clinton S. Burhans describes the final view of the story as being, "that only through the isolated individualism and pride which drive him beyond his true place in life does man develop the qualities and the wisdom which teach him the sin of such individualism and pride and which bring him the deepest understanding of himself and his place in the world." E. W. Halliday sees the "old Cuban fisherman in some way representative of the
whole human race in its natural struggle for survival.”

Finally, “Santiago represents a noble and tragic individualism revealing what man can do in an indifferent universe which defeats him, and the love he can feel for such a universe and his humility before it.”

Here, in this tale which takes place entirely outside modern society and its institutions, Hemingway has completed the picture of the hero lost in the twentieth century. Here, in this last, short novel, Hemingway has established an affirmative hero who has expressed his own individualism and yet has also been able to relate to society as a whole.

Gurko goes further to suggest that this "heroic impulse" is part of a process which can be handed down from generation to generation as expressed in the master-pupil relationship between the old man and the boy. The old man teaches the boy faith, even to have faith in a certain baseball team, but more important, to have faith in himself and then in mankind as a whole.

Since Hemingway began writing, he has been basically concerned with the importance of individualism and an interdependence upon society. The Old Man and the Sea is the culminating expression of what a lifetime of observation and participation have taught the author. It seems to express, as Burhans says, that the only way to learn an awareness or understanding of this concept is through an "active and isolated individualism in a universe which dooms such individualism.”

Leo Gurko, in comparing The Old Man,
to Hemingway's previous novels suggests that the universe is beginning to "recover from the gaping wounds which make it so frightening a place in the early stories." He suggests that a world which could so cruelly wound Jake Barnes, a world which so unnecessarily deprived Frederic Henry of his one and only love and a world which robbed Robert Jordan of his political idealism is now gradually regaining its order. It is no longer a trap but a challenge. Though the tragedy has not disappeared it is overshadowed by a greater purpose and an ability to look at the world at least somewhat positively.
VI. Conclusion

It would seem, therefore, that Hemingway's basic concerns echoed throughout the four novels, but especially defined in The Old Man and the Sea are with the individual and his reaction to life and the ultimate end of life, death. As Ivan Kashkeen says, "For Hemingway life is inseparable from death and is a fight at close quarters in which his heroes overcome not only the fear of death, but the fear of life's intricacies and the disintegration threatening the individual."75 These concerns and Hemingway's treatment of them establish his place in the contemporary ranks of the romantic writer. Leo Gurko substantiates this position by saying of Hemingway's philosophy, "...when the great trial comes, one must be alone. The pressure and the agony can not be sloughed off on others, but must be endured alone...At the bottom of this necessity of solitariness, there is the incurable reliance on the individual which makes Hemingway the great contemporary writer of the romantic tradition."76 Joseph Waldmeir concludes that "a man must depend upon himself alone in order to assert his manhood, and the assertion of his manhood, in the face of insuperable obstacles is the complete end and justification of his existence for a Hemingway hero."77 Malcolm Cowley says simply, "Although they deal with different characters and scenes, Hemingway's four novels tell a loosely connected story: in effect, a legend of man against society."78
Perhaps writers can not or should not be classified as being realists, naturalists, existentialists or romantics, because as people and as individual writers, each is unique and cannot fall strictly into one category or another. Every school of thought is relative to the perspective and point of view of both the reader and the writer. Sometimes a philosophy of life expresses all these views, and what is a philosophy for one may not hold true for another. However, it seems evident that Hemingway's basic concern lies in an examination of the individual and the individual's place in a universe of individuals; this characteristic gives one point of evidence to support the contention that at least one aspect of Hemingway's thought belongs within the Romantic tradition, this tradition being in itself a reaction in the name of individualism. Perhaps, as has been suggested by several of the critics cited in this paper, Hemingway was the spokesman for a new type of twentieth-century Romanticism which originates in the unique circumstances of a twentieth-century world. In any case, Hemingway seems to have begun with a certain limited conception of the isolated individual and developed him into an integrated member of society. He has at last expressed an affirmative philosophy which finds a place for the individual in the twentieth-century world and he has established, at least for his heroes, a code of conduct which gives order to an otherwise chaotic environment.
FOOTNOTES


2"Hemingway's Narrative Perspective," Ernest Hemingway: Critiques of Four Major Novels; hereafter cited as Critiques, p. 176.


4The Nation, CXXXVI (January, 1933), 63.


6Critiques, p. 41.


10The Hero in Hemingway's Short Stories, (Pittsburgh, 1963), p. 2.


13"Hemingway's Major Works," Hemingway and His Critics, p. 132.


16Padiman, p. 63.

17Defalco, p. 2.


20Ibid.

22Fadiman, p. 64.

23Ibid.

24Ibid., p. 63.

25Ibid.

26Ibid., p. 64.

27"Farewell to Arms," Critiques, p. 31.

28Ibid., p. 28.

29Trilling, Critiques, p. 81.

30"Hemingway's Narrative Perspective," Critiques, p. 175.

31Ibid., p. 174.

32"The Death of Love in the Sun Also Rises," Critiques, p. 18.


38Brockman, p. 137.

39West, p. 31.

40Ibid., p. 29.

41Ibid., p. 28.

42Paelini, p. 133.


44Ibid.

45Ibid.
West, p. 32.
Ibid., p. 34.
"The Religion of Death in Farewell to Arms," Critiques, p. 40.
Ibid.
"The Mountain and the Plain," Critiques, p. 49.
Ernest Hemingway, For Whom the Bell Tolls, (New York, 1940), p. 6.
Critiques, p. 125.
Trilling, p. 81.
"Review of For Whom the Bell Tolls," Critiques, p. 92.
For Whom the Bell Tolls, p. 464.
"Style in For Whom the Bell Tolls," Critiques, p. 83.
Critiques, p. 196.
Gurko, p. 11.
Ibid., p. 13.
"Hemingway's Ancient Mariner," Critiques, p. 158.
Paolini, p. 133.
Burhans, p. 150.
71Gurko, p. 13.
72Burhans, p. 151.
74Ibid.
75"Alive in the Midst of Death," Hemingway and His Critics, p. 165.
77Waldmeir, p. 146.
78"Hemingway and the Hero," p. 754.
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The Sun Also Rises. New York, 1926.

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