



## TRAGIC VISION AND MORAL FEAR AS PICTURIZED BY ERNEST HEMINGWAY : A BRIEF NOTE

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### ABSTRACT

*This paper attempts to reveal how the way of morality in the Ernest Hemingway's tragic and haunted. A particular look at the story lines of his novels reveals the fact that the main themes of his novels are generally conceived with the idea of struggle. It could be an old man's struggle against nature or it could be a person's struggle against established moral ethics.*

**Key words:** *hunting, fishing, bull-fighting, war, human nature.*

### INTRODUCTION

It is reasonably well established that Ernest Hemingway is one of the most widely read, well-known and most controversial of twentieth-century American writers. He was awarded the Nobel Prize, his fame reached all over the globe. He quoted Carlos Baker, "Citizen of the World." The secret of his success lies not only in his choice of material but also in the manner of presentation.

His novel is "functional architecture decorated architecture" for the traditional novel. So-called literary readers recognized their new master, Hemingway, in 1923. His first work, published in the famed Atlantic Monthly magazine, convinced readers that *Fifty Grand* came from a brilliant writer. If one reads it, one will recall the best of Kipling, because it is a sharp-edged story told in the form of dialogue. After publishing it, writers like Gertrude, Stein, Ezra Pound, Scott-Fitzgerald expect great things from him. In order to meet their hopes and expectations, he began the flow of great things.

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*The Sun Also Rises* is a novel about foreigners wandering the streets and cafes of Paris: American, Greek and English. *A Farewell to Arms (1929)*, *Death in the Afternoon (1932)*, *Green Hills of Africa (1935)*, *By Whom the Bell Tolls (1940)*. In fact, Hemingway has no political credentials. This is the mindset of all his novels where hero and heroine are lost, and there is no moral or emotional support. They roam around, but are nowhere to be found.

Hemingway was revered by his allies and France's military commanders. As a hunter, fisherman, soldier, war correspondent, ambulance driver, a manual worker, a trench digger, a marvel of his versatility and experience as a war strategist. The novels of such a person cannot be photographic representations of events. One can even smell the blood, the smell of stinking corpses, drugs and spirits in hospital words or even the ascent of a firearm - the quality and freshness of the experience. The novel *Across the River and Into the Trees* emerges from his experience, and then Hemingway's best has to come, resulting in *The Old Man and the Sea*. This short novel fully covered all literary traditions. It is considered not only Hemingway's best but also the best of Century's. Hemingway has been read all over the world, and he has been discussed in all literary circles. Fishing, hunting, bullfighting, blood bathing and warfare have always fascinated Hemingway. They all have a universal appeal, and in all of them, qualities such as courage, moral behavior and mental control are of paramount importance. Hemingway chose to dramatize matters and events that are of fundamental importance to human nature.

In the publication of *The Torrents of Spring*, Hemingway announced that she had reached her age. *The Sun Also Rises* is the story of a some foreigners living in Paris after the war. They were all physically or psychologically wounded by the war. Old pre-war values cannot give them the direction they are looking for, they are all lost souls in this lost world. His farewell was about the First World War, thereby illustrating the entire American response to the First World War. The depression of the nineteen thirties seems to have stirred Hemingway's consciousness, resulting in the release of three notable works, such as *1. To Have and Have Not*, *2. Fifth Column*, and *3. For Whom the Bells Dolls*. In addition to the novels, *1. Killers*, *2. A neat, well-lit space*, *3. The short happy life of Francis Macomber*, *Old Man at the Bridge*, *Fifty Grand*, *Fail*, *Kilimanjaro's Snows*, *White Elephant Mountains*, *Big Two Hearted River*, *Soldier's House*. Most of these stories describe man's alienation from himself and society. They deal with war or violence or death and man's reaction to these crises. The virtues that Hemingway seems to admire in his characters in this story are courage, stamina, and zeal. In other words, the words Santiago himself utters. "A Man Can Be Destroyed, But Not Defeated," may be an acronym for Hemingway's other characters.



Hemingway's novels are rooted in his experiences and responses to life. There is no denying that writing-prose or poetry or drama bears the stamp of its author's personality. There are many authors who use their own environments, their own ideas, impulses and perceptions, their own attitudes, reactions and responses, their own preferences and prejudices as objects for their works more than others. One such author is Ernest Hemingway. In his writing stories and novels, the author is seen everywhere. The places described are often visited by him, and the actions are often supported by the author's expressions, ideas and ideals by Hemingway. His heroes are mostly Hemingway's. The disguises in his work are so thin that even the most casual reader who talks to him

Hemingway's life will recognize him everywhere. There is no doubt about this fact and *A Farewell to Arms* novel is no exception or his works for that matter. Therefore, the life depicted in Hemingway's novels and short stories is nothing more than a reflection of his own life.

There is a heavy amount of biographical element in *A Farewell to Arms*. Frederick Henry is an American, enlisted as an ambulance driver in the Italian Army Red Cross. He is designed in Hemingway. Other novels and short stories have strong levels of autobiographical elements. The compilation of our time, *The Sun Also Rises, For Whom the Bell Dings, A Farewell to Arms* and *The Old Man and the Sea* is the most autobiographical. Similarly, Hemingway's experience of the Spanish Civil War, the great game hunting in the African jungle, the bush country, the deep sea fishing bull, the early experience of outdoor life with his father, the knowledge of natural history, the fine arts and the music were all pressed into service in his writings.

The entire novel, *A Farewell to Arms*, was written in the first person. The hero of the story novel is Frederick Henry. This approach of Hemingway begins with his development in his childhood because it was nurtured at home, which was largely due to the development of certain attitudes towards life and society. Hemingway's mother, Grace Hemingway, is a lover of household chores. She failed miserably in her role as a mother because she lacked the qualities one would expect from a dedicated mother. He considered raising children a difficult task, so he left it to the nurses and her husband. She hated cooking and housework. So this house was managed by the maid-servant and the special recipes were made by Hemingway's father. In "Ten Indians," Hemingway describes the state of the house. While Carner is at home, it is the mother who meets the needs of her husband and son, and Nick's father is just waiting for his son. It is the father who represents the son and feeds him. It is evident that Mrs. Hemingway failed to provide loving and gentle care to the children she was expecting. Being in an unusually sensitive child. Hemingway developed a strong dislike for her mother because she did not conform to her mental image of what a mother should be. The worst thing about Ms. Hemingway is that she cannot learn to accept or accept it, her

domination, her boss at work. He couldn't find the right guidance for his growing son. Hemingway's Victorian way of life and the extreme straightforwardness didn't improve things. Marceline says of Dr. Hemingway:

*“As a young man, he had been taught and had come to believe at Oberlin that social dancing card playing and gambling were wrong smoking he disapproved of and the drinking of alcoholic beverages was not only forbidden, but looked down upon with scorn by my father”.*

It is not, therefore, the discovery that Hemingway is conforming to the atmosphere of the house. Three women were influential in her fiction writing. Mother, Agnes, the first love - symbol of domination and wickedness - the writer tends to waste beauty and happiness, for whom Headley expresses a beloved longing in his fiction. It is worth noting, however, that in his novel *The Sun Also Rises*, Hemingway was unable to fully use these three influences in his life. When he wrote this novel, he was still unsure of what to expect of his ideal woman. By Lady Brett Ashley, it is worth noting that Hemingway has all the traits of humiliating women in the novel. She is surrounded by more drunk, queer men. She is seen as a nymphomaniac, or "man-turned-pig" wizard. She has the power to sacrifice the joys of a happy life with Romero. Sigmund Freud notes the existence of two basic instincts in man:

*“ .... only two basic instincts, Eros and the destructive instinct. The aim of the first of these basic instincts is to establish even greater unities and to preserve them thus – in short to bind together the aim of the second in on the contrary, is to undo connection and so, to destroy things. He may suppose that the final aim of the destructive instinct is to reduce living things to an inorganic state.*

*For this reason, we call it the destructive instinct”*

*(P 564)*

He considers Hemingway to be conscious of death:

*“And now that wars were over, seeking this Death of his own wish, affirming it from His own convictions, he makes it truly His own. If death no longer exists in the Form of war, he must seek it out”(p 58)*

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Hemingway accepted death as a natural phenomenon, an inevitable event in human life, and he was not prepared to imagine a natural death to himself. He had his own opinions on the timing and manner of his death. It was the destructive instinct within him that prompted him to determine the nature of his death. He considered that a man should face life bravely and try to prevent death as much as possible.

Finally the conclusion, Hemingway's fiction is here: it offers - it can only do - a very high awareness of life. In other words, a man who can face death unhindered is a man who can live life to the fullest ” (Gurko 93).

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