HEMINGWAY AND CONRAD

THE CONCEPT OF HONOUR

IN

HEMINGWAY AND CONRAD

By

GILLIAN GOULDEN, B.A.

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AUTHOR: Gillian Goulden

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SCOPE AND CONTENTS: A definition of "honour" as seen in the works of Hemingway, and a comparison and contrast of this definition with Conrad's use of the concept. A comparative study of the styles and techniques of the two authors illuminates their views of honour.

PREFACE

The purpose of this thesis is to study the work of Ernest Hemingway and by comparison with the writing of Joseph Conrad to point out a common system of moral values or an attitude to life that runs through the writing of both. In Conrad, we see the demanding discipline of men living under hostile circumstances according to a standard of conduct, and in Hemingway, the concept of 'grace under pressure'. Although these may not in themselves constitute a conventional moral system, they nevertheless suit the world with which these writers are concerned, and suggest its moral principles. Their world is one that, though finally purposeless, a man may assert himself in with a dignity or style.

The thesis will attempt to show how two writers such as Hemingway and Conrad, while in certain respects pessimistic, are nevertheless able to give some significance to life in the terms of a moral discipline or sense of honour. They do, I would like to suggest, offer some positive value by which a man may live and die honourably in a seemingly chaotic world.

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CHAPTER I

A widespread critical attitude towards Hemingway is summed up by J.B.Colvert:

> According to the critics, his most distinctive characteristics are his virility, his courage, his self-sufficient stoicism, and his almost obsessive esteem for violent sports: the moral impulses which control his conduct short-circuit at the level of sensation and seldom connect with the higher consciousness.-[1]

P.R.Blackmur is an example of such a critical attitude, calling Hemingway, "a muscle without value", and going on to say:

> his ethical awareness is contained within a moral construct so rigidly definable that its very simplicity is proof of its moral inadequacy.[2]

His heroes have often been called insensitive and inarticulate. The action of the books has been described as narrowly limited to the battle-field, hunting or sport. The code or sense of style that many of Hemingway's characters observe has been called a crude, simplified outlook on life with little regard for morality, society or politics; a system of values fit only, "for wartime, for sport, for drinking, for expatriots;"[3] The heroes have been described as "brainless", unconnected to either a past or future. Aldous Huxley and Wyndham Lewis are two critics who suggest such views.[4] Harry Levin has called the code "ephebic",[5] only suiting that stretch of life between puberty and maturity.

The more perceptive Hemingway critics recognize the limited range of character and situation and note that the heroes are measured against

a violent code of conduct in a style of writing that is terse and abrupt. It is these very things however, "precisely this ruthless economy that gave his writing its power," [1] that gives Hemingway his particular strength as a writer. Hemingway used this style, as he used his subject matter, consciously to compress and vitalize his material for particular purposes. It has often been suggested that his work displays an immaturity and nihilism [2] because his novels do not express a socially acceptable way of thinking. The assumption underlying this type of criticism is that the range of a novelist should be extensive, dealing with as great a variety of materials and relationships as possible - as the nineteenth century novel did. Jane Austen is a novelist with a similarly defined preoccupation. Like Hemingway she chooses to deal with a relatively small area of experience in great detail and with great technical polish. It is not the intention of such artists to give the panoramic view of a society. Hemingway is not concerned to give a comprehensive view of society, but only to show a certain part of it. This segment can give an idea of the whole:

> Let those who want to save the world if you
> can get to see it clear and as a whole.
> Then any part you make will represent the
> whole if it's made truly. [3]

Critics often suggest that Hemingway should be more "committed" to society and socially accepted values than he appears to be. D.S.Savage goes as far as saying that Hemingway has a, "contempt for human values and human life." [4] His moral viewpoint when most favourably described is termed "stoic". The objections to his sense of morality and style both rest upon the belief that it is too barren and too negative, that it lacks any

real emotional depth.[1] Again such objections depend upon a point of view. John Peale Bishop has said that Hemingway, as every major artist to some extent must, has, "in searching the meaning of his own unsought experience, he comes upon the moral history of his time."[2] The material and style Hemingway uses are the means by which he can write of experience and living at a particular time. It is a selection of experience for a definite purpose rather than an escape from complication, as so may critics suggest. The so-called simplicity is the surface impression only.

Hemingway, a war veteran at twenty and participant in, or eye-witness of, the major events of European history in the twenties or thirties, cannot be accused of having lost contact with the world. On the contrary, he was in a remarkably good position to survey the history of his time. Is he to be labelled a nihilist because he wrote frankly of what he knew and had seen? One cannot deny that Hemingway deals with what is true and meaningful in his time, though it is grimly, even shockingly, seen:

> The worst, he said, were the women with dead babies. You couldn't get the women to give up their dead babies.[3] They'd have babies dead for six days.

One could argue that this is one aspect of the truth only, but it is an aspect and one the artist is justified in examining.

Alfred Kazin in his book, On Native Grounds, has spoken of Hemingway's "minor vision of life."[4] He argues that his work does not deal with the important moral realities of the time. Critics like Delmore Schartz have maintained that Hemingway's moral code is relevant only to, "a definite period of time and to a special region of society."[5]

Such views ignore the true scope of Hemingway's moral reference, which is in fact a concern with the central problems of modern existence. His treatment of a specific period in the twentieth century deals with a moral dilemma; the breakdown of the traditional values of the nineteenth century and the slow attempt to establish new ones. It is the same moral dilemma that other writers of the early twentieth century dealt with. Morin in D.H.Lawrence's The White Peacock, for example, says that life seems so terrible and asks, "it isn't, is it?" Cyril replies, "If you don't feel it, it isn't - if you don't see it." [1] The anti-Hemingway critic does not usually have this dimension of feeling. He insists that life is cosy. Hemingway, as a result of his experience, saw it differently.

The destruction of value assumptions, particularly after the war, gave rise to scepticism and an empirical approach to life. The ethical view of the hero in Hemingway is, therefore, based upon a type of moral scepticism and a belief in sensation. Such a viewpoint is relevant not only to men in action, but to the twentieth century and its moral problems generally. Hemingway's fiction does reflect the character of the time, tense and insecure, with its experience of violence and mass destruction. This is viewed on the level of individual sensation. It is the individual who must test his own sense of values and seek out "those areas of experience which most clearly define the spirit of the times." [2] Hemingway in fact shows the integrity that only the true artist can claim in his refusal to ignore the darker side and to concentrate upon the more superficial aspects of an age.

Thomas Mann wrote, "Forebearance in the face of fate, beauty constant under torture, are not merely passive. They are a positive achievement, an explicit triumph." [1] It is in such terms as these, I believe, that the work of Hemingway gains a significance by comparison with the writing of Joseph Conrad. Both show a constant concern with problems of conduct and standards of behaviour under adverse conditions. They also show how, in the face of a breakdown of moral and spiritual values, men are to some extent able to make their particular, individual affirmation of their "seperate peace." [2] Artists have first to find a strict standard of value in themselves in order to give their work a moral angle from which to view the world:

> It is this drama of alienation and spiritual recognition which appears in the characteristic novels of Mann, Gide and Kafka,... in Joyce and Hemingway. [3]

In the work of Conrad tests of character and of responsibility are of prime concern. These moments of testing occur when a man is forced to confront his "fate"; he is forced by circumstances to commit himself to some course of action or to live up to an ideal of conduct under arduous circumstances. This is the beginning of his conscious moral existence. By accident, error or by chance a man may be forced to face this and be proved true or not, as the case may be. The hero in Hemingway, no less than in Conrad, has a very similar moral awareness placed upon him.

Carlos Baker believes that Hemingway was:

> neither a moral nor a metaphysical nihilist. The consciousness of God is in his book. The tragic view of life comes out - in his perennial comparison of the permanence of nature and the evanescence of man. [4]

It is true to say that Hemingway has a tragic, rather than a sceptical, view of life. The preoccupation with death in his books seen in this light is not a negative concern. It is just this insight that makes the uncertainty and poignance of life all the more real and precious considering its brevity. Though the outcome of living may be certain a man need not necessarily be overwhelmed by its eventuality. Though he may acknowledge the shortness of his life and the finality of his end if he can still create some order and sustain some hope his life will possess a certain dignity. It is the presence of these attitudes in Hemingway that gave his work, like Conrad's, "its magnitude". He, like Conrad, requires from his protagonist "acts of faith" and the "cherishing of an undying hope," [1] and in a similar way gives his hero the necessary decency and dignity that makes his existence have a value under the pressures of a world that otherwise would make it meaningless.

D.H.Lawrence wrote:

> Give us a religion, give us something to believe in, cries the unsatisfied soul, embedded in the womb of our times. [2]

In answer, as it were, to this cry the characters in Hemingway and Conrad seek out, "an ethic and a technique for living, even in the face of death or frustration." [3] The hero may not be able to do anything about how the world is, but he can live under the conditions it imposes as well as he can. Jane, in The Sun Also Rises, says, "I didn't care what it was all about. All I wanted to know was how to live in it." [4] To do this a code or standard of behaviour must be set up and observed; one of courage and honour and that:

> in a life of tension and pain makes a man a man and distinguishes him from the people who follow random impulses.[1]

It is a code which a man can maintain even in defeat, because it serves an ideal; it is the definition of how a man should behave, and, whether articulated or not, is an ideal by which to live and die well. El Sordo surrounded on the hill can say near his death, "If one must die, ... and clearly one must, I can die. But I hate it."[2] Under such a code must lie some kind of moral principle or force. It is as Dr. Monygham says in Nostromo, one that "can be found only in moral principle."[3] So it is with this kind of notion of honour or moral discipline that one is able to give meaning to living, whether it is the discipline of the soldier or artist, the skill and technique of the sportsman, bullfighter or athlete.

Faith in a code of behaviour is creative. The critic, E.M.Halliday, calls it:

> a salvation built out of human courage around a code, at once rational and intuitive, of strict, often ritualistic behaviour.[4]

The religious quality experienced in the work of Hemingway and Conrad could be best described as a reverence for life. The hero in Hemingway, especially of the later books, does deliberately not seek death. It is only important as the thing against which his courage is poised. The recurrent theme of defeat or death is therefore not necessarily one of failure for the all-important concern is how a man conducts himself in defeat, the style with which he meets a crisis or death. "I was going great", says Manuel Garcia in The Undefeated[5] shortly before he dies. By his courage in the bullring he has

redeemed an ideal of himself although it involves his death.

It is here I would like to stress the point of similarity between themes of honour and moral courage in the writing of Hemingway and Conrad, attempting to show how Hemingway, no less than Conrad, by reference to a code of behaviour is able to give an affirmative rather than a negative view of life in his work. Marlowe says of Kurtz at the end of The Heart of Darkness:

> It was his extremity that I seem to have lived through
> . . . . . .
> It was an affirmation, a moral victory.[1]

This thesis will attempt to show how the Hemingway hero reaches a similar moral consciousness and victory also. Like Hemingway, what primarily concerns Conrad is man's involvement with the universe:

> The ethical view of the universe involves us in so many cruel and absurd contradictions, where the last vestiges of faith, hope and charity, and even reason itself, seem ready to perish, that I have come to suspect the aim of creation cannot be ethical at all. I would believe that its object is purely spectacular - a spectacle for awe, love, adoration or hate ... never for despair![2]

It is on such a basis the work of Hemingway, like Conrad, is built, upon the need to hope, to love and never to despair.

The comparison of Hemingway with Conrad may at first seem arbitrary, but basically they are both concerned with a very similar type of experience. This is partly because the work of both writers reflects a breakdown of traditional values as well as a certain degree of scepticism and a similar approach to living and morality in view of this. Conrad is a positive writer in that he attempts to find an orientation, a way to live with honour, in order to make sense of life. Critics who censure

Hemingway for a lack of morality fail to see a similar dimension in his work. He too is concerned with the construction of values; maybe not those of conventional society, they are moral values, nevertheless.

There is little direct linkage of Hemingway and Conrad critically. There is some evidence that Hemingway had read Conrad. Paying tribute to Conrad in 1924 in an article in The Transatlantic Review entitled, "Conrad, Optimist and Moralist", he says how he saved up four of Conrad's books to read:

> Knowing I could not re-read them I saved up four that I would not read until I needed them badly, when the disgust with writing, writers and everything written of and to write would be too much.[1]

It is perhaps significant that Hemingway spoke in praise of Conrad at a time when it was fashionable to depreciate his talent. Though he admits his technical shortcomings he nevertheless said:

> now he is dead and I wish to God they would have taken some great, acknowledged technician of a literary figure and left him to write his bad stories.[2]

Hemingway says that he turned to Conrad when disgusted with writing and writers. This seems to suggest that Hemingway found in his work a depth or honesty lacking in the work of other contemporary writers.

Carlos Baker in his book, Hemingway: The Writer as Artist, is one of the critics who sees a parallel between the two writers in their views of technique.[3] He points out that Conrad, like Hemingway, was an artist wishing to use, "the old, old words, worn thin, defaced by ages of careless usage."[4] In Hemingway's attempt for truth and simplicity he tries to use only the simple words and by their

arrangement recharge them with new meaning. He believed, like Conrad, that this was a necessary task, for "all our words from loose using have lost their edge." [1] Though his style had glaring faults, what prompted Hemingway to turn to Conrad when other writers failed him was the seriousness of Conrad's aims and his integrity as a novelist. It is this scrupulousness, this determination to convey the things they describe as truly as possible that is one of their greatest similarities. In the "Preface" to the Nigger of the "Narcissus" Conrad wrote that the artist has the power to endow:

> passing events with their true meaning, and creates the moral, the emotional atmosphere of the place and time. [2]

These words echo Hemingway's title and theme for his first volume of short stories, In Our Time.

The final evidence of such affinities will of course lie in the work of each writer. One can, however, take these statements as a starting-point for the consideration of their art and its similarities. It is indeed surprising how often Hemingway's sentiments seem to echo Conrad's when speaking of fiction. The well-known words of Conrad's "Preface" to The Nigger of the Narcissus:

> My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel - it is, before all, to make you see. That - and no more, and it is everything. [3]

are echoed by Hemingway when he said that a close knowledge of people and things were:

> a part of learning to see, to hear, to think, to feel and not feel, and to write. - [4]

and that to write well was the most important thing of all, it was, in fact, "everything".

F.Scott Fitzgerald noted of In Our Time that the seemingly simple subject matter caught his attention and held him:

> with the most breathless unwilling interest I have experienced since Conrad first bent my reluctant eyes upon the sea.[1]

suggesting again the same vivid sense of reality, found in both Hemingway and Conrad and that, as artists, they both expressed it their aim to achieve. Walter Allen, in Tradition and the Dream, said that Hemingway, like Conrad and Malraux is, "the dramatist of the extreme situation",[2] of how men meet their fate under adverse and testing circumstances. He also noted that their themes were of personal honour, of what a man could find to live by. In a Paris Review interview in 1958 Hemingway himself implied such common ground when he said:

> Survival, with honour, that out-moded and all-important word, is as difficult as ever and as all-important to a writer.[3]

to achieve in the twentieth century. Honour, for both Conrad and Hemingway, is seen to be a matter of primary concern. An Italian critic, P.F.Paolini, suggest a certain "ripened awareness" in many of Hemingway's heroes and a

> Conradian concept of responsibility towards one's conscience. It is from that line ... we can best follow Hemingway's ethical development.[4]

R.P.Warren, in his essay "Ernest Hemingway", has also pointed out the similar worlds in which the Conrad and Hemingway hero move:

> It is the world of Zola or Dreiser or Conrad or Faulkner ... the God-abandoned world, the world of Nature - as - all.[5]

It is a world taken from nineteenth-century science, "This is Hemingway's world too, the world with nothing at centre." [1] It is that "nada" of modern experience, the vacuum that both Conrad and Hemingway attempt to fill.

The hero in modern fiction is marked by his "alienation". In him are focused the conflicts and tensions, the allusions and obsessions, of a society at a particular time. He also mirrors the attempt of that age to digest new experience. T.S.Eliot grouped Conrad and Joyce in their "struggling to digest and express new objects, new feelings, new aspects" [2] of experience in art, and to find a way in which to express them. Conrad has more affinity with the twentieth-century novel than the nineteenth. His work shows the turning-away from society, from the panoramic view, inwards towards the individual consciousness where isolation, rather than attachment is the case. The hero of Joyce, Kafka and Mann, no less than of Conrad, is a man to some considerable extent apart, whether by choice, circumstances or temperament. It is this figure that must serve as the focus of "honour" for the artist in a world where that has lost its meaning. It is an aberration from mental lethargy, from political brainwashing with one's thinking done for one, but not from social involvement. In The Green Hills of Africa Hemingway speaks of writers who become "frightened and join organizations that do their thinking for them," [3] who in fact resign from any serious involvement.

Novelists like Conrad and Hemingway do not attempt such an escape. They have a "social sense" in that they are exploring the basis for a new thinking, a new morality. They attempt to bring back honour, that

"out-moded but all-important word." The alienation of their hero serves the purpose of a revolt. It invigorates a corrupt society that, morally, has lost its courage and forgotten how to fight, has accepted meaninglessness. Such writers refuse to remain passive observers only and refuse to pay lip-service to concepts they find repulsive. They react violently to the twentieth-century "waste land" of experience.

The Hemingway hero is dedicated to a search for values in the life of action, often violent action, in which skill, honesty and courage are the essentials. As the critic J.B.Colvert points out here "honesty is a value which stands as a bulwark against self-delusion." [1] The honesty of the writer becomes the bulwark against self-delusion and dubious ideals. The serious writer cannot allow himself to be drawn into a decaying society concerned only with the upholding of values no longer relevant to existence. The individual, as J.B.Colvert suggests:

> must test these values in the actual conflicts of life and face honestly what he finds them to mean when put to the test of experience.[2]

Faithfulness to one's own sensations can therefore become the means by which both the individual man and the artist can reach a new level of truth. It is that:

> scrupulous fidelity to the truth of my own sensations ... that conscientious rendering of truth in thought and fact.[3]

which Conrad declares has always been his aim.

Mark Spilka in his essay on The Sun Also Rises suggests that such a view of the bareness of modern existence need not lack a positive aspect. He calls the bullfighter Pedro Romero:

> the final moral touchstone, the man who gives meaning to a world where love and religion are defunct; where proofs of manhood are difficult and scarce, and where every man must learn to define his own moral conditions and then live up to them.[1]

These ideas are central to the concept of "manhood" in Hemingway and Conrad. Romero, by his skill, courage and bravery, suggests an ideal. It is an ideal seen in terms of personal conduct, the only way left in which Hemingway feels manhood can still be achieved. In such terms an affirmation can be made like that Romero symbolises, poised in front of the horns of the bull and the cape when there is an awareness of the brevity as well as of the beauty of living.

The critic, E.M.Halliday, says that what concerned Hemingway was:

> the ambiguity of life itself ... and if irony has served him particularly well it is because he sees life as inescapably ironic.[2]

From the beginning of his career it is true to say that Hemingway saw in terms or irony. The title of the first set of short stories is In Our Time. This suggests the ironic contrast between the words of the prayer, "Grant us, O God, peace in our time", and the modern reality of war.

His sense of irony is one that sees the gap between expectation and fulfilment, the way things are thought to be and the way they actually are. Such juxtapositioning is frequent in Hemingway's writing. It brings out the contrasts of courage and cowardice, truth and falsity.

It is an irony that is consciously used to shock the reader into becoming aware of something he might prefer to ignore. It is a technique based upon a contrast of the grotesque events described with the straightforward matter-of-fact style in which they are reported. His short stories particularly depend upon such an irony for their effectiveness.

In The Capital of the World there is the contrast of the boy's pitiful death and the indifference of the world around him to it, and that goes on as smoothly after as before he dies. The final irony of The Undefeated is that though Manuel should appear so utterly defeated to the crowd he has in fact triumphed because he has refused to give up his ideal of professional conduct while in the ring.

Both Hemingway and Conrad regard their art with a deep seriousness. They do not merely write fiction but they make a statement of values as well. In the "Preface" to Within the Tides, 1915, Conrad wrote that:

> a sense of personal responsibility and a recognition of the hard facts of existence. [1]

was necessary for a writer as was a sense of social commitment. The areas of experience they choose to concentrate upon; war, revolution, expatriation, materialism; show their unease and disgust with the times within which they lived. The same discipline that gives a style or sense of dignity to the way in which a man lives applies to art, giving it a similar value and intensity. It is a moral as well as a physical control. The "attainment and preservation of the highest possible skill on the part of the craftsman", the skill of technique:

> is more than honesty; it is something wider, [2] embracing honesty and grace and rule.

Hemingway, in The Green Hills of Africa wrote that literary style was more important "than anything else he [the artist] can do." [3] The discipline of style is as demanding as that of a code of conduct, to record faithfully "what you really felt, rather than what you were supposed to feel." [4] Considerations of style and morality lie very

close for Conrad as Hemingway:

> the whole of the truth lies in the presentation ...
> This is the only morality of art apart from subject. [1]

The seriousness of craftsmanship is paralleled by an equal seriousness of subject-matter. The test of values and the search for honour in a modern environment are their dominant motifs.

With this in mind the two stories, The Short Happy Life of Francis Macomber and Typhoon, may be examined. Both suggest the code or pattern of behaviour that enables men to exist under acute circumstances. The central action of both stories is similar; a test of nerve or courage in a previously untested man. In the case of Hemingway it is an American on his first safari. In Conrad it is the Captain of a ship in the China Sea who has never before experienced handling a ship in a typhoon. The crisis in both occurs when the hero is confronted with circumstances not previously known or experienced. It is a confrontation in which nerve, skill and courage are tested: the man proved or is found wanting.

Both tales have central figures, Francis Macomber and Captain MacWhirr, who could be described as the heroes, though they are not always heroic and to a considerable degree they remain vulnerable. Besides these two are two other men, Robert Wilson and Jukes, who serve as standards of comparison for the main figures. The roles of these secondary figures are reversed in the two stories. In Hemingway's story, Wilson, the safari leader, a professional hunter skilled at his job, is used to show how inadequate Macomber is at first:

> "I bolted like a rabbit."
> Now what in hell were you going to do about
> a man who talked like that, Wilson wondered. [2]

In Typhoon it is the chief mate, Jukes, who is in danger of cracking during the gruelling period of the storm. His fear serves to emphasise MacWhirr's tenacity:

> A dull conviction seized upon Jukes that there was nothing to be done.[1]

He is in danger of being paralysed, of losing the ability to act. His shortcomings serving to show how capable the Captain is in handling his first experience of a typhoon:

> They may say what they like, but the heaviest seas run with the wind. Facing it - always facing it - that's the way to get through ... Face it. That's enough for any man. Keep a cool head.[2]

Thomas Moser, in his book, Joseph Conrad,[3] has called the Captain an example of Conrad's "simple hero". The unreflective courageous and loyal seaman who meets the crisis with unthinking devotion. This is certainly true of MacWhirr in Typhoon. Immediately the bad weather hits the ship he responds almost unthinkingly. The noise of the typhoon increases:

> Its increase filled his ears while he was getting ready to go out and confront whatever it might mean. It was tumultuous and very loud - made up of the rush of the wind, the crashes of the sea, with that prolonged deep vibration of the air.[4]

From the beginning of the voyage out MacWhirr irritates the chief mate with his calmness, his refusal to be flustered:

> There were matters of duty, of course - directions, orders, and so on; but the past being, to his mind, done with, and the future not there yet, the more general actualities of the day required no comment - because facts can speak for themselves with overwhelming precision.[5]

This ability to concentrate only upon what is actually happening, the present, serves him well in the crisis. As a result it is he, not Jukes, though the chief mate may possess greater intelligence than the Captain, who is able to withstand the experience of the typhoon and pull the ship through, compelling Jukes himself into action, whose:

> heart, corrupted by the storm that breeds a craving for peace, rebelled against the tyranny of training and command.[1]

Francis Macomber might also be called a simple hero. He appears to Wilson at first as adolescent:

> his American face that would stay adolescent until it became middle-aged, and Wilson noted his crew-cropped hair, fine eyes only faintly shifty, good nose.

Like MacWhirr he has to meet his test. When Typhoon opens this is still to come for MacWhirr, but in The Short Happy Life Macomber has already proved a coward and the story shows how he redeems himself:

> he was thirty-five years old, kept himself very fit, was good at court games, had a number of big-game fishing records and had just shown himself, very publicly, to be a coward.[2]

Although Macomber may have proved himself as an athlete and sportsman, when it comes to facing a lion at close quarters he is unable to function. He tells Wilson, as a means of explanation, that there are a lot of things he does not know.

There were also a lot of things MacWhirr did not know at the outset of his voyage:

> he had never been given a glimpse of immeasurable strength and of immoderate wrath, the wrath that passes exhausted but never appeased - the wrath and fury of the passionate sea. He knew it existed, as we know that crime and abominations exist.[3]

When finally forced to face this his character is such that he can cope with its reality and not bolt like Macomber. To some extent it is a lack of imagination that saves him.

> The view of a distant eventuality could appeal no more than the beauty of a wide landscape to a purblind tourist;[1]

it protects him from the terror of what he does not know but will have to experience. In this sense he is "simple" and potentially vulnerable.

Both Macomber and MacWhirr undergo a crisis in which they are tested. It is only shortly before his death that Francis Macomber ceases to be a coward:

> You know I don't think I'd ever be afraid of anything again ... Something happened in me after we first saw the buff and started after him. Like a dam bursting. It was pure excitement.[2]

Hence Macomber's true life is short but happy. In a similar manner, Jukes in Typhoon, with the support and example of MacWhirr, learns to control his fear and to do his duty even if it involves dying soon afterwards. It is only the memory of the tone of MacWhirr's voice on the bridge that makes him go into the hold to see the Chinamen. MacWhirr, himself, proves to be what the owners expected, a "reliable" skipper. When faced with a type of "dirty weather" he has never before experienced he consults the nautical books aboard, but becomes:

> contemptuously angry with such a lot of words and with so much advice, all head-work and supposition, without a glimmer of certitude.[3]

He decides, therefore, to rely on his own judgement; "How can you tell what a gale is made of till you get it?" His ability to decide on an action, to keep the ship facing into the gale, and to carry it out

enables him to save both his ship and its crew.

Closely connected with the hero in Hemingway and Conrad is his background, which is usually an exotic one. In The Short Happy Life nature is more sensuously described than in Typhoon:

> he could smell the odor of the crushed fronds. It was an odor like verbena and he liked the early morning smell of dew, the crushed bracken and the look of the tree trunks showing through the untracked, parklike country.[1]

In the work of both writers, however, the natural surroundings serve a specific purpose. They do not serve the purpose of background only, but form the means by which the Conrad and Hemingway hero is placed in extreme circumstances and where his courage and judgement can be tried. The environment is therefore a moral as well as physical challenge. In The Short Happy Life its nobility and danger are one, represented in the lion:

> All of him, pain, sickness, hatred and all of his remaining strength, was tightening into absolute concentration for a rush.[2]

In Typhoon nature seems less humanised, more senseless and destructive:

> The "Wan-Shan" was being looted by the storm with a senseless, destructive fury.[3]

In Hemingway's story there seems to be a more direct balance between man and what is hostile to him. The hunter and the lion face one another, as the fullfighter and the bull, as opponents. In Conrad one has a feeling of helplessness against the force of a universe where skill is not enough but where luck is also necessary. Though the gale's power is inhuman its attack is seen as a personal one, malicious, in fact:

> An earthquake, a landslip, an avalanch, overtake a man incidentally, as it were -

> without passion. A furious gale attacks him like a personal enemy, tries to grasp his limbs, fastens upon his mind, seeks to rout his very spirit out of him.[1]

Conrad attempts to equalize the antagonists, he personifies the storm.

These are the extreme conditions in which the protections of a society or a civilization are taken away and men are left to their own resources, where basic emotions such as fear and hatred become more clearly defined. This is the time when the heroes are confronted with danger. For Francis Macomber it is his first experience of lion-hunting, for MacWhirr it is his first experience of a typhoon. At such times men can be destroyed either by a lack of skill or of faith. In the case of Jukes, the chief mate, it is a lack of faith that tempts him:

> Nothing could be prevented now, and nothing could be remedied. The men on board did not count, and the ship could not last. This weather was too impossible.[2]

Such circumstances either destroy or make a man, as Wilson says about Macomber.[3] It is a test that brings self-realization. For Francis Macomber it is the final realization that all his life he has been afraid and finally that he is no longer afraid, "Fear gone like an operation", and the release from it his, "new wealth."[4]

The Short Happy Life and Typhoon both show initiated men, or men who are naturally brave, instructing the weaker men around them. Both men are supported by a standard of professional discipline which must be observed at all times. Wilson and MacWhirr help Macomber and Jukes and by the example of their own conduct bring out their latent qualities and ability to act with courage. At the other extreme are men like the second mate of the "Nan-Shan" who loses his nerve

completely:

> "The second mate's lost ...
> "Lost his nerve ...[1] Damned awkward
> circumstance."

Both Wilson and MacWhirr retain a standard of conduct or behaviour a man must keep up, however adverse events may be if he is to retain his dignity as a man. By his conduct the second mate forfeits this and at the end of Typhoon he walks off with a "chap looking uncommonly like a bummer."

The courageous men, those with a moral discipline and sense of what is expected, are able to keep their nerve and dignity under the stress of circumstances. Both Conrad and Hemingway see an ethical value in doing a job well, with style. Lionel Trilling points this out when he says that the professional pride of the Hemingway hero is one of the last things to go:

> Hemingway had become a devotee of his own skill and he exploited the ideal of skill in his characters. His admired men always do a good job, ... [for] the proper handling of[2] a rod, a gun, an espada, or pen.

is a value in itself. As the result of such an ideal of behaviour Wilson has to go above to destroy an injured and dangerous lion. His code will not allow him to leave the lion either to suffer or to be a potential danger to anyone else that might come upon it accidentally. He tells Macomber:

> You don't have to go in, of course, ...
> That's what I'm hired for, you[3] know.
> That's why I'm so expensive.

MacWhirr feels a similar concern for the Chinamen aboard his ship during the typhoon. He insists upon Jake going down to the hold because they

must do what is, "fair to all parties." The Captain is:

> glad the trouble in the 'tween-deck has been discovered in time. If the ship had to go after all, then, at least, she wouldn't have to go to the bottom with a lot of people in her fighting teeth and claw. That would have been odious. And in that feeling there was a humane intention and a vague sense of the fitness of things.[1]

To be heroic here involves a professional set of ethics unlike the more personal ones of Wilson. The ethic in both cases however helps men overcome personal inadequacies by compelling them to live up to it.

On one level the code in Hemingway might appear to be a more personal one than Conrad's; one built up from personal experience rather than the strict notions of "fidelity" and therefore less rigid. Nevertheless Wilson, no less than MacWhirr, is seen to acknowledge a professional discipline, that of a hunter, which sustains him equally well. In a crisis it is the idea of a code, greater than personal interest or fear, that brings the best out of a man. According to such standards the lion must be killed properly and the ship in order, to meet the gale. These things are not done as the result of a personal whim, but because of the recognition of, and obedience to, the code. Neither Wilson nor MacWhirr can allow themselves the fear that lessermen, Macomber or Jukes, for example do.

Such preoccupations are repeatedly embodied in Conrad's writing by the figure of the ship's commander, as in Typhoon. Juke is glad when MacWhirr comes on deck:

> It relieved him as though that man had, by simply coming on deck, taken most of the gale's weight upon his shoulders. Such is the prestige,[2] the privilege, and the burden of command.

In the burden of command the responsibilities to the ship, crew and owners are all demanding. MacWhirr may be a "simple man", having, "just enough imagination to carry him through each successive day, and no more ...", but this does not invalidate his sense of duty or what is demanded of him. It is similar to Wilson's, even if it is less conscious. MacWhirr, with his usual matter-of-factness, tells Jukes:

> A gale is a gale, ... and a full-powered steam-ship has got to face it. There's so much dirty weather knocking about the world, and the proper thing is to get through it.[1]

Not only the ships but the men in Conrad have "got to face it". The admired figures in Hemingway - the bullfighter, the gambler with no luck or the prize-fighter - show a similar strength that is not easily defeated, indeed once one admits the possibility of defeat its likelihood is the greater. In his words to Jukes, MacWhirr unwittingly revealed the thing that he lived by:

> he experienced that state of mental vacuity which comes at the end of an exhaustive discussion that had liberated some belief matured in the course of meditative years. He had indeed been making his confession of faith, had he only known it.[2]

Macomber, unlike MacWhirr, chooses to go on safari, that is, chooses to place himself in circumstances that will reveal his true nature. MacWhirr is forced to face similar conditions, to be heroic, not by choice, but because of his code as a sailor and his role as Captain.

Why does Macomber want to hunt lions? Does he have an unexplained feeling of inadequacy he wishes to prove wrong or does he

wish to compensate for something he has failed to achieve in the past? The story leaves the exact reason undetermined. It would seem, however, from the title and the story itself, that there is a lot Macomber has to learn. He says to Wilson attempting to offer some explanation of his behaviour:

> "I'm sorry ...[1] There are lots of things I don't know."

It appears that Macomber has been looking for something he has so far never found. Up to the time of the lion-hunt he has been unconsciously "afraid". In having to face a lion he faces his fear openly for the first time. "Happiness" is what flowers shortly before his death, "For the first time in his life he really felt wholly without fear." [2]

Underlying, and reinforcing, the tensions of violence and fear running through The Short Happy Life is the sexual tension of Macomber and his wife. As he was publicly seen to be a coward so he is publicly humiliated by his wife. She sleeps with Wilson, who has proved a superior man to her husband. When they return from the hunt:

> Macomber's wife had not looked at him nor he at her and he had sat by her in the back seat with Wilson sitting in the front seat. Once he had reached over and taken his wife's hand without looking at her and she had removed her hand from him.

A little later she puts her hand on Wilson's shoulder, "He turned and she had leaned forward over the low seat and kissed him on the mouth." [3]

In this way she reinforces the humiliation of Macomber's manhood. When he finally redeems himself she becomes, "very afraid of something". She remarks bitterly, "You've gotten awfully brave, awfully suddenly", and that, "Isn't it sort of late?" [4] It is significant that it is she

who should hit her husband in the skull and kill him while aiming at a buffalo. Throughout the story her sense of hostility towards the men and her detachment from what they are doing can be felt. At one point, "She looked at both these men as though she had never seen them before."[1] A conflict of sexes is one theme underlying this story. The story deals with what the critic, Harry Levin, has called a:

> masculine sense of inferiority felt by some men and who seek to overcome it by acts of prowess, both sanguinary and sexual.[2]

The female of the species is here more deadly than the male. After Macomber has demonstrated his manhood he is killed.

Hemingway's "brave men", more than Conrad's, depend for their code of behaviour upon a personal system of values built from experience as well as, or instead of, professional ones. The hunter, Wilson, is a man who combines professional feeling with a personal sense of what is fitting, which he sums up in a quotation from Shakespeare:

> 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.[3]

In Conrad the discipline is more often imposed upon a man by the demands of his professional duties. Hemingway's morality is more personal and so more flexible. Wilson accepts some of the standards of the rich he works for, but for the most important things he holds to the highest values:

> He had his own standards about the killing and they could live up to them or get some one else to hunt them.[4]

Nevertheless the Conrad hero also has moments when he feels his separateness

from the code. Even the unimaginative MacWhirr can feel a moment of fear and isolation from his ship and crew in the lull of the typhoon. In the:

> awful pause the storm penetrated the defences of the man and unsealed his lips ... "I shouldn't like to lose her,"[1]

bringing him to the point of almost accepting defeat as inevitable.

The Short Happy Life and Typhoon show in miniature the central concerns of their authors. They deal with the extremes of courage and endurance and suggest what can sustain men at such moments, what ideal of conduct. They both see the condition of life as one primarily of conflict and action. It is a condition that has always to be faced and overcome:

> they are adversaries whose wiles you must defeat, whose violence you must resist, and yet with whom you must live in the intimacies of nights and days.[2]

It is from this point of conflict that the art of both Hemingway and Conrad is built.

From a technical viewpoint the two stories are concerned with the build-up and increase of emotional tension over a limited period of time. In The Short Happy Life it is two nights and three days on an African safari. In Typhoon it is the period of a ship's voyage on the China Sea. Carlos Baker said of Hemingway's story:

> The ragged feelings generated by the lion-accident are verbalized in a kind of noonday nightmare during the conversations in the dining-tent.[3]

The Macombers and Wilson attempt to act as though nothing important had taken place, though they all know that Francis Macomber has proved himself

to be a coward. The build-up of tension leads into the next day's hunting and the question whether he will be able to redeem himself. Macomber has experienced a public humiliation. It was in front of the gunbearers as well as his wife and Wilson. It is therefore almost with the sense of public ordeal he lies awake all night listening to the lion roar and knowing that the next day he has to go out to face it and prove himself. Typhoon is also concerned with a testing. The Captain of the "Nan-Shan" has no previous experience of really rough weather and sets out to apply himself, "to the careful navigation of the China Seas." The force of the typhoon proves completely beyond his expectations, he was growing aware that this was rather more than he had expected. It seems to have the impetus of an "avalanche", and makes MacWhirr declare, "I wouldn't have believed it." [1] In both stories the tension is created by the question whether or not Macomber or MacWhirr will be able to meet their crisis successfully. It is a question that arouses the reader's sympathy as well as involvement. Both stories are concerned with action rather than theory and therefore rely for their impact upon vivid description. Hemingway, like Conrad, is concerned to make his reader hear, see and feel what is being described. The success of the incidents described in The Short Happy Life and Typhoon depend directly on the ability to do this. The reader is made to live through and experience Macomber's fear and sense of physical danger. In a similar way he is made to feel MacWhirr's first experience of a typhoon and his growing apprehension of what it will mean. Both stories could be described as studies of apprehension.

The Short Happy Life, more vividly than Typhoon perhaps, builds up

towards its climax which is sudden, coming as a stunning shock to the reader:

> Mrs Macomber, ... had hit her husband about two inches up and a little to one side of the base of his skull.[1]

Conrad's ending is too detailed and drawn-out, too much of an anti-climax to produce the same impact. The description of the events taking place after MacWhirr's voyage is not strictly relevant to the emotional sequence and rising tension of the story. Nevertheless in the course of the story the sense of crisis and danger is as vivid as Hemingway's. The effect the gale has upon the various members of the crew and the change it brings about in the Captain all contribute to this. Both writers have made use of a dramatic pause in their stories. In The Short Happy Life it is the pause of the night before the day Macomber will face the lion. In Typhoon it is the ominous and sickening lull in the storm as it gathers its strength, like a human adversary, for its major attack. Both Conrad and Hemingway play upon the idea or standard a man can hold for himself and the confrontation of this with the reality that proves this true or not and with it the accompanying sense of apprehension such a trial produces.

CHAPTER II

The Hemingway hero is seen either as simple, tough, physical and brainless or as vulnerable and complicated, with a frightening depth to his "simplicity". Some critics see him existing in "a profoundly primitive state of being" [1] with his only fulfilment found in eating, drinking, violent action or sex; a state of uncomplicated feeling and self-gratification. This is the view of a Russian critic, J.Kashkeen, who believes that action in Hemingway has turned into passive stoicism and that the courage the hero displays is only a kind of despair:

> his affected stoicism, his would be indifference - are nothing but a pose taken on to hide the weariness, the refined scepticism, the despair.[2]

He also suggests that Hemingway's work shows an escape from genuine feelings into the "sidelines" of violence or dangerous sport, the writer making "a fetish of action". [3] Bravery, from such a viewpoint, is only the recklessness of a mind consciously shut off from thinking.

Marcus Klein might have been speaking of a Hemingway character when he wrote of James Baldwin's negro hero:

> They can neither hate nor love because their world - the world itself - is complicated and imposes limitations. They are therefore lonely in the world and therefore pitiable.[4] The world closes in on them.

It is such an extremity that the hero in Hemingway finds himself. If the hero is "simple" it is an assumed simplicity that helps protect him

from the complications and limitations of his existence. He is not merely a passive onlooker. The major question in such a world is how to survive and survival requires positive action. Men like Jake Barnes, Frederick Henry and Henry Morgan have to meet the world on its own terms and make the best deal they can.

For the good, the young or the gentle, some defence against the world is necessary or they are destroyed. The theme of the boy, shattered by the world he grows up in, is one of the most prominent in American fiction; boys whose lives, like those of Hemingway's heroes, have begun with disenchantment rather than enchantment.[1] It is the main theme of the stories In Our Time that show this meeting of innocence and experience. Like Hemingway, Mark Twain is an American writer for whom the horrors first experienced in boyhood are never completely exorcised or forgotten:

> Huck's over-exposure to violence finally wounds him and each episode makes a mark, and each mark leaves a scar.[2]

Like the Michigan woods for Nick, the Mississippi for Huck is a world of physical brutality and horror producing the same "pattern of violence and psychological wounding"[3] found in Hemingway. Huck, like the young soldier of As I Lay Me, he cannot sleep "for thinking" and wishes:

> I hadn't ever come ashore that night to see such things - lots of times I dream about them.[4]

Both Nick and Huck withdraw from the society they have known, as a result of their early experience of it. In view of the corruption it reveals such a rejection is a positive one as it leads to the setting up of a different approach to life.

The young war veteran in Soldier's Home finds that his experience of warfare makes the previous values he had known unacceptable and no longer relevant to living. The routine of middle-class life and the commonplace ambitions of the boys he grew up with, "all determined to get somewhere", are unreal to him. Like Huckleberry Finn, he has to escape and find a better place, for him "to Kansas City". [1] He is like Conrad's hero, Marlowe, who upon returning from the "heart of darkness", has to overcome the impulse to laugh in the faces of people whose knowledge of life appears an irritating pretence in view of his own experiences in Africa. In the later Hemingway heroes, Jake and Henry for example, the ultimate progression is a belief in things only they themselves have tested and proved.

The theme of innocence and the untested nature of an immature man is important in the work of both Conrad and Hemingway. It is a time at which youthful illusion is left behind:

> all the beautiful continuity of hope
> which knows no pauses and no introspection. [2]

and a more sombre knowledge takes its place.

Conrad's story, Youth, is an evocation of such a period. The seaman of the story is experiencing his "first voyage to the east, and my first voyage as second mate;" the voyage seems a, "symbol of existence". [3] On this voyage the young sailor faces a crisis. The crew of the ship are forced to take to the boats and he is put in command of one. It is an experience that reveals the type of man he is:

> sixteen hours on end with a mouth dry
> as a cinder and a steering oar over the
> stern to keep my first command head on

> to a breaking sea. I did not know how good a man I was til then.[1]

he proves his competence.

It is a moment:

> that will never come back any more - the feeling that I could last forever, outlast the sea, ... all men.[2]

The hero of Youth succeeds whereas Paco, in Hemingway's The Capital of the World, fails. His first encounter with reality shows that he has mis-judged himself. Paco wants to be a bullfighter. A writer in the cafe where he works tells him he wouldn't have the nerve. The boy insists, "I wouldn't be afraid". Knives are tied to a chair to represent the bull. The boy is mortally wounded in the game. He cannot believe "that this had happened to him". The reality of death is prosaic enough when it comes. He feels:

> his life go out of him as dirty water empties from a bathtub when the plug is drawn. - He was afraid and felt faint and he tried to say an act of contrition.[3]

That "triumphant conviction of strength" [4] proved in Youth leads to death in this story. Paco overrates his capabilities. Unlike the Conrad hero when it comes to the test he is incompetent. His illusions are not held up by the contact with reality. He dies, as the Spanish say, "full of illusions", [5] not having had the time to lose them or to tell illusion and reality apart. The violence of his fate shows how dangerous it can be to live with false beliefs. After his ordeal the boy in Youth becomes a true seaman because his own illusions of life at sea, "were gone ... I had become a seaman at last." [6] He, unlike Paco, successfully encounters reality.

In light of Conrad's story The Capital of the World is more than a violent anecdote. Both stories suggest the "shadow-line" that lies behind youth and romance, "warning one that the region of early youth ... must be left behind" [1] and of the confrontation of youth and experience that lies ahead.

The work of both Hemingway and Conrad deals with actions and ideals. How these are related and how they clash form the dramatic focus of their writing. For the Conrad hero there is what Morton Zabel calls, "the signal of his destiny, and there is no escape for the one who meets it unprepared." [2] For the Hemingway hero there is the "moment of truth".[3] Both are times at which the heroes must confront illusion with reality:

> It is the stroke by which fate compels recognition - of one's self, of reality, of illusion, error, mistaken expectation, and defeat. At that moment, if a man can measure up to it, [4] his conscious moral existence begins.

It is at such times that the hero needs those "sanctions outside himself" [5] so as to survive, the ideals of conduct and behaviour that both writers refer to.

The recognition of these potential weaknesses and breaking-points in one's personality are found in Conrad's work in close association with environment. Unforeseen circumstances brought about conditions out of the control of the hero form the "destructive element" [6] described in Lord Jim: one that destroys in order to create. It destroys comforting illusions forcing the protagonist to face situations as they really are:

> He wants to be a saint, and he wants to be a devil - and every time he shuts his eyes he sees himself as a very fine fellow - [7] so fine as he can never be ... In a dream.

If the hero is strong enough he will be able to emerge from the encounter with an increased awareness of himself and his relation with his environment. However, he may be like Jim, unable to face the reality of what he is, or to realize that he is not strong enough to live up to the standard required of him, the standard he has expected of himself. Unable to make the adjustment or to live with what he really is, the dream finally destroys him. It is a dangerous dream therefore bringing success to the man who is strong enough to make it come true but disaster and even death, to the man who sees its validity but who is not strong enough to fulfil this in his own life:

> with the exertions of your hands and feet
> in the water to make the deep, deep sea
> keep you up.[1]

There is a similar concern in the work of Hemingway where a man cannot live at a naturalistic or animal level only any more than in Conrad. For him also there must be the level of the ideal or dream. In Hemingway, heroes like Jordan, Santiago and Garcia choose to live by the ideal.

Background in both Hemingway and Conrad reveals the vulnerability or triumph of men subject to its conditions. Often the condition is one of extreme isolation providing the necessary prompt for self knowledge. In Conrad it can be the isolation aboard ship, as in the case of The Nigger or The Shadow-Line, or the physical isolation of an island, in the case of Heyst. In Nostromo it is the barrier of high mountain ranges that effectively cut off the republic from progress and the outside world:

> It had been lying for ages ensconced
> behind its natural barriers, repelling
> enterprise by the precipices of its[2]
> mountain range.

For Willems, in An Outcast of the Islands, the isolation of a Malayan forest brings out his weaknesses:

> The cruel solitude of one abandoned by men; ... the silence unbroken by the slightest whisper of hope; an immense and impenetrable silence that swallows up without echo the murmur of regret and the cry of revolt.[1]

He falls into a state of illusion and unreality. He becomes a ragged man on an island dreaming of an escape he will never have:

> he could be virtuous, correct, do business, draw a salary, smoke cigars, buy things in shops - have boots,... be happy, free, become rich.[2]

His isolation has destroyed his ability to act, finally leading him to a state of complete langour and isolation:

> it was only himself that seemed to be left outside the scheme of creation in a hopeless immobility filled with tormenting anger and ever-stinging regret.

Characters in Hemingway are also placed in a condition of isolation, though there is more properly described as solitude, for example in the case of the shell-shocked war heroes. For these men it is a mental loneliness they experience and not physical isolation. The solitude of nature, the woods and trout streams, is the place where they attempt to restore their shattered nerves, the "means of coming to terms with life."[3] In the case of Hemingway's early hero particularly it is a state of moral rather than physical isolation that forms the testing circumstances described in Conrad's work. The Hemingway hero, to a greater extent than Conrad's, is cut off from society or any organized group of men. It is in this particular kind of isolation he must prove what values are valid for a man to live by.

It is often a process of solitary learning, as in the case of Jake Barnes or Frederick Henry, the building up of a system of values strictly for one's own experience of life. The later hero, Robert Jordan or Santiago particularly, seek less individual values and these heroes, like the Conrad hero, achieve humility and love through contact with the physical environment.

For Conrad and Hemingway, therefore, isolation of an individual or physical kind is used for the same purpose. It provides the moral condition necessary for self-awareness, throwing a man back upon his own resources and so providing a test of his mental stamina and physical courage.

The Nigger of the "Narcissus" is an example of Conrad's use of the environment, the sea in this case, to probe certain kinds of moral values and social responsibilities, "the sea that knew all, and would in time infallibly unveil to each the wisdom hidden in all the errors, the certitude that lurks in doubts." [1] The isolation that the sea imposes clarifies the issues involved. It is a moral problem of conduct:

> that had risen on board a ship in conditions of complete isolation from all land entanglements make it stand out. [2]

The ship and the crew form a microcosm of life which, like the earth, has "an intolerable load of regrets and hopes." [3] It is a place where the latent insecurities and shortcomings of the men observed, "the psychology ... of man under certain aspects of nature." [4]

In this situation Conrad makes sympathy, a necessary social virtue, into a corrupting force of self-identification that has no

place with the outward going virtues of seamanship. It is the opposition of indolence and self-indulgence with endurance, discipline and the feeling of solidarity necessary for the running of a ship.

Aboard the "Narcissus" is a dying Negro, James Wait. It is he who demonstrated daily to the crew, "our want of moral courage; he tainted our lives." [1] He unnerves the crew and exploits their goodwill by letting them take over his duties. He persuades the crew that he is dying but because he is afraid of death he deceives himself into believing that he is bluffing. There is a lurking suspicion of this among the crew:

> We hated James Wait. We could not get rid of the monstrous suspicion that this astounding black man was shamming sick, had been malingering heartlessly in the face of our toil, ... and was now malingering in the face of our devotion - in the face of death.[2]

What is so troubling to the crew is their uncertainty as to whether he is actually dying or not. This uncertainty helps Wait undermine and corrupt the spirit of the ship:

> He had found the secret of keeping forever on the men the fundamental imbecility of mankind.

He humanises them and in the process corrupts them:

> through him we were becoming highly humanised, tender, complex, excessively decadent.[3]

He wooes the men into a state of moral "nihilism". [4] His appeal is to their:

> latent egotism of tenderness to suffering that appeared in the developing anxiety not to see him die.[5]

It is a sympathy that is a form of self-identification, a mixture of fear and pity.

It is the Negro's "inhumanity" that threatens the crew. He becomes to them:

> unique and as fascinating as only something inhuman can be; he seemed to shout his denials already from beyond the awful border.[1]

He has let go his connection with work and life. He encourages the crew to do the same, wooing them into a similar lassitude or uninvolvement. He becomes obsessed with himself and his own needs, "He cared for no-one." He is selfish and imperious. The men become slaves to his demands, "he made himself master of every moment of our existence."[2] His blackness seems to embody his corruption:

> a head powerful and misshapen with a tormented and flattened face - a face pathetic and brutal: the tragic, the mysterious, the repulsive mask of a nigger's soul.[3]

Wait is the direct opposite of Singleton, the ancient man of the sea, simple and strong, "as those are who knew neither doubts nor hopes."[4] He is the only member of the crew to be unaffected by the negro and does not fall under his "weird servitude."[5] This is partly because of his moral strength and the strong hold that his sailor's discipline has upon him, but he also lacks the imagination and sentimentality that make the rest of the crew vulnerable to the negro's appeal.

In The Nigger of the "Narcissus" Conrad shows clearly how "conditions of complete isolation"[6] form a moral element in which the subtle process of decadence he examines flowers.

Conrad often sees the hostility of the universe towards men in conjunction with the violent instincts in men ready to undermine the thin layer of civilization, that irrational force in Lord Jim that "lurks at the bottom of every thought, sentiment, sensation, emotion." [1] The subtle bond of an affinity with unknown elements of character or the unexpected association with evil that is always present and that certain events may bring to light. The Secret Sharer illustrates this most perfectly. The story is a continuation of the experience of Youth, but a more defined testing. The captain of this story, on his first command, is to a large extent uninitiated:

> I was something of a stranger to myself.
> The youngest man on board ... and untried
> as yet by a position of fullest responsibility. [2]

He fears that there may be parts of his personality he is not familiar with or has brought under control, things that might interfere with "that ideal conception of one's own personality every man sets up for himself secretly," [3] and of how far he will be faithful to the ideal.

The Captain pulls aboard a man, Leggatt, who has committed murder, and protects him because of an unaccountable feeling of affinity with him:

> I knew well enough the pestiferous danger
> of such a character where there are no means
> of legal repression. And I knew well enough
> that my double was no homicidal ruffian. I
> did not think of asking him for details, ... [4]

The man to some extent represents latent tendencies in the Captain. He is the embodiment of his own "second self", [5] his own potential guilt, "He appealed to me as if our experiences had been as identical as our clothes," (aboard Leggatt wears one of the Captain's sleeping-

suits). This encounter enlarges the Captain's limited consciousness of his own personality, which up to that time had been vague. It also brings, as Morton Zabel says, a "new vision of humanity" [1] to him. The secret sharing awakens feelings in the Captain similar to those aroused in Robert Jordan who, living among a group of Spanish guerillas, gains a deeper understanding of himself and of the ties of human solidarity.

Serving the role of confessor for Leggatt the Captain is made to understand and share another man's guilt as though it were his own. This knowledge brings the Captain to realize the difficulty of deciding those who are guilty and those who are not — of the ambiguity of truth itself, "the convention that lurks in all truth and on the essential sincerity of falsehood," [2] for there are some issues beyond the competency of a court of law. As Leggatt himself puts it:

> you don't see me coming back to
> explain such things to an old fellow
> in wig and twelve respectable tradesmen,
> do you? What can they know whether either
> I am guilty or not - or of what I am guilty
> either? [3]

The experience leads the Captain to a deep realization of solidarity with other men, even the so-called "criminal". He has sensed in meeting Leggatt how easily that crime might have been his own. The guilt is shared, exorcised, and Leggatt leaves the ship, "a free man, a proud swimmer striking out for a new destiny." [4]

Though this encounter ends successfully there was a potential danger in Leggatt's appeal that might have destroyed the Captain's first command and perhaps coming from a lack of courage on his part to face up to the experience. The captain speaks of a possible lack of courage

with regard to his own feeling towards Leggatt. He feels ashamed of himself after having felt that he completely understood Leggatt to hesitate, "in letting that man swim away from my ship's side" was "a mere sham sentiment, a sort of cowardice." Letting Leggatt go is a test of his own resolution. He brings the ship in as close to land as possible [illegible], "understand why, on my conscience, it had to be thus close - no less," [1] thus he tests his competency. He proves himself in his conduct both with regard to Leggatt and to his ship:

> Nothing! no-one in the world should stand now between us, throwing a shadow in the way of silent knowledge and mute affection. [2]

The Secret Sharer shows the movement away from a closed personality and the sense of a separate, often selfish existence, to the recognition of the necessary commitment to other men and to society.

Both Jordan and the Captain endanger themselves, Jordan even goes so far as losing his life, to help men who are fugitives. The reason that they do so is only in part the excitment that it offers them; for the Captain the dangerous secrecy of his relationship with a murderer, for Jordan the contact with Spanish guerillas during the Spanish Civil War.

Jordan and the Captain both feel an affinity with these men who are outside the law and the security of ordinary circumstances. It is an affinity as well as a fascination for their situation. They feel compelled to help them. The Captain, as pointed out earlier, is involved because he himself has an untested personality and does not know yet how he might act under pressure. He, therefore, can

sympathise with Leggatt, a man who, to some extent, has failed his test. Jordan is fascinated by the idea of the "cause" and of the self-sacrifice the Spanish Civil War inspires. It is such an affinity that joins him with the peasant guerillas.

This affinity is strengthened by the injustice both Jordan and the hero of The Secret Sharer feel has been inflicted upon the men they attempt to help. The Captain feels that Leggatt's case has not been considered from all angles. Jordan fears what the tyranny of Fascism will bring unless the peasants struggle against it. Such feelings bring with them a strong sense of involvement or of belonging. A "new humanity" is given to the Captain. Like Jordan his education is deepened, his awareness and sympathy increased. The awakening Jordan feels is:

> something that was like the feeling you expected to have and did not have when you made your first communion. It was a feeling of consecration to a duty toward all of the oppressed of the world. [1]

He experiences the feeling so strongly he wonders if he has not had the quintessence of "life in three days". Both he and the Captain have their experience broadened. Jordan says, "I have the very smallest beginnings of an education." [2]

The contact with the fugitive, for Hemingway, like Conrad, brings with it a deeper understanding of the concepts of duty and brotherhood:

> It gave you a part in something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it. [3]

One can die happily with such a knowledge, as Jordan does. The Captain of The Secret Sharer similarly learns the inescapable nature of duty; in his case towards his crew and his ship, a duty that under no circumstances can be avoided. The success this knowledge brings is symbolised in the storm by his manoeuvring of the ship safely to let Leggatt escape to land.

The Hemingway hero, like Conrad's, is a man under pressure. He is under the pressure of his own inadequacies and the pressure of the world around him that plays upon them. Philip Young says that he:

> is trapped biologically and he is trapped socially, either way he can only end badly,[1] and there are no other ways.

Conditions of hostility exist in the worlds of both writers that is suggested by the environment. Conrad writes in Victory:

> she perceived the shades of the forest surrounding her, not so much with gloom, but with a sullen, dumb, menacing hostility. Her heart sank in the engulfing stillness; at that moment she felt the nearness of death breathing on her.

The world of A Farewell to Arms is one in which a man is "trapped biologically" [2] and must pay for all he gets and where war is the direct manifestation of the brutality of life. Catherine dies in childbirth, Rinaldi catches syphilis and Frederick Henry is left bereft of love.. A world where suddenly, and for no apparent reason you can be caught off base and killed:

> They threw you in and told you the rules and the first time they caught you off base they killed you.[3]

These are the unpredictable terms in which life is seen, as a game of

chance. Catherine, the heroine, sees the world only too ready to tear apart love and happiness: a flight in which "there's only us two and in the world all the rest of them." [1] Even for Jordan in For Whom the Bell Tolls life is equally unpredictable:

> they turned on you ... They turned on themselves, ... two would unite against you, and then the two would start to betray each other. [2]

Life in The Killers is also a tough game. A game in which Ole Andreson "got in wrong". The gunmen who are looking for him come irrationally and appear to have no reason for killing him:

> He never had a chance to do anything to us. He never seen us.

or perhaps they are doing it "for a friend. Just to oblige a friend." [3] Andreson, no more than the gunmen, can explain why and ever accepts it as inevitable, "there ain't anything I can do about it." [4]

The incident the story describes is macabre and suggests the irrationality of evil. The killers leave the cafe to find Andreson looking like "a vaudeville team" and wearing "tight coats and derby hats". [5] The effect of their macabre appearance on the boy in the story, Nick, is disturbing. Like the young Captain of The Secret Sharer the experience forms an initiation. It brings him into contact with the violence of the adult world. One of the older writers in the cafe tells him not to think about it. He is unable to:

> I can't stand to think about him waiting in the room, and knowing he's going to get it. It's too damned awful. [6]

His impulse is to get out of the town; an attempt to escape the memory of what he has seen.

Walter Allen noted that Hemingway, like Conrad, is a dramatist of the extreme situation.[1] Violent action and death lie close together in the work of both writers and their search for values is explored against this background.

Hemingway's concentration upon violent action is suggested by some critics merely to be purposeless activity, as pointed out above. Philip Young suggests, however, that, "Violence is the meaningful core of Hemingway."[2] Hemingway himself said in Death in the Afternoon:

> I was trying to learn to write,
> commencing with the simplest things,
> and one of the simplest things of all
> and the most fundamental is violent
> death.[3]

This violence is fundamental to work of Hemingway. It is not a search for danger, it is the necessary condition with which man must exist. As Edmund Wilson had said in Hemingway, "the condition of life is pain."[4] It is the extreme under which a man's fitness to endure and survive are stretched to their limits.

The Hemingway hero does not "court death"[5] or destruction for its own sake. The deepest concern in Hemingway's work is always a moral not a physical one. The violence is merely the element in which they move and against which they are tested. The Conrad hero often has a similar approach to life, a similar thirst for action, heroes

> who approach life as an adventure,
> that struggle with the impulsive
> force of their illusion, their pride,
> their idealism, their desire for fame
> and power, -[6]

and a similar search for meaning.

Conrad's The Heart of Darkness and Hemingway's The Snows of Kilimanjaro are both preoccupied with the struggle against basic

instincts and the self-knowledge that comes with death.

Kurtz, the main character of Conrad's book, has gone to the centre of Africa with grandiose ideals. He had written a paper for an International Society in which he said that the white men in Africa could "exert a power for good practically unbounded." In his isolation, however, he becomes prey to less noble instincts:

> the wilderness had found him out early, ... it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with his great solitude - and the whisper had proved irresistibly fascinating. It echoed loudly within him because he was hollow at the core. [1]

He later amends his paper with the words, "Exterminate the brutes." Again one sees a Conrad hero tested against his environment.

Conrad is not precise about the nature of Kurtz's crimes. It appears he has been "adored", worshipped like a god and has eaten human flesh. Released from the restraint of a society, exposed to freedom, he can find nothing in himself to fall back upon. He holds no firm beliefs, code of behaviour or sense of identity with other men with which to resist the destructive pull:

> These little things make all the great difference. When they are gone you must fall back upon your own innate strength, upon your own capacity for faithfulness. [2]

Kurtz does not possess this, "restraint in the gratification of his various lusts, that was something wanting in him -". He had no "inborn strength" [3] and no "deliberate belief." He is like Decoud who waits "without faith" in his "great unbroken solitude" and loses

touch with a sense of his own existence as distinct from the objects around him:

> entertaining a doubt of his own individuality. It had merged into the world of cloud and water, of natural forces and forms of nature. [1]

He despairs and kills himself.

The Heart of Darkness deals with a revelation of evil and the parallel of a mental and physical wilderness. This is suggested first by Marlowe's journey inland into the heart of Africa. Its "empty immensity" [2] produces a "general sense of vague and oppressive wonder" in him. For Marlowe the journey is:

> the furthest point of navigation and the culminating point of my experience. It seemed somehow to throw a kind of light on everything about me - and into my thoughts. [3]

As in Hemingway's writing it is not merely a physical landscape that the hero moves in, it is a mental one also. Jocelyn Baines says it, "seems to have both a literal, objective, and a symbolical, subjective connotation." [4]

For Marlowe this journey into the interior is equally a journey into the darkness of a man's mind, into "the inconceivable mystery of a soul that knew no restraint, no faith." [5] It is a journey that takes him back, "to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings" [6] and back to a more primitive level of human nature. Finally it leads Marlowe to Kurtz, who in his dark magnificence has become:

> the expression of sombre pride, of ruthless power of craven terror - of an intense and hopeless despair. [7]

Marlowe himself is in some danger of being influenced by his contact

with Kurtz:

> I tried to break the spell - the heavy, mute spell of the wilderness - that seemed to draw him into its pitiless breast by the awakening of forgotten and brutal instincts.[1]

Kurtz forces Marlowe to recognise the ambiguous nature of evil. He is faced with a "choice of nightmares." Kurtz is in one sense a "gifted creature", but whether this comes from, "the pulsating stream of light, or the deceitful flow from the heart of an impenitrable darkness," [2] is not certain. Just before he dies Kurtz is vindicated by a full emotional realization of his experience:

> He had summed it up - he had judged. 'The horror!' He was a remarkable man. After all this was the expression of some sort of belief; [3] it had candour, it had conviction.

Such a moment of complete self-knowledge is perhaps enough to expect of a man's life. Marlowe lives through the "extremity" [4] of Kurtz's experience and understands the meaning of his last stare into darkness. It is a recognition not only of his own despair and his own darkness, but also of the darkness in the hearts of all men, of their solidarity in evil. His last look:

> that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in darkness.

Kurtz succumbs totally to the power of the wilderness only to emerge momentarily before death to a full awareness of his experience, to gain insight that amounts to a moral affirmation. Marlowe preserves his moral being because he is not hollow at the core. He makes a limited concession to the wilderness in the lie that he tells to Kurtz's

"Intended" so she may keep the illusion she holds of him as an idealist. It is ironic that it is morally right for Marlowe to make such a concession to "the wilderness." As Baines says, in a corrupt world one is found to commit a corrupt act, even to be humane. [1] Marlowe has gained knowledge, like the hero of The Secret Sharer or In Our Time, but only by losing his innocence. He, like them, is initiated into evil. Conrad said of his own African experiences, "Before the Congo I was a mere animal." [2]

Harry, the writer dying of gangrene, in The Snows of Kilimanjaro, is like Kurtz in his decadence. Both reach their fullest knowledge just before dying. It is only then that they are able, or that they allow themselves to, see the horror of the way in which they have lived. Harry, like Kurtz, goes to Africa with good intentions. He goes to "work the fat off his soul" [3] and with, "the illusion of returning strength, of will to work." It is already too late. As a writer he has violated the laws of his craft and the discipline it demanded too often. In a similar way to Kurtz, who sacrificed his humanity to become "adored", Harry sacrificed his art for an easy life. After his marriage to a rich woman he takes up a luxurious way of living and gradually becomes dependent upon it. As a result he neglects his writing and dies with his work as a writer unfinished, indeed hardly started. He had been saving the best things for later, but he is left with no time at all:

> Now he would never write the things
> that he had saved to write until he
> knew enough to write them well. [4]

He is forced to face his approaching death with the knowledge that he has failed as a writer and that this was the only thing finally important

to him. Hemingway had sketched out elsewhere in his work similar spiritual suicides, Gordon in To Have and Have Not or Eliot in Mr and Mrs Eliot are examples

Hemingway's attitude to the rich is the reverse of Scott Fitzgerald's. To him they are merely "dull" and "repetitious". They are the parasites of those who are talented and disciplined. As he dies Henry becomes "contemptuous of those who wrecked." [1] His wife, with her face from Town and Country, is one of them the "kindly caretaker and destroyer of his talent." [2] Though he tells her if it had not been for people like her he might have achieved more as a writer at heart he knows he is the destroyer of his talent. His reproaches are only an attempt at self-justification. He has done so by "betrayals of himself and what he believed in," and that once you had betrayed yourself you had to justify it by writing more bad stuff. As Hemingway himself said, the hardest thing for a writer is "to last and get your work done", [3] because life is short and there are many temptations. Harry had traded away what remained of his old life for "security and for comfort." [4] He had told himself he did not mean to become one of the rich, just "a spy in their country" so that, "for once it would be written of by someone who knew what he was writing of." [5] He has not proved strong enough to do what he intended and he has gradually been softened and corrupted:

> by drinking so much that he blunted
> the edge of his perceptions, by
> laziness, by sloth, and by snobbery,
> by pride or prejudice. [6]

He did not possess the necessary discipline or sense of honour to succeed in what he had meant to accomplish. The rich have only brought out the latent weaknesses already existing in him in the same way as the wilderness

brought from Kurtz.

His death is tragic because he reaches such a clear realization of his wasted life only shortly before dying. He sees that his craft was the only thing that mattered and that it was exactly that which he had forsaken. For Harry, like Kurtz, it is only at the peak of their corruption that insight comes. Hemingway wrote in Death in the Afternoon that the bullfight, like other decadent arts, "reaches its fullest flower at its rottenest point."[1]

Both he and Kurtz, however, have not lead meaningless lives. For, as Marlowe says in The Heart of Darkness:

> The most you can hope from it is some knowledge of yourself - ... I have wrestled with death. It is the most unexciting contest you can imagine.[2]

For Kurtz this insight is the recognition of "the horror" in his life, for Harry it is the vision of the mountain, Kilimanjaro, at his death:

> wide as the world, great, high and unbelievably white in the sun, was the square top of Kilimanjaro.[3]

It suggests the purity and beauty he attained to but was not a true enough man to achieve. The mountain is called by the native Masai, the, "House of God." It is the place where close to the:

> western summit is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude.[4]

There is the implication that what drove the leopard to that height was the same kind of a compulsion that drives a man to attempt to create and give meaning to his existence. There is the suggestion in the

death of the leopard as in Harry's death, of the difficulty, almost the impossibility, of the ambition for which he had struggled and which needs a very rare man to succeed in. The leopard could not survive at such an altitude, neither could the writer exist in a world of leisure, "when everything you do, you do too long, and do too late." [1]

It is enough perhaps, in such an environment, that one has attempted to achieve something though one has not succeeded completely and to suffer realising one's failure:

> there wasn't time of course, although it seemed as though it telescoped so that you might put it all into one paragraph. [2]

Like the leopard that went up too far, Santiago the fisherman, goes out too far for the great fish and the sharks take it from him but he fights them to the last. So Harry, as long as he was alive, had to go on attempting to be the kind of writer he wished to be. It was his "trade" and duty as a man to strive for this, even in the knowledge of defeat.

Morton Zabel has said that Conrad's work, "dramatizes a hostility of forces that exists both in the conditions of practical life and in the moral constitution of man himself." [3] Conrad's heroes, like Hemingway's, faced with the indifference of the universe, realise that the only order is one that they themselves can provide. J.B.Colvert says that the Hemingway hero:

> must reject all value judgements of the past and set out in the world of action ... for a new value system ... subject ... to the test of practical living, if necessary to the ultimate test of violence and death. [4]

The protagonist in Hemingway and Conrad is essentially a man of action and like the bullfighter, placed in dangerous conditions.

The moment of danger is an attempt to discover truth. In stories like Typhoon or The Short Happy Life of Francis Macomber it is the truth concerning one's performance under such conditions. It is such a moment in the bullring that the Spanish call "the moment of truth" when the man and the bull for a second become one. It is then that the bullfighter seeks:

> with what purity of line, how slowly, and how closely they can make the horns of the bull pass their waists, keeping him dominated.

He does this:

> with no movement of defence against the animal and no means of defense against the death that goes by in the horns except the slow movement of his arms and his judgement of distance; ... increasing the closeness of the horns until they touch actually the man.[1]

Such a moment of danger is not an attempt to negate life, but to enhance it. It is not a purely physical achievement but one that "can give some sense of human order and achieve a moral significance."[2] It is the yardstick to measure men by. The sea that "has lured many to a violent death,"[3] is such a measure for Conrad. It represents the unconcern of the universe towards man with its "cynical indifference to the merits of human suffering and courage;"[4] the situation in which man must strive. The sea is his most powerful image of this unstability. It has an artistic quality about it similar to the bullfight:

> from the infinitely varying moods of sky and sea, not pictorially, but in the spirit of their calling, was their vocation and drew as much inspiration from this reality, as any man who ever put brush to canvas.[5]

Both the bullfight and the sea serve as symbolic of existence generally. They illustrate the times at which a man is faced by the inevitable, the unavoidable circumstances that may lead to death and his defiance in the face of annihilation, his slow, arrogant veronicas before the bull, "supremely beautiful, supremely dangerous." [1] Life, like the bullfight, is tragic, leaving one feeling "very sad but very fine." [2] What Hemingway said of himself is true also of his heroes. They are men, "in rebellion against death." [3] Paradoxically this nearness to death makes them more intensely alive. Like Jordan they are made more sensitive by the shortness of the time available to them and which compels them to live as fully as possible in what time they have.

The close association of physical and moral stamina is found repeatedly in the work of Conrad and Hemingway. Physical power has a spiritual quality in their writing. Thomas Moser points out the concentration upon "the skill of technique" in both writers. He compares the skill and grace of a Hemingway matador with the ritualistic duties of a Conrad seaman. Beale, for example, the third engineer in Typhoon, managing a valve seems:

> to be poising it above his head, as though it were a correct attitude in some sort of game. [4]

Such a contribution of grace and technical skill is important to the concept of character in Hemingway and Conrad. They are symbolic of the self-control, discipline and skill necessary to accomplish anything of value in circumstances difficult to manage. Life has something of the ritual of a game about it, one that must be played with a sporting attitude. To exist with honour is necessary for the admired man in

both Hemingway and Conrad. Survival with honour is the all-important concept in their world. It is important for a man to live by as it is, Hemingway points out, for a writer in his "long, dull, unrelenting task" to make what he believes true; a struggle in which there is "no-quarter-given and no-quarter-received." [1] For the writer, like the man of action, this discipline is self-imposed; an attempt to "redeem the coherence of the world." [2]

A man in the process of facing or controlling danger, or of endangering his life for what he considers his duty, his fellow men or his own sense of honour, is not necessarily "a damn fool", [3] as Leo Gurko calls Robert Jordon. His nearness to death, it is true, is chosen. He need not face death. It is his sense of honour that makes him do so. Like the bullfighter "the degree of brilliance in the performance is left to the fighter's honour." Honour, and what is fitting to the occasion, are the guiding principles behind the actions of the hero in Conrad and Hemingway.

CHAPTER III

The theme of The Sun Also Rises is "the lost generation", the phrase that Gertrude Stein had coined and which Hemingway had found distasteful as he did all that, "lost generation talk and all the dirty, easy labels."[1] He pointed out that it was foolish to call one generation more lost than another because in the end they all died and passed away. The Sun Also Rises is a novel that attempts to balance a sense of the end of things with a sense of their continuity. Like The Green Hills of Africa it illustrates the destructive nature of man paralleled by the endurance of the earth that "abides forever";

> We were the intruders and after we are dead we may have ruined it but it will be there ...[2]

The novel was written in 1927, T.S.Eliot's The Wasteland in 1922. It was a decade of contempt for the "vanities" of the time; political and social. It was the era of Prufrock, who could connect "nothing with nothing" on Margate sands. A time it seemed, as the girl Jake Barnes picks up puts it, "Everybody's sick."[3]

This preoccupation with impermanence is not limited to so modern a writer as Hemingway. It is a theme prominent in Conrad, though there it has a more cosmic setting. It is what he terms in Victory "the vision of a world destroyed", or a state of "moral decomposition".[4] The running down of a civilisation, over-ripe and decadent, is the type of degeneration described in The Green Hills:

> Let others come to America who did not know that they had come too late. Our people had seen it at its best and fought for it when it was worth fighting for. Now I would go somewhere else. [1]

Conrad echoes this in The Nigger of the Narcissus when he speaks of men, "overcivilised and rotten without any knowledge of the meaning of life." [2]

Those characters in Hemingway and Conrad concerned only with self-indulgence and the dilettantism of excessive emotionalism become overcivilised, losing the meaning of life and in that sense are "lost". Cut off from life by lack of discipline, scepticism or the wish to remain uninvolved, they are left with only the "trappings" or trivialities that fringe on the more important aspects of living. Hemingway sees this degeneracy among many of his own generation in their perpetual search for new people, new places or new drinks. As the girl in Hills Like White Elephants says:

> I wanted to try this new drink. That's all we ever do, isn't it, try new drinks? [3]

This story also shows that constant disillusion:

> the way with everything ... Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe. [4]

There is a tastelessness about the time and its sad attempt to escape complication. Taking trips, ski-ing or exciting sports become the goal of existence.

Alpine Idyll makes this clear. A Swiss peasant has kept the body of his wife in the mountains for seven months without burying it. He had also used the mouth of the corpse as a place from which to hang a lantern. The Americans who come to the area to ski hear of the

incident and are shocked. The isolation of the mountains in winter that has corrupted the peasant, that has prevented him bringing the body down for burial, also corrupts the Americans. They are people given over to leisure, easily bored and who can never do "anything too long." [1] They have been spring ski-ing in the Silvretta but, as one of them says, "I was a little tired of ski-ing." They have "stayed too long." The mountains bring out the underlying emptiness of their lives no less than it brings out the inhumanity of the peasant. Their isolation has imposed a moral condition upon them and they:

> are glad to get down from the
> unnatural high mountain spring,
> into this May morning in the valley. [2]

It is ironic that this "idyll" is not idyllic.

Conrad, as various critics have said, is to a certain extent an "exotic" [3] writer. He deals with a type of experience and with events not usually related to ordinary experience. His personal life has a similar quality. He travelled widely as a merchant seaman. His writing has the Far East, Africa, South America and Russia among its backgrounds. His work has a kind of glamour that could conceal the seriousness of the issues he deals with in his fiction if overemphasised and that could make Lord Jim merely an adventure story.

The scope of Conrad's work makes it unrelated to the society of his day, Europe of approximately the 1880's, in any exact sense. He is concerned with life in more general terms than that of a specific era and a particular society. In Nostromo he creates an image of life, nothing less than "the modern world in microcosm." His characters and plots have the effect of a bold relief rather than that of a social unit. In a similar way ships and the sea serve as a reflection of life and

again they show men unrelated to a society. Walter Allen has said of Conrad:

> the true value of the sea and of the exotic place was that they afforded him what might be called the laboratory conditions in which he could make his investigations into the nature of men and the springs of action.[1]

In this respect his writing is a contrast to Hemingway's.

Hemingway is conscious of a particular era. His writing, notably The Sun Also Rises, A Farewell to Arms and For Whom the Bell Tolls, are related to definite times; Paris of the 1920's, the First World War in Italy and the Spanish Civil War.

Conrad's is also a more exotic concept of character than Hemingway's. His figures in their distant settings, like Willems in An Outcast caught up in "the mad turmoil of tropical life,"[2] are more romantic and larger than life than Hemingway's basically Middle-Western American hero. "Tuan Jim" is such a figure, the idol of the native community in which he lives, attempts to expiate a moment of cowardice by a supreme act of courage, the going out to meet certain death:

> an obscure conqueror of fame,
> tearing himself out of the arms
> of a jealous love at the sign, at
> the call of his exalted egoism.[3]

Conrad's broad view of life and men makes use of fate. There is a fatalistic quality about much of his work that fits in with his cosmic background, the forests, continents and seas he writes of. In the case of Jim "a sort of profound and terrifying logic" seems at work. In his isolation, "his opportunity sat veiled by his side like an Eastern bride waiting to be uncovered by the hand of the master."[4] The richness of the language Conrad uses plays a large part in the

impression of exoticism his work makes.

The political ideas of Conrad and Hemingway are also important in considering their treatment of social background. Both writers have a hatred of political doctrines which they believe to be at variance with the true needs of individuals and communities.

Robert Jordan, like the old man at the bridge, has no politics, "What were his politics then? He had none now, he told himself." [1] This does not mean that Hemingway and Conrad are writers without a political consciousness, as some critics have implied:

> It is difficult to imagine a writer whose mind is more closed to politics than is Hemingway's [2]

What it does mean is that their concern is a wider one than that of political creeds. The ambitious fanatics of Nostromo show that:

> the government of the country had been a struggle of lust between bands of absurd devils let loose upon the land with salves and uniforms and grandiloquent phrases. [3]

and is similar to the conduct of the Italian idealists in A Farewell to Arms. "They were all young men and they were serving their country." [4] Such men make life a, "nightmarish parody of adminstration without law, without security, and without justice." [5]

Hemingway believes that it is unnecessary for a writer to hold political beliefs. His concern, as in For Whom the Bell Tolls, is for the plight of men rather than those who 'join systems "that do their thinking for them," [6] taking responsibility for one's own actions away. A man like Jordan has no politics because his desire is to help protect a country and a people he loves so that:

> there should be no more danger and so that the country should be a good place to live in.[1]

He sees, like Hemingway, in concrete rather than abstract terms; the pathos of the victims of war and politics and not the abstract "fruits of victory."[2] The demand for revolution in A Personal Record with its "hard, absolute optimism" and "menace of fanaticism and intolerance"[3] make it as great a danger to freedom as the system it attempts to destroy.

For Conrad, like Hemingway, there are no longer any "metaphysical realities"[4] but the need for a more fundamental belief than political ones. Decoud in Nostromo states it, "I mean to find some effective truth, for which there is no room in politics or journalism."[5] Politics is, as Hemingway says, the easy way out. It simplifies so drastically that truth is ruled out. The writer, therefore, must have the courage to be alone in his beliefs and must, "exchange the pleasant, comforting stench of comrades,"[6] for something nobler.

Hemingway said:

> Books should be about the people you know ... If you write them truly they will have all the economic implications a book can hold.

His sense of politics is, as Carlos Baker says, "dramatically embodied in a work of fiction whose moral value transcended political affiliations."[7] It is Hemingway's conviction, like Conrad's, that the artist's most important job is to seek truth, a truth that lies outside politics.

Hemingway's heroes are noted for their hard exteriors. This hardness, and their apparent naivety, are in fact the opposite. It is a simplicity that "turns into its reverse - into a desperate complication."[8] The insensitivity is a defence created intentionally. The shell-shocked

heroes of In Our Time are men who cannot sleep, as the hero of As I Lay Me says;

> I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body.[1]

He is like Henry in A Farewell whose sleep is broken by dreams that leave him feeling afraid.

The fishing in Big, Two-Hearted River, is the means by which Nick, a war veteran, attempts to come to terms with normal life once more. Making his camp beside the river he is happy, "Nothing could touch him ... He was there, in the good place."[2] He cannot adjust to his home town life after the experience of war and its atrocities. This is not so much because he does not wish to, but because he is unable to. His reaction to the girls of the town suggests this. He would like to take a girl out but:

> he did not want to have to work to get her ... He did not want to tell any more lies. It wasn't worth it.[3]

He goes to Kansas City to try another place.

Krebs, Jake Barnes and Frederick Henry are all men who have been exposed to the violence of war. After it life no longer falls back into place. They see things differently from those around them who have not experienced what they have. Like Conrad's Marlowe returning from the heart of Africa, "commonplace individuals going about their business in the assurance of perfect safety," seem absurd. All of them are in a way "sick". Krebs experiences a, "nausea in regard to experience that is the result of untruth or exaggeration."[4] The sham of war and the hypocrisy of society lie behind their sickness and their inability to

adjust to normal life.

Jake and Henry appear more conscious of the simplification they are forced to make to go on living. Like Nick, in Big, Two-Hearted River it becomes a full-time occupation. They refine emotion and speech down to a minimum. They retain only the most fundamental of values, ones they themselves have tested. They attempt, through this, to remain invulnerable and to escape what Kashkeen calls, "the mental discord that threatens to bring about the disunity of the body." [1] They fear emotional dependence that could end in pain or loss, feeling that the only possible end of happiness is suffering in light of their disenchanted youth. Life seems to Henry "just a dirty trick" when Catherine dies in childbirth and he is left with an emptiness he cannot easily fill, having been made vulnerable by the love he has allowed himself to feel. Heyst, in Conrad's Victory, is a man who has also had a "defense against life." [2] His detachment is similarly broken by "the awakening of a tenderness." [3]

This is the moral dilemma in which the characters move. They withdraw, because they can no longer compete, and make their own terms. Krebs retreats from middleclass life and aspirations. Jake attempts to remain a spectator of love in The Sun Now Rises and Henry of war in A Farewell. By avoiding personal relationships of any depth, of keeping all contact on a superficial level and establishing a code for living this way, the hero attempts to exist as an isolated individual. It is an attempt that can never be completely successful. The only way out of the dilemma is, as Hemingway's later work shows, to recognise one's dependence on others and the need to love. The man who is "invulnerable"

is finally destroyed because he is incomplete. Like Conrad the Hemingway hero learns:

> A man's real life is that accorded to him in the thoughts of other men by reason of respect or natural love. [1]

Heroes in Hemingway turn from the shattering experience of boyhood or war to the comparative order and calm of nature. When the tenente in As I Lay Me cannot sleep he thinks of the trout stream he fished as a boy. Activity among natural surroundings is a way in which such men attempt to recover by a process of forgetting. The first thing to be done therefore is to choke the mind, often by physical effort, to preventing it from disturbing thoughts that would upset the balance:

> It was hard work walking up-hill. His muscles ached ... but Nick felt happy. He felt he had left everything behind, the need for thinking... It was all at the back of him. [2]

The physical actions the story describes are not attempts to be mindless, but a process to soothe and heal the mind, to regain perspective.

Emerson wrote:

> It is not only works that are emblematic; it is things which are emblematic. Every natural fact is a symbol of some spiritual fact. Every appearance in nature corresponds to some state of mind. [3]

Similarly the fishing in Big Two-Hearted River is not meant to be read as a guide on how to fish, though it may be detailed enough, but as a guide to the mind of Nick, the physical description having an emotional connection. The critic Mark Spilka points this out:

> the great outdoors is chiefly a state of mind, a projection of moral and emotional attitudes onto physical arenas,

> so that a clear account of surface action
> will reproduce these attitudes for the reader. [1]

Hemingway's close attention to the description of physical detail serves such a purpose. It shows the precarious balance of Nick's mind that has to cling to physical tasks or lose its grip. Often the description takes on a nightmare quality, also reflecting the disturbed state of the hero's mind:

> He felt a reaction against deep
> wading with the water deepening to
> under his armpits, to hook big trout
> in places impossible to land them.
> In the swamp the banks were bare, ...
> the sun did not come through, ... in
> the fast deep water, in the half-light,
> the fishing would be tragic. [2]

It is quite suddenly, while he is happily, unthinkingly fishing, that the swamp brings to mind things Nick is trying to forget and the idea of going into the swamp becomes like "a tragic adventure", one which he does not want. In a similar way landscape and nightmare become one in A Way You'll Never Be:

> He never dreamed about the front now
> any more but what frightened him so
> that he could not get rid of it was
> that long yellow house and the
> different width of the river ... why
> would he wake, soaking wet, more
> frightened than he had ever been in
> a bombardment, because of a house and
> a long stable and a canal? [3]

The woods and rivers become the retreats of the modern world. The Abruzzi in A Farewell and the Irati country in The Sun are similar sanctuaries:

> The trees were big and the foliage was
> thick but it was not gloomy. [4]

They symbolise a never-never land which will endure when men have gone

and which they may escape to when alive.

The bigger the society the more likely is it to become a false society of empty gestures and lost beliefs; the disintegrating worlds of Nostromo and The Sun Also Rises.

Nostromo deals with a society riddled by "material interests", [1] where economics have suffocated human relationships and have taken their place. Qualities, good in themselves, are used for perverse ends. In Nostromo materialism and revolutionary fanaticism reflect the tempo of the time as the emptiness of the aftermath of war in The Sun Also Rises does. Here Conrad is creating, like Hemingway, "the moral, the emotional atmosphere of the place and time." [2] It is Nostromo that of all Conrad's books deals the most directly with a theme of spiritual decay in a definite social setting.

The epigraph of the book is from Macbeth, "so foul a sky clears not without a storm." [3] It suggests the purging and restoration of values necessary in the South American Republic before a moral order can be restored. In a similar way the title of The Sun Also Rises, taken from Ecclesiastes, suggests the necessity of restoring a lost harmony. Conrad's novel is a panoramic view of a society primarily concerned with material achievement. It studies the resulting ambition and corruption of its members. In such an atmosphere all ideals are debased in the pursuit of wealth. It is a country where, "oppression, inefficiency, fatuous methods, treachery, and savage brutality" [4] are prevalent. That this is accepted by even the intelligent in the community, "as something inherent in the nature of things," [5] is another sympton of its degeneration.

Dr Mongyham, one of the novel's chief characters sees that:

> There is no peace and no rest in the development of material interests. They have their law and their justice. But it is founded on expediency, and is inhuman.[1]

The symbol of this inhumanity in the book is the silver, that has brought wealth to Costaguana, and the mine from which it comes:

> hateful and immense, lording it by its vast wealth, over the valour, the toil, the fidelity of the poor, ... over the labours of the town, the sea, the campo.[2]

It is one of the ironies of Nostromo that such a source of prosperity should bring so much misfortune. In the running of the San Tome mine moral idealism and materialism become horribly confused. Charles Gould, the owner of the mine, identifies the two in his Concession:

> What is wanted here is law, good faith, order, security. Anyone can disclaim about these things, but I pin my faith to material interests.[3]

An inevitable corruption of values follows, set in motion by such interests and with silver as the dominant motif of this decline:

> Silver is the pivot of the moral and material events effecting the values of everybody in the tale.[4]

There seems a progressive degeneration throughout Nostromo. The idealism with which Gould first views the mine gradually changes. At first he sees himself in the role of benefactor to the country with the mine "a serious and moral success".[5] He becomes dominated by self-interest, even obsessed by the mine, "a will haunted by a fixed idea."[6] He becomes its slave and not the benefactor he had imagined himself. The materialism he represents is an example of the insidious evil of its nature and that pulls the world of Nostromo apart. As Mrs Gould puts it:

> there was something inherent in the necessities of successful action which carried with it the moral degradation of the idea.[1]

Nostromo, the character from which the book takes its name, is also destroyed. He is a man of the people, a Costaguanan, "who has lived his own life on the assumption of unbroken fidelity, rectitude and courage! "[2] He is involved with the removal of silver from the mine and becomes a thief. He becomes the slave of his hidden treasure as Gould does of the working of the mine. Nostromo's crime destroys his life, "like a malignant growth, consumes it like a fever",[3] and often he curses the silver. Although he appears unchanged he is a different man:

> His courage, his magnificence, his leisure, his work, everything was as before, only everything was a sham. But the treasure was real.[4]

Very few of the characters in Nostromo can find "the spiritual value" which the chief engineer of the mine says each one must discover "in his own form of action"[5] if he is to give meaning to his existence. For many of the characters wealth or political power are easy substitutes. The book shows, as Nostromo's own life does, how living can become a "sham" when the values that give it meaning are lost.

Decoud is another example of a character spiritually lost. He is a journalist and intellectual who has pushed:

> the habit of universal raillery to a point where it blinded him to the genuine impulses of his nature.[6]

His love for Antonia forces him into becoming a leader of revolution in the Republic. Disillusioned by the country and its people, with no belief of his own to fall back upon, he kills himself when isolated on

the Isabellas waiting for Nostromo. He can find no reason to go on living. He dies in fact, "from solitude and want of faith in himself and others." [1]

Mrs Gould is one of the few characters who is able to find any spiritual value. She has also been disillusioned. In his obsession with the mine her husband has neglected her. She sees herself "surviving alone the degradation of her young ideal of life, of love, of work - " [2] Gould has betrayed both her and their early hopes for Costaguana by his corruption. Even she feels stranded, sensing the uselessness of her labours against the forces that oppress the country. She experiences "an immense distortion, the dread of her own continued life." Her hope is for the future. When first travelling through the country she sees the:

> soul of the land ... a great land of plain and mountain and people, suffering and mute, waiting for the future in a pathetic immobility of patience.

The spiritual value in her own action and existence is this hope for the future and that:

> our daily work must be done to the glory of the dead, and for the good of those who come after. [3]

In Nostromo, like The Sun Also Rises, there is disillusionment. Similarly what is needed is the "order that can only be found in moral principle". [4] In Conrad's book political ideals and revolutionary fervour seem to bring with them limitless possibilities for the good. When attempted, however, they turn out to be the opposite, inevitably becoming entangled in political intrigue, corruption or lack of faith among idealists and intellectuals. Characters in Nostromo who have

lost their values or spiritual life are lost like those in Hemingway's novel, victims of scepticism left in a moral vacuum. They await the future and the restoration of love.

One Hemingway critic has said so long:

> as society insists upon a moral double -standard the society must be rejected if there is to be any hope for a reconstruction of values.[1]

The hero retreats, like other Hemingway heroes, in an attempt to save himself. Jake does not reject the Paris itself, "This is a good town."[2] He goes to Spain partly to relax after his infatuation for Brett has flared up again. It is also an attempt to get things in perspective once more, to adapt himself more completely to the kind of life the war has forced upon him. His sexual impotence is also indicative of his mental state of mind. He tries not "to think", that "old grievance", to feel or be involved too deeply. He nevertheless gets lonely. It is at such times that he finds it most difficult to retain his detachment, his nonchalance:

> It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing.[3]

In Spain, though unconsciously, to some extent, he is searching for a more enduring type of value. There the unmarred countryside, the comradeship of mules, the courage and daring of the bullfighters and the continuing influence of the Church lead him to realize a different set of values, one that is more tied up with the lives of others, a less lonely one.

In this respect the attempt can be linked with ideas in Hemingway of the confrontation of reality that a man must at some time

face, and the endurance that is expected of him at all times. Such a steadfastness is expected of Jake in living to live after the war.

The Sun Also Rises suggests a dilemma without providing an answer. Jake, unlike other more active Hemingway heroes, is passive to a great extent. He is a victim of war and bears a wound that cannot be cured. He is also passive in his acceptance of the world and its values. He adjusts to the conditions it imposes:

> You gave up something or you got something else. Or you worked for something ... Enjoying life was learning to get your money's worth ...[1]

In many ways Hemingway's first novel points to the kind of development the future hero will take. This passivity is in fact a form of stoicism, the accepting of a fate one is powerless to change. In this respect Jake is like the bullfighters, hunters and soldiers; he accepts that a man should meet his fate gracefully. The code in The Sun Also Rises is one of what is done and not done, but it reflects such ideals. Jake's confrontation with fate is not the dramatic physical one of the bullfighters. It is a mental one. It is the attempt to hold a balance, to keep sane, in spite of reality and scepticism. Jake had thought he had "paid for everything",[2] but realizes you can never pay completely for living. The firmness and realism with which such a hero faces his life is in itself a value:

> honesty is a value which stands as a bulwark against self-delusion, and stoicism is traditionless man's protection against failure.[3]

At first glance the world of The Sun Also Rises may seem a shallower world than that of Nostromo. At one level it undeniably is,

an expose of the cant and glamour of the 1920's. It is the world of Lady Brett Ashly and Count Mippipopolous, who offers Brett ten thousand dollars to go to Biarritz with him:

> Then he wanted me to go to Cannes with him. Told him I knew too many people in Cannes, Monte Carlo ... Told him I knew too many people everywhere.[1]

It is a world of boredom. Brett says Jake must be getting romantic to pick up a girl to take her for supper. He replies, "No, bored." As Catherine says in A Farewell to Arms, "life isn't hard when you've nothing to lose."[2] It is a world of expatriots:

> You're an expatriot. You've lost touch with the soil. You get precious, fake European standards have ruined you. You drink yourself to death. You become obsessed with sex. You spend all your time talking not working. You're an expatriot, see? You hang around cafes.[3]

Andre Maurois has commented upon The Sun Also Rises:

> Rarely has any human group been so detached from all society. Everything seemed pointless. The sun also rises - and just as futilely.[4]

Such an objection is a major one to be faced in any consideration of the novel, but just how far is such a view a valid one? The hero, it is true, is a man sick with a society he feels to be corrupted or lost in some way and one he feels powerless to change. Adjustment must, therefore, be made to the conditions as they are. There is a kind of deadlock in The Sun Also Rises, a feeling that perhaps it isn't worth it after all, as Jake says to Cohen about the passing of time, "What the hell, Robert ... What the hell." Hemingway is dealing with the lack of values in a postwar society concerned only to amuse itself, to forget or to be

unconcerned. It is that glamourous lost generation with its gaiety, nonchalance and despair. Everything "seems pointless", but is it? In many ways the book deals with the search for a new morality and the difficulty of any adjustment of outlook or values. The book shows precisely how the 'good life' is not enough.

Jake Barnes is the detached observer. He remains largely an onlooker because of the wound he has had during the war that has made him impotent. Cut off from a normal life his enforced detachment gives him a clearer perspective of the life going on around him. He is a kind of barometer for the judgement that Hemingway makes on his own generation.

The Sun Also Rises poses the same kind of dilemma as Nostromo - how to survive in an environment where the values have been lost, or replaced by shallower ones. It is again a question of "survival with honour", so important a concept in Conrad and Hemingway. In the after-math of a war a driving force for life and action has been lost. It has dwindled into the constant search for pleasure and diversion. The characters of The Sun are left to make the best of a bad situation. The question is how is this to be done. For Conrad there are the "few simple notions" that a man must cling to if he is," to go out decently in the end." [1] In Hemingway it is a matter of putting up "a fine performance en route" [2] to death.

Characters like Jake, Romero and to some extent Brett Ashley, illustrate the attempt to bring back some order to life. Jake is not so much desperate and anti-social as realistic and practical. He takes the world as it is and just tries to exist in it, making the necessary adjustments to do so. He says he has "had plenty to worry about one

time or another", but now he is "through worrying". [1] This is only as the result of the hardening process of becoming "hard-boiled" that sometimes comes unstuck, when the feeling of nightmare returns:

> I had the feeling, as in a nightmare of it all being something repeated, something I'd been through and now I must go through again.[2]

He must survive, with dignity, in spite of the conditions imposed upon him. Jake must learn to live in a world without accepted values and without the woman he could love. He must "never think about it" or he will lose the precarious hold he has upon himself. He tries to "play it along and just not make trouble for people", [3] and might have been all right had he not met Brett.

In The Sun Also Rises one can see a series of progressive adjustments, some of which corrupt the person who makes them. Brett Ashley's adjustment to the tempo of the time is too drastic and is in the process of destroying her. She may appear tough and heartless, but it is bravado on her part. As Jake can see she is, "afraid of so many things", [4] though outwardly she appears as though nothing could touch her. For Brett, like Jake, there is a loss of love to be lived with as a result of the war. As Jake coldly tells Cohen, "Her own true love has just kicked off with the dysentry." [5] She married an English baronet who maltreated her. She falls in love with Jake, who cannot return the love and so she faces the prospect of marrying Mike Campbell, a drunken bankrupt "awful", but her "sort of thing". [6]

In the world of The Sun Also Rises one must make the best of what is left. The flippancy with which many of its characters treat their lives is no true indication of the depth, either of their suffering

or their sadness. They try not to think precisely because they do not want to become bitter, "My head started to work ... Well, it was a rotten way to be wounded." [1] In Nostromo there are also adjustments to be made and a world to be lived in. The ideals of Gould, the reputation of Nostromo, the idealism of Dr Monygham and Mrs Gould's love are all compromised, while Decoud lets go his hold of life completely.

Philip Young has said of Hemingway's work that in a life of tension and pain what:

> makes a man a man and distinguishes
> him from the people who follow random
> impulses, let down their hair. . . [2]

are inviolable rules for how to live holding tight. The inviolable rules of The Sun Also Rises are no less rigid than the rules of conduct in Lord Jim and impose a similar pattern of guilt and retribution, as Brett puts it, "Don't we pay for all the things we do, though." [3]

Brett first introduces the Count to Jake as "one of us". [4] He seems to have the necessary qualities to be considered as an upholder of their code of behaviour for living "holding tight". He has wounds from fighting, as it first appeared, in Abyssinia. He appreciates good food and wine, he has been around, "very much". He says he has learned "the values", [5] which for him are a question of enjoyment only. Brett, however decadent she may have become herself, finally sees that he has no true values and he is "dead, that's all". Basically he is a playboy and nothing more. However disintegrated the world of The Sun is therefore, there are still some standards left, standards by which one can detect the phonies.

The lives of Brett, Mike Campbell, the Count and Robert Cohen show how aimless living can be when nothing is done to follow "random

impulses". The blunderings of Cohen are a further illustration of a man who is not strong enough to follow any strict code of behaviour or inviolable way of living.

Cohen, almost as soon as he arrives says that he's, "sick of Paris, and I'm sick of the Quarter".[1] It would be more correct to say that he is sick of life, or of adult life anyway. His greatest sense of achievement was winning the middle-weight boxing championship at Princeton and after that everything was an anti-climax. Like Macomber he keeps an adolescent quality about him:

> he had a funny sort of undergraduate quality about him. If he were in a crowd nothing he said stood out. He wore what used to be called polo shirts at school.[2]

He likes to win at tennis but when he falls in love with Brett his game goes to pieces. When he comes to Paris at the age of thirty-four, he is still looking for a place to "start living". As he does not like Paris he thinks he may try South America. Cohen is a man who, without any exceptional qualities of his own and living at a time when no standards are offered, acknowledging no code of his own, leads a completely pointless existence. One of the basic requirements of the code is just such a facing up to reality. His way of avoiding facing up to this is to be perpetually on the move, imagining his real life to exist in a place other than the one he is in already. He believes that his failure to achieve anything lies merely in the fact that he is in the wrong place. But it is as Jake tells him, he might as well begin to live in Paris as anywhere because:

> You can't get away from yourself by moving from one place to another. There's nothing to that.[3]

One of the purposes of Cohen in the novel is to show up the values of the code by his violation of them. In a similar way Jim's behaviour is a comment on the code in Lord Jim. Cohen, however, can never be a threat in the way Jim is. His conduct only shows up all the more clearly the necessity for integrity if a man is not to become ridiculous. When his crude physical strength comes up against the moral stamina of Romero he is crushed. Though he knocks the bullfighter down fifteen times it is Cohen, not Romero, who breaks down afterwards and cries. His love for Brett is a further example of his crassness. He is only able to see her in an idealised way. He calls her "fine and straight". He will not accept the reality of what she has become, "a drunk". Neither can he accept that their affair is over and "that it didn't mean anything". Cohen's failure is that he has not succeeded in being honest with either himself or others.

Cohen tries to use the old worn-out values that are no longer of use in a post-war society. The blind, sentimental passion he feels for Brett and the conventional sweetness he associates with her as a woman are out-moded. Brett, with her bobbed hair and emancipated behaviour regarding drink or men, symbolizes the new kind of woman the society has produced and it is not the romantic ideal Cohen insists that she should be.

Brett is cynical and also bitter to some extent. She has been a nurse at the Italian front and lost her first love in the war. She at least, unlike Cohen, faces up to things and does not attempt to run away from them.

She lacks the discipline that Jake has managed to maintain and what gives his life some order. He can't go for breakfast in the Bois

with her and the Count as he has, "to work in the morning". Brett, more than Jake, falls victim to the emptiness of the post-war world because she identifies herself more completely with it. It is because she cannot create her own standards that she has to take refuge in lovers, drinking or new places. Jake's identification with his generation, unlike Brett's, has its reservations. The night before the fiesta at Pamplona he comments:

> It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people. [1]

The search for values in The Sun Also Rises does not amount to a faith in the conventional religious sense, but it does amount to a value. As in Nostromo it is in,

> our activity alone do we find the sustaining illusion of independent existence as against the whole scheme of things which we form a helpless part![2]

Brett says to Jake, "You've a hell of a biblical name." [3] It is significant as he is one of the characters to have any kind of a religious feeling. He prays in the Cathedral at Pamplona and regrets that he is not a better Catholic. He is also the only man who Brett has any respect for and one of her few reliable friends. "You're the only friend I've got." [4] She is not religious:

> I'm damned bad for a religious atmosphere. I've got the wrong type of face.

As though to reinforce the paganism in her coming out of the Cathedral with Jake she is surrounded by the riau-riau dancers from the fiesta.

Although Jake cannot be called religious in the conventional sense his attitude to religion to some extent reflects his wider attitude to life. He is one of the few characters who attempt to understand or seek a meaning in life other than that of his own pleasure, and believes that, "Perhaps as you went along you did learn something." He is the type of "new man" the era has produced, sceptical, but not necessarily cynical. He is the complete opposite of Cohen. He recognises only too clearly how things are. As the hero of The Sun Also Rises although he does not talk much either about himself or things generally he gives the impression of having experienced a lot and through this experience to have understood a lot:

> You paid some way for everything that was any good ... Either you paid by learning about them, or by experience, or by taking chances, or by money.[1]

The bullfight in The Sun Also Rises is a further value in the book. As the silver in Nostromo is a measure of character so is bullfighting here. Jake is an "aficionado". This feeling for the bullfight is illusive like the rules of the code and demands a similar integrity:

> they saw that I had aficion, and there was no password, no set questions that could bring it out, rather it was a sort of oral spiritual examination with the questions always a little on the defensive and never apparent.[2]

To understand it requires something of the sense of style and courage that the bullfighter himself displays. To other characters in the book it means much less. To Mike Campbell it is merely a spectacle, for Bill a sport and for Cohen something so overpowering that he is sick.

It is Pedro Romero, a Spanish bullfighter, who is the example of the excellence of the combination of physical skill and personal integrity. He is a representative of the truly brave man, in the words of Montaga, the hotel-keeper, he has "the type". Jake first sees him "standing straight and handsome and altogether by himself, alone in the room with the hangers-on." [1]

Because of his own integrity he is able to bring out the best in Brett. She retains her self-respect in her encounter with Romero only because she senses his purity and is reluctant to destroy it. Unlike her other lovers he is unspoiled. She leaves him deciding not to be, "one of those bitches that ruins children". [2]

Romero as a bullfighter symbolises the defiance of death and the courage that men are capable of achieving. Though he is beaten up by Cohen, an ex-boxing champion, he goes into the bullring the next day and gives a fine performance:

> During Romero's first bull his hurt face had been very noticeable ... All the concentration of the awkwardly delicate working with the bull that could not see well brought it out. The fight with Cohen had not touched his spirit but his face had been smashed and his body hurt. He was wiping all that out now. [3]

Such stamina, a moral as well as a physical one, held onto even under extreme pressure, is one of the values Hemingway and his heroes hold most dear. Romero is the only character in The Sun who seems to have the possibility of a worthwhile future before him. Like the unspoiled countryside in the novel he too represents a nobler way of life.

The natural description of The Sun Also Rises suggests an order and peace missing in the world of fiestas. The Irati river and the

"white houses and red roofs"; of Burguete,[1] with the monastery of Roncevalles guarding them, are like the "good place" in Big, Two-Hearted River, places where a man can feel at peace.

The Sun Also Rises may deal with a sick society but it is not necessarily a sick book. Life may be "a damn tragedy", but the earth abides and remains forever. Its parallel of the destructive nature of men with the continuity of the earth supplies some sort of hope.

The critic Mark Spilka has pointed out that there is a kind of:

> parable is at work in every scene,
> and its presence lends unity and depth
> to the whole novel.[2]

Romero himself is a primary symbol and is the man against whom Jake and his generation are weighed. Brett can be seen as rejecting the "grace" or the escape from an empty life that Romero offers her. The adjustment necessary would have been too great. He had wanted her to become a true woman again, growing her hair long would have been the symbol of such a change. It is too late for her to change however. She has not enough moral energy or will-power left and so it is easier to go back to Mike's world of bars and travelling. She is only one character who fails to live up to the ideal Romero sets. He is like the long brown mountains and the forests of the Burguete country that offers a peace it is difficult for the over-civilized to hold onto for long. Like Frederick Henry in A Farewell they are people who invariably prefer the excitement of the cafés to the peace of the mountains. The fishing in the Irati as Bill says, "is the life", but it does not let it last too long. After five days they move to Pamplona, the fiestas and the cafes. They are too civilized, or too decadent, to be able to accept the kind of living it represents.

For Jake the bullfighter is the kind of man he would like to have been. He has integrity and is dedicated to a profession that demands the highest qualities from him. As a result he has an order and sense of achievement in his life. It is important to stress that The Sun Also Rises is not a book without hope. Against the world of the cafes another world is suggested of which Romero is its greatest exponent.

In an interview with Lillian Ross, Hemingway said:

> Who the hell should care about saving his soul when it is a man's duty to lose it intelligently. [1]

There is this sort of a bravado running through the book necessary for men who live dangerously or those without beliefs. In the face of what is inevitable characters like Cohen have no such calmness. They have no sense of dignity or what it is to behave well under pressure. He tells Jake early in the novel, "I can't stand to think my life is going so fast and I'm not really living it." Jake's reply is, "Nobody ever lives their life all the way up except bullfighters." [2] One has to accept life on the terms it is given. There can be no other way. Cohen is not enough in control of himself to do so. He does not feel like the hunter, Wilson, that he "owes" a death. His only cry is, "Nothing happens to me." What counts in the world of Hemingway, as in Conrad, is the quality of a man's behaviour once he has realized the inevitability of the ending.

At the end of The Sun Also Rises Jake and Brett are in a taxi. Brett says, "Oh, Jake ... we could have had such a damned good time together." Ahead is a mounted policeman directing the traffic. Jake replies, "Yes ... Isn't it pretty to think so?" [3] The policeman goes on directing the traffic. Here the underlying saddness and sense of

loss of the book come to the surface in this ironic ending and the sun will go on rising. Hemingway wrote:

> I've known some very wonderful people who even though they were going directly to the grave ... managed to put up a very fine performance en route.[1]

Men like Jake, a victim of war, attempt a good performance. The Count and Cohen insist upon clinging to out-moded values and concepts of behaviour. Mike Campbell and Brett capitulate to their world, Brett only once reacting against it when she meets Pedro Romero.

The similarity of the moral concerns of Hemingway and Conrad in The Sun Also Rises and Nostromo have been suggested. The question of style remains.

The style of The Sun Also Rises is one with its theme. The desolate effect of some of the description, its dead-pan tone and the hollow sound of the dialogue reflect the forlorn character of the novel:

> I told the barman I did not want anything to drink and went out through the side door. As I went out through the door I looked through the two thicknesses of glass and saw them sitting there.

Everything is cool and detailed, and matter of fact:

> I went down a side street to the Boulevard Raspait. A taxi came along and I got in and gave the driver the address of my flat.[2]

It is a style consciously simplified and understated. It captures the hard surface and harsh gaiety of a rootless era and its restless movement from place to place in the attempt to "have fun." The style constantly undermines the surface impression. It suggests the tension and instability beneath the surface of the apparently carefree fiesta that

goes on, "all day and all night".[1]

Hemingway's rigid style is a very great contrast to Conrad's discursive narrative and to the way in which he evokes a society in Nostromo. In contrast to Hemingway's exactness is Conrad's elaborate use of language with emotional overtones:

> She saw the man under the silent, sad-eyed beast of burden. She saw them on the road carrying loads, lonely figures upon the plain, toiling ... she remembered the villages by some group of Indian women at the fountain impressed upon her memory by the face of some young Indian girl with a melancholy and sensual profile.[2]

Conrad uses adjectives freely. In Hemingway's writing there is a meagre use of them. His concentration is upon nouns rather than adjectives, the emphasis upon objects rather than feelings. His prose highlights physical, concrete things:

> We packed the lunch and two bottles of wine in the rucksack, and Bill put it on. I carried the rod-case and landing-nets slung over my back ... and went towards the woods on the slope of the first hill. We walked across the fields on the sandy path. The fields were rolling and grassy and the grass was short from the sheep grazing. The cows were up in the hills.[3] We heard their bells in the woods.

The description is typical of Hemingway, observant and minutely detailed. It is a tightly controlled style of writing where each word is necessary, serving a definite purpose in the prose, not used for its own effect, as is often the case in Conrad.

The two styles of writing, Hemingway's and Conrad's, to a large extent reflect a change in the tempo of both living and temperament between the nineteenth and twentieth centuries. Conrad for a large part of his

life was a seaman, used to a slow-moving routine. Hemingway was a soldier and journalist, subject to more severe pressures. The difference in their styles of writing is to some extent the difference also to the change in attitudes between Conrad's slower and Hemingway's more energetic age.

The opening pages of Nostromo build up the background in a visual way for the rest of the book. The lengthy descriptive passages and complex analysis of situations and events are very different from Hemingway's. Conrad shows a richness combined with an economy of writing that F.R.Leavis has called, "the rich economy of the pattern." [1] The detail as in Hemingway, is chosen to convey a particular atmosphere. It reveals the geography, population, political unrest and capitalism of a South American republic in the late nineteenth century.

Mrs Gould's journey through the Occidental Province in the first chapters of the book is the means by which this background is revealed and the physical and political composition of the whole country is set out:

> Mrs.Gould, with each day's journey, seemed to come nearer to the soul of the land in the tremendous disclosure of this interior unaffected by the slight European veneer of the coast towns. [2]

The reader brought nearer to what Conrad wishes him to feel concerning Costaguana. Physically the land is dominated by the Cordillera that cut it off from the continent behind and the vast Golfa Placido that shuts it off from the sea:

> the towering and serrated wall of the Cordillera, a clear-cut vision of dark peaks rearing their steep slopes on a lofty pedestal of forest ... Among them

> the white head of Higuerota rises majestically upon the blue.[1]

Technically Nostromo is complex. Its theme of the clash of moral idealism with materialism is reinforced and echoed by a number of personal life-histories, those of the Goulds, Dr.Monyghan, Giorgio Viola and Nostromo himself for example, each having a special bearing on the main theme. There is no narrator. The characters comment and analyse one another. All are measured against the silver, as the characters in The Sun are against Romero, the moral centre of the book. Leavis has said that Nostromo forms:

> a rich and subtle but highly organized pattern. Every detail, character, and incident has its significant bearing on the themes ... the pattern is one of moral significances.[2]

Conrad also makes use of time-shifts and the backward and forward movements into history to produce the effect that nothing in Costaguana is ever changed. He succeeds in creating what Richard Curle calls, "the spirit of an epoch in the history of South America." Costaguana is on the verge of change. Indicative of this is the gradual growth of the railway and telegraph poles slowly spreading across the country and:

> bearing a single, almost invisible wire far into the great campo - like a slender, vibrating feeler of that progress waiting outside for a moment of peace to enter and twine about the weary heart of the land.[3]

Such a highly complex structure is alien to Hemingway's writing. Nevertheless his style is as highly organized as Conrad's, though in a different way and for a different purpose. Details are selected as carefully as in Conrad to produce emotional effects. At a crisis in The Sun, when Jake takes Brett to Romero, none of his feelings are

evident though they are carefully suggested in the prose:

> When I came back and looked in the cafe, twenty minutes later, Brett and Pedro Romero were gone. The coffee-glasses and our three empty cognac-glasses were on the table. A waiter came with a cloth and picked up the glasses and mopped off the table.[1]

While Conrad's work proceeds by a building-up process of magnifying and accumulating, Hemingway's is organised to strip down and eliminate all but the essentials. The effect of both is the same although differently produced; a vividly realized fiction.

Chapter IV

John Peale Bishop's words describe the predicament in A Farewell to Arms:

> The most tragic thing about the war was not that it made so many dead men, but that it destroyed the tragedy of death. Not only did the young suffer in the war, but every abstraction that would have sustained and given dignity to their suffering.[1]

Only those who did not go to the war could keep their illusions about its glory, the result of their ignorance of its true nature. There is a hollowness about practically all of what Hemingway wrote about the war and particularly of A Farewell. There is, in Hemingway's writing concerning it, what one critic has called "restraint in describing the monstrous."[2] This only heightens what is already terrible. In the face of its grim reality abstract conceptions and "metaphysical realities"[3] fall away.

Frederick Henry reaches a stage in the war in Italy at which the very words "sacred" and "glory" sicken him:

> I was always embarassed by the words sacred, glorious and sacrifice and the expression in vain ... now for a long time I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing were done with the meat except to bury it.[4]

The words and what they represent have become completely separated:

> Abstract words such as glory, honour, courage, or hallow were obscene beside

> the concrete names of villages, the
> numbers of roads, the names of rivers,
> the numbers of regiments and the date.[1]

Henry can only treat remarks like Gino's, a fellow ambulance driver, with contempt, "What we have done this summer, cannot have been done in vain." Henry can contrast Caporetto as it was, "a little white town" with a fountain in the square, with its desolation after the attack:

> There were many iron shrapnel balls
> in the rubble of the houses and on
> the road beside the broken house where
> the post was.[2]

An abstract "glory" can mean nothing against what is destroyed to achieve it. The words of war become hideous and the fighting a grim charade.

The retreat from the Austrian front is illuminating for Henry. It is one in which the Italians shoot their own men suspected of violating the high abstract idealism of their war; men blind to the suffering that victory involves. They only see, "Italy ... should never retreat." In reply to the question, "Have you ever been in retreat?" the commanders are only able to reply with the cliches of patriotism:

> It is you and such as you that have
> let the barbarians onto the sacred
> soil of the fatherland.[3]

The whole conduct of the retreat is one of nonchalant inhumanity, not only to the enemy, but to fellow countrymen also. Henry asks, "if there is a retreat how are the wounded evacuated?" The answer is:

> They are not. They take as many
> as they can and leave the rest.[4]

It reveals the loss of human feeling, the mechanism of destruction war brings with it, as well as the exploitation of men and ideals; society holding a double-standard of inhumanity and political idealism. It is

like the ideals behind revolution Conrad saw exploited in Nostromo. There "the pitiless enthusiasms of leaders inspired by a vision of high destiny" similarly take advantage of the people. The words in Nostromo, like A Farewell, have an unreal quality in

> The words one knows so well have a nightmare meaning in this country. Liberty, democracy, patriotism, government - all of them have a flavour of folly and murder. [1]

At Caporetto Henry and his men are in the ironic situation of being in more danger from their own countrymen than the enemy. It is the Italians who kill one of Henry's men as they are on the retreat. The culmination of events is at the crossing of the Tagliamento. There the officers are questioning and executing those of, "the rank of major and above who were separated from their troops." They have:

> The questioners had that beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it. [2]

As Henry arrives they are questioning a Lieutenant-Colonel. He is told that it is because of men like him that Italy has lost the war. He is allowed to offer no explanation. Their logic is irrefutable because they are detached from the reality of what their ideas involve. The Colonel tells them that their questions and reasoning are insane, but he is sentenced to be shot:

> they were questioning another when they shot him. They made a point of being intent on questioning the next man while the man who had been questioned before was being shot. In this way there was obviously nothing they could do about it. [3]

The whole situation has something of the ritual of a game, "So far they had shot everyone they had questioned."

It is at such a point that Henry, rather than be pulled out for questioning because he speaks Italian with an accent, decides to make a break. He breaks away not because he is afraid to die or of fighting in the war, but from the inhumanity and stupidity of the men who control it. Men who blow up small bridges and leave bigger ones standing:

> The whole bloody thing is crazy.
> Down below they blow up a little
> bridge. Here they leave a bridge
> on the main road.[1]

Henry's desertion is to protect himself from such maddness.

A Farewell to Arms and Lord Jim both examine personal or external standards of honour and questions of conduct and conscience. Henry is true to his conscience and to what he believes is sane, by leaving a war that has become brutal and senseless. The world of war no longer has any coherence. The words that once gave it significance have also paled. The opposite is the case with Jim. His retreat is a desertion because he fails to measure up to a code he still acknowledges to be valid. He attempts to escape self-knowledge. Marlowe comments:

> I didn't know what he was playing
> up to - ... and I suspect he did
> not know either; for it is my
> belief no man ever understands quite
> his own artful dodges to escape from
> the grim shadow of self-knowledge.[2]

Jim has proved "unfaithful to his trust", and as a result has lost the confidence of his fellow seamen. He attempts to escape the wrongdoing of himself and not of others, as in Henry's case. Whereas Jim's is an escape from self-knowledge and public condemnation, Henry's is a movement towards self-knowledge and the recovery of a personal sense of honour. He breaks away from outworn values and attempts to establish new, more meaningful ones.

Henry experiences a feeling of absence without leave:

> I had the feeling of a boy who thinks of what is happening at a certain hour at the schoolhouse from which he has played truant.[1]

He feels justified in what he has done because it has been forced upon him; he has been forced by the conduct of the war to a "separate peace":

> You had lost your cars and your men as a floorwalker loses the stock of his department in a fire ... If they shot floorwalkers after a fire ... because they spoke with an accent ... then certainly the floorwalkers would not be expected to return when the store opened again for business.[2] They might seek other employment.

He is not without remorse for it was a war he had believed in and without it he feels "damned lonely". He regrets having left "the good ones, and the brave ones, and the calm ones and the sensible ones". In his world however the final link has snapped between individual and mass action. There is no longer any ultimate sense of justice or of sanity to be appealed to. As he himself was in danger of being destroyed by the inhumanity of what remained he was forced to flee.

There is no ideal left in A Farewell. Men are forced back upon themselves and like Henry may at first revert to the most fundamental of values with which to comfort themselves:

> I was not made to think. I was made to eat ... Eat and drink and sleep with Catherine.[3]

There is no easy heaven in the universe of Conrad or Hemingway. It is only the creativity and strength of men that redeems it. Conrad says in The Nigger of the Narcissus:

> an empty heaven, is redeemed at last by the vast silence of pain

> and labour, by the dumb fear and
> the dumb courage of men obscure,
> forgetful and enduring.[1]

Men must find within themselves the strongest qualities to face the void.

A Farewell to Arms is the predicament of The Sun Also Rises stated differently. Past doctrines are again of no practical use and have become out-moded and false. Religion, though for some it may keep its value, has lost its real power. It can no longer fill the emptiness of life marred by the desolation of war. The predicament of Henry is to be faced either with involvement in a society whose concepts are obnoxious or complete detachment from it, both equally dangerous to the hero. After his desertion Henry says, "You were out of it now. You had no obligation", [2] but what is the alternative to be? It is a war and an era that:

> made the traditional morality
> unacceptable; it did not annihilate
> it; it revealed its immediate inadequacy,
> so that at its end, the survivors were
> left to face, as they could a world without
> values.[3]

Some compromise is needed between the inadequacies of a society and the inadequacies of an individual that make the presence of one necessary to the other. An answer to the dilemma is the backing of a code of behaviour based upon the values of a section of a society, rather than of the whole. Such ethics may be those of a sport or a profession which involve discipline and a sense of responsibility. Robert Penn Warren has described this as:

> the discipline of the code that makes
> men human, a sense of style or good
> form ... that can give meaning, partially
> at least, to the confusions of living.

> The discipline of the soldier, the form of the athlete, the gameness of the sportsman, the technique of the artist can give some sense of human order, and can give a normal significance. [1]

It is the attempt, as J.B.Colvert has said, to establish a system of values based upon new principles, to reject the empty intellectual concepts and to wipe clean the moral consciousness with profound scepticism so that one may relearn a set of more relevant values, built upon principles tested by personal experience. [2] In A Farewell Henry attempts to find a truer way to exist that involves the playing down of sentiment and excessive emotion, concentrating upon only what is true or genuine. One must face conditions as they are and set up values accordingly, aware that:

> the only order in the universe is that which he himself can supply, aware too such order is transitory, that perhaps the highest possible values consist in pure sensation which seeks out a new order ...which transcends defeat. [3]

The aspirations of a certain section of society may form its growing-point producing a healthy scepticism that destroys cant hypocrisy and out-dated values.

Conrad, like Hemingway, sees a positive value in a certain kind of scepticism. He wrote to John Galsworthy:

> You want more scepticism at the very foundation of your work. Scepticism, the tonic of minds, the tonic of life, the agent of truth - the very way of art and life. [4]

This constructive scepticism is opposed to that of Decoud's, for example

in Nostromo, one that destroys life instead of re-making it and holds everything in "a sort of passive contempt." [1] It is the man of action in both Conrad and Hemingway who re-shapes life. Like the artist he has his material with which to create, the violent element that gives life and deals death. From the experience of this he fashions his values:

> an artist is a man of action, whether he creates a personality, invents an expedient, or finds the issue of a complicated situation.[2]

The creation of the code of behaviour in Conrad is based upon the idea of fidelity:

> the barrier man erects against nothingness, against corruption, against evil which is all about him, insidious, waiting to engulf him.[3]

Hemingway's code, consciously or not, is based upon concepts similar to Conrad's. The Conrad critic Thomas Moser has said that both Conrad and Hemingway, "see an ethical value in skill, in doing a job well." [4] The ethical value they hold is important for it is the presence of such a value that gives action and life its significance and meaning. It is the source of stability against a background of disorder.

Faced with a world in which honour seems lost the hero in Conrad and Hemingway must fashion his own. The necessity to cling to a sense of personal honour is as strong in Hemingway as the need to obey a rigorous external discipline in Conrad.

Conrad's seamen are held together by, "a community of inglorious toil and by fidelity to a certain standard of conduct." [5] Failing to measure up to this demand Jim forfeits his place as "one of us" and is

forced, as Marlowe says, to "squirm for the honour of the craft." [1] Jim, who has proved himself unfaithful to the code and the standard it demands, is fit only to be a water-clerk, one who need not measure up to anything or, "pass an examination in anything under the sun." [2] In Lord Jim it is a public reputation and a professional disgrace that is to the main concern. In Hemingway's world it is an understood rather than an articulated code, a private and not a professional one; he deals with the individual man more often than men as part of a specific group or profession. Their codes are similar because they are both concerned with questions of personal honour and with those things a man may do and not do if he is to live honourably.

Lord Jim is built up of the various reactions of a number of men within a professional group, of seamen, to the behaviour of one of their members. Marlowe, the narrator, faced with the puzzle of Jim's conduct aboard the "Patna" is forced to ask himself, "was it for my own sake that I wished to find some shadow of an excuse for that young fellow whom I had never seen before?" [3] It is the behaviour of others in circumstances one could easily find oneself that draw attention to one's own potential actions. This is what concerns the characters in Lord Jim. Jim's jump from a sinking ship undermines the other men of his profession, their sense of discipline and the code of behaviour they have in common with him. His action raises a doubt, "the doubt of a soverign power enthroned in a fixed standard of conduct." [4]

What is alarming in Lord Jim is the disparity between outward appearances and the actual truth about him. Outwardly he has seemed so typical to Marlowe of the sort of youngster, "you like to see about you; of the sort you like to imagine yourself to have been." [5] His

appearance has proved deceptive and so has raised the doubt whether there can be any final way to judge a man, or to know how he will act. This leads Marlowe to question more than the behaviour of one man, but to question the behaviour of men in general:

> He appealed to all sides at once - to the side turned perpetually to the light of day and to that side of us which, ... exists stealthily in perpetual darkness.[1]

His "appeal" is what makes him so dangerous. Marlowe himself feels swayed to Jim. His behaviour threatens not only the code but the men who put their confidence in it. It undermines belief in its soverign power.

It worries Marlowe but causes Captain Brierly to kill himself. He commits suicide shortly after the Inquiry on Jim, although there seems no reason to suppose he was not a courageous man. Jim has shown him that an unknown side of himself may exist, the dark side Marlowe speaks of. This raises doubts in his mind whether he too, like Jim, under certain circumstances, would not act similarly. He himself says:

> We arn't an organised body of men and the only thing that holds us together is just the name for that kind of decency. Such an affair destroys one's confidence.[2]

After his death Brierly's mate remarks to Marlowe, "neither you nor I, sir, had ever thought so much of ourselves."[3] This suggests that Brierly, in common with Jim, may have that kind of egotism that made Jim overrate himself. Such a recognition may have led Brierly to his death. As Marlowe comments it is "one of those trifles that awaken ideas -"[4]

The crisis posed in Lord Jim has its parallel in Hemingway.

Both the Conrad and Hemingway hero must face the "moment of truth". Jim felt sure "he alone would know how to deal with the spurious menace of wind and seas." [1] When it comes to the point he is not able to. Afterwards he retains his "conviction of innate blamlessness" excusing himself with the plea that he was not ready, "It is all in being ready. I wasn't; not - then." [2] After the Inquiry he wishes he were dead and thinks only in the negative terms of "living it down" when he should, if he is to be a man, face up to this new knowledge of himself and struggle to overcome his inadequacies. He must, in Conrad's terms of the destructive element, force his dream of himself to become a reality through his own efforts. But Jim is a romantic and fails to become a true seaman because he is unable to unite his own conception of himself with the kind of man he really is and disobeys the code as a result of this breach. He shuts his eyes to the demands and self-sacrifice necessary if he is to become that "fine fellow" he dreams of. By failing to confront his limitations he wastes his life attempting to prove it and deprives himself of any achievement he might have had.

The feeling of fellowship or solidarity with other men is seen in the work of both Conrad and Hemingway as essential in helping the individual man overcome personal limitations. It is the bulwark against defeat. It is such a support that Jim lets go, "We exist only in so far as we hang together. He had struggled in a way; had not hung on." [3] As the critic Robert Penn Warren points out, it is in this sense of community that Conrad finds his final values and is the means by which men may cure themselves of that "feeling of life-emptiness" [4] felt by the Captain in The Shadow-Line before he comes to his realization of duty and involvement with other men.

Under pressure Jim fails the supreme test of the hero. He fails under stress to remain true to the code he acknowledges. Moreover he fails to see that it is because he is not strong enough, and not because of the situation, that he has failed to do so. To the French lieutenant his is a case of straightforward cowardice, he "is born a coward -" [1] He himself is an instinctively brave man. Marlowe believes Jim to have had too much imagination:

> He was not afraid of death, perhaps, but ... he was afraid of, the emergency. His confounded imagination had evoked for him all the horrors of panic, the trampling rush, - [2]

Jim's obsession with the opinion of others suggests another cause of his jump. It is "a sort of sublimated selfishness" that cannot hold out against reality. Marlowe points out, "he made so much of his disgrace while it is the guilt alone that matters." [3] It appears that in Patusan he has redeemed himself, "If you ask them who is brave - who is true - who is just - ... they would say, Tuan Jim." [4] He has escaped there for peace, in order to avoid self-knowledge. It is only a matter of time before his latent weaknesses re-appear and that he is forced to recognize once more in his meeting with Brown. The enigma of his problem remains - a warning to all men who follow his code.

Hemingway's world of bars, cafes, expatriots and the rich is a no less tragic universe than Conrad's. What concerns him, like Conrad, is a way of life and a sense of ethics. Failure to measure up to this is just as desolating. Although there may be no rigid necessity for Hemingway's characters to follow a particular standard of conduct, other than that of personal choice, it does not mean that danger or

death are risked merely for bravado or in pursuit of sensation. It is done because the ideal for behaviour under arduous conditions is no less rigid than in Conrad's world. It is an ideal of courage, endurance and discipline that demands the highest mental and physical stamina from its exponents and within its limits is a concept of morality as exacting as Conrad's "fidelity to a certain standard of conduct". It gives their conduct a ritualistic and moral pattern.

Hemingway's sympathy does not lie with those who only have the veneer of civilisation but none of its true values. His characters are not hollow or negative in their approach to life because they repress emotion or find relief only in the ordered discipline of a profession or skill of some kind. The conditions set are harsh ones. There is not time for a man "to learn what a man should know before he will die". Rinaldi can recognize nothing significant outside the value his profession as a surgeon gives him, "I am only happy when I am working." Outside of this there is the emptiness of the "nada":

> You're dry and empty and there's nothing else. There's nothing else I tell you. Not a damned thing. I know when I stop working.[1]

Even so a man need not sink into a complete state of meaninglessness. Rinaldi does have his profession. It is a discipline or the belief in a pattern of behaviour to be held to under all circumstances whether or not there is anything significant outside of it or any reward for doing it that gives a man the sense of order as well as a special dignity. It is grace under pressure, like the patterned ritual of the bullfight, it is a self-imposed standard that imposes an order on

life. The skill and bravery of the matedor is allusive of this kind of behaviour which is man's attempt at rebellion in the face of death.

Out in the centre of the ring Romero profiled

> in front of the bull, ... The
> bull charged as Romero charged ...
> his left shoulder went forward
> between the horns as the sword went
> in and for just an instant he and
> the bull were one, Romero way out
> over the bull, ...[1] Then the figure
> was broken.

It is not just a skilled technical approach to life or a question of skilled physical effort only. It is as Conrad says what it gives is the nerve needed for a man to go out decently in the end for Hemingway what is necessary to give a fine performance en route. It demands the highest qualities from a man that makes it amount to a "morality of action." [2] It is like the handling of a ship that has for Conrad:

> the artistic quality of a single
> -handed struggle with something
> much greater than yourself; ...
> It is not an individual
> temperamental achievement, but
> simply the skilled use of a captured
> force, merely another step forward
> upon the way of universal conquest. [3]

Death is the value that gives the code of Hemingway its final seriousness:

> the risk of death lends moral
> seriousness to a private code
> which lacks it. The risk is
> arbitrary; ... a man elects to
> meet it." [4]

The terms of existence as Hemingway and Conrad see them usually involve violence or death:

> You never had time to learn.
> They threw you in and told you

> the rules and the first time
> they caught you off base they
> killed you ... or gave you
> syphilis like Rinaldi. But
> they killed you in the end. [1]

Such a constant awareness of the possibility of destruction can either paralyse the will or prevent constructive action. John Peale Bishop suggests this:

> Since the will can do nothing
> against circumstances, choice
> is precluded; those things
> are good which the senses
> report good; and beyond their
> brief record there is only
> the remorseless devaluation of
> nature. [2]

These circumstances need not necessarily be the cause for despair but for resolution, the resolution the hero in Conrad and Hemingway develops. They are not men who wish to die, on the contrary they wish very much to live:

> Dying was nothing and he had no
> picture of it nor fear in his
> mind. But living was a field
> of grain blowing in the wind on
> the other side of the hill.
> Living was a hawk in the sky ...
> was a horse between your legs ...
> a hill and a valley, and a stream
> with trees along it. [3]

If honour, one's job or sense of duty demand it and make it fitting to die they are able to with grace. The bullfighters Hemingway describes in Death in the Afternoon who ride to the arena "still-faced and detached", [4] with the calmness of men who live every day with death. They demonstrate the need for dignity and composure in the face of such an ordeal. Carlos Baker says that "Death is for Hemingway somewhere near the centre of life." [5] It increases one's insight and enhances one's perception of

life. If death is in fact the complete end there is all the more need to live each moment skillfully and properly, "to sense judiciously the texture of each fleeting act and perception." [1] Hemingway's crucial corollary to dying well is living expertly.

Eric Fromn wrote in Fear of Freedom:

> There is only one possible, productive solution for the relationship of individualized man with the world: his active solidarity with all men and his spontaneous activity, love and work, which unite him again with the world not by primary ties but as a free and independent individual. [2]

Both the hero in Conrad and Hemingway attempt their adjustment in these terms; solidarity built upon labour and love, one that gives the discipline and sense of involvement necessary for a "productive solution". It is the means by which they seek their salvation.

The comparison with Conrad brings out the presence of such latent values too often neglected in the work of Hemingway. In A Moveable Feast Hemingway wrote:

> I thought of Miss Stein and Sherwood Anderson and egotism and mental laziness versus discipline and I thought who is calling who a lost generation? [3]

Hemingway's idea of how a man should behave involves strict standards. The idea in The Heart of Darkness has the same guiding principles:

> What saves us is efficiency - the devotion to efficiency ... an idea at the back of it ... an unselfish belief in the idea. [4]

It is the discipline that a purely selfish existence cannot impose or make meaningful as that "idea" of personal and professional dedication

to a certain standard is able to. Hemingway's Major In Another Country says that a man must "find things he cannot lose," [1] like Nathalie Haldin in Conrad's Under Western Eyes, who believes that "men serve always something greater than themselves - the idea." [2]

The characters in A Farewell to Arms, like those of The Sun Also Rises, are not so much a lost as a trapped generation. They are trapped by war, by the loss of love and of religious faith. Henry says when Catherine is dying:

> This was the end of the trap.
> This was what people got for
> loving each other ... So now
> they got her in the end. [3]

He believes it is only "in defeat that we become Christians". He himself illustrates this well enough when Catherine is dying:

> I knew she was going to die and
> I prayed that she would not ...
> Oh God, please don't let her die
> ... I'll do anything you say if
> you don't let her die. [4]

She dies.

The idea of love in A Farewell is largely limited to the sphere of personal love. Love, however, has the quality of religious faith and a means by which, though a man's life may be short, can be happy. When Henry is in hospital he is visited by the regiment's priest. Henry tells him, "I don't love much". The priest replies:

> What you tell me about in the
> nights. That is not love.
> That is only passion and lust.
> When you love you wish to do
> things for. You wish to
> sacrifice for. You wish to
> serve. [5]

and he tells him that when he does love properly, "Then you will be

happy". When Henry finally does fall in love with Catherine he feels as the priest told him he would:

> God knows I had not wanted to fall in love with her ... with anyone ... but I felt wonderful. [1]

Love replaces action and the violence of the war for Henry. When he deserts from the Army it is with Catherine he goes to Switzerland and spends an idyllic winter there before the child is born. But as in the world of action death is here too. His world built up with love as its value is destroyed when she dies and as for Othello chaos is come again.

Although he loses Catherine through her he has learned to love in the way the priest described. He has gained an insight as to the true value of love. The sacrifice involved for Henry in his love is to have his peace of mind and happiness destroyed at her death. Having learned to love he has to learn to live without it and, "There's nothing to say," [2] Chaucer's Troilus blames fate for losing Criseyda, Hemingway's protagonist blames the condition of his world, the abstract "they" who, "got her in the end." It is a world that:

> breaks everyone and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. [3]

Robert Penn Warren has said about A Farewell:

> while not a religious book in the usual sense (it) depends upon a consciousness of the religious problems of our time. Its search is for truth. [4]

Henry is by no means a religious hero. He is afraid of God only sometimes "in the night". What he does learn from living, "I was always able to forget." [1] Nevertheless, consciously or not, like Huckleberry Finn he seeks the truth. He moves from the world of cafes:

> unknowing and not caring in the night, sure that this was all and all and all and not caring. Suddenly to care very much and to sleep. [2]

towards the recognition of true love. Like the hero in Ralf Ellison's Invisible Man Henry is compelled to love in spite of himself, he has to love.

F.R.Leavis said that in Nostromo the characters invested, "their activities with a spiritual value." [3] The same is true of the Hemingway hero who attempts his meaning through a code of behaviour, the ability to love or in the significance he finds in nature. In A Farewell the Abruzzi is the symbol of a place where a simpler kind of existence might be possible, away from the "strange excitement" of the cafes. There:

> it was clear, cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting. [4]

There too the value of religion is not dead, as the priest says, "There in my country it is understood that a man may love God. It is not a dirty joke." [5] It holds out some hope that there a man may still be able to find some order and contentment. Henry never goes there. It is for the later hero in Hemingway to discover its values and meaning.

Both Jake and Henry only partly succeed in their search for "a spiritual value". For a short time Henry discovers the value of love, but it is soon taken from him. Both Jake and Henry see a too limited personal kind of love and it is only in Hemingway's later work that another dimension to love is added. Robert Jordan in For Whom the Bell Tolls, is a Hemingway hero ready to sacrifice his own individuality to become part of a pattern greater than himself. The awareness of this amounts to a revelation:

> the feeling you expected to have and did not have when you made your first communion ... It gave you a part in something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it.

For Jordan this:

> was something that you had never known before ... but that you had experienced now and gave such importance to it and the reason for it that your own death seemed of complete unimportance; only a thing to be avoided because it would interfere with the performance of your duty.[1]

This is the sense of morality that lies behind the Hemingway hero, part of his vision of the undefeated man, physically beaten but spiritually triumphant.

The style of writing in A Farewell to Arms and Lord Jim are again very different. The brevity of the dialogue in A Farewell is a great contrast to the elaborate discourse of Lord Jim. The taut sentence structure and reticent use of words in Hemingway catch the inntonations of twentieth-century speech perfectly:

> "We always feel good when we're together."
> "We always will be together."
> "Yes, except that I'm going away at midnight."
> "Don't think about it, darling." [1]

Conrad's is a more restrained and analytical type of speech:

> I was struck by the suggestive truth of his words. There was something peculiar in a small boat upon the wide sea.[2]

Both writers play upon the evocative nature of certain words and they are often repeated. Hemingway repeatedly uses "fine", "good" and "nice", and phrases like "pretty wonderful, throughout A Farewell. A sentence like, "The town was very nice and our house was very fine." is a typical one. He uses these words, and repeats them, in an attempt to convey to the reader as directly as possible emotion and excitement.

Conrad too, relies heavily upon certain words to produce emotional and dramatic effects - "extraordinary", "exalted", "faithful" and "romantic". The words he chooses emphasise the situation, whereas Hemingway's undermine. Both methods have the same effect; a fiction that is intense and graphic.

The technique of Lord Jim, like its language, is more than that of A Farewell. The uncertainty for the exact reason for Jim's behaviour is reflected in the circular movement of the book itself with the echoing and re-echoing of the various opinions and comments on Jim. The ambiguity of Jim's conduct overshadows Lord Jim, as the war does the the happiness of Henry and Catherine in A Farewell. Catherine's dread is suggested by the rain. It falls at critical moments throughout the course of the novel. She dreams that she sees herself lying dead with rain falling. At the end of the book Henry walks from the hospital

where she has died in the rain. In both novels what is communicated becomes inseparable from the style in which it is written.

CHAPTER V

> Man is not made for defeat. A man can be destroyed but not yet defeated. [1]

This is a major theme of Hemingway's writing. It is the core round which his most deeply felt convictions are built in the short stories and novels.

The Mexican gambler, Cayetano, though wounded and dying, cannot see things as the American detective does. The detective says:

> This isn't Chicago. You're not a gangster. You don't have to act like a moving picture. It's alright to tell who shot you. That's alright to do. [2]

The translation of this in Spanish suggests, with a fine irony, just how it is not "alright":

> One can with honour, denounce one's assailant. [3] Everyone does it here, he says.

In translation the emphasis has fallen differently, making it clear that the Mexican cannot, with honour, denounce his assailant even though it is to his advantage to do so. This suggests more than different attitudes on the part of the detective and the gambler who has been shot. It shows a different way of thinking and a different set of values. The Mexican dies as he has lived, uncomplaining yet hoping for that "luck" he has never had and now never will. [4] It is fitting for those "undefeated" to conduct themselves with honour and dignity whatever the odds. It is the ethic, in Philip Young's words, of "how you conduct

yourself while you are being destroyed." [1]

Hemingway, in an interview with Lillian Ross, said, "It takes a pretty good man to make sense when he's dying." [2] Hemingway figures like Manuel Garcia, Robert Jordan, El Sordo, Ole Andreson and Catherine in A Farewell to Arms illustrate this. It is Catherine who tells Henry:

> The brave man dies perhaps ten
> thousand deaths if he's intelligent.
> He simply doesn't mention them. [3]

At her own death she is not afraid, "I'm not afraid. I just hate it." Men like Robert Jordan and El Sordo are able to die for something greater than themselves. For Jordan it is the blowing of the bridge for the Loyalists in the Spanish Civil War:

> There are necessary orders that
> are no fault of yours and there
> is a bridge ... You have only one
> thing to do and you must do it. [4]

It is a duty on which the future of others will depend. Jordan can risk his life to do his duty and consider his own life unimportant because he has learned a value outside it.

It is the spirit with which a man faces his death that is the fundamental concern for Hemingway's major figures. It is a spirit that will not allow a man to admit defeat, not even to himself, because to do so is half-way to being defeated. Jordan has to guard against such a temptation as he waits to die. He cannot allow himself to give in to the inevitable;

> Because there is something you can
> do yet. As long as you know what
> it is you have to do it. As long
> as you remember what it is you have
> to wait for that. [5]

Jordan's luck holds because the cavalry ride out of the woods before he dies and he is sufficiently in control of himself and he takes a last, "good long look at everything," before aiming at them. Like the Cuban fisherman, Santiago, an old man and down on his luck,

> he can still dare, stick to the
> rules, persist when he is licked,
> and thus by the manner of his
> losing win his victory.[1]

Hemingway is concerned with this paradoxical victory in defeat. The greatest example of this in his work is the short story called The Undefeated. Manuel Garcia, an aging bullfighter, dying in hospital after a come-back fight, begs his picador not to cut off his coleta. He says to him, "You couldn't do a thing like that, Manos."[2] He cannot in fact do it because though Manuel is dying he has not dishonoured himself in the ring and, therefore, deserves to keep his bullfighter's coleta. He did his job right up to the end and did not give up until he had finished killing the bull with the style he had intended, even though this meant that he himself was mortally wounded. Once in the ring and faced with a difficult bull, although ill and out of practice, he does the only thing that is possible for an honourable man to do - he faces it as best he can, "There was nothing to do but go in. Corto y derecho ..."[3] He cannot take the sensible way out and go to the Infirmary when he has been seriously wounded. He has a job to do that he cannot leave half done or unfinished. Dying in hospital he is content because he has done just that, "I wasgoing good ... I wasgoing great."[4]

Is his behaviour merely a reckless last gesture? What is important is that he did not quit when the going became tough, that he

succeeded in giving a fine performance. Although he does not survive it his victory is no less. It comes from the struggle and not the final outcome. Like Jordan and the guerillas who "were going awfully good when that thing hit us," [1] Garcia remains "undefeated" in his violent death; the triumph coming as Santiago says of the big fish, "from the manner of his behaviour and his great dignity." [2]

The work of Hemingway, like that of Conrad, is built upon a few basic principles. One of the most important of these is that of victory in defeat. It is expected of the hero in Hemingway and Conrad that he, "should stand up to his bad luck, to his mistakes, to his conscience, ... what else would he have to fight against?" [3] What is important is the attitude with which he faces the contest. Conrad wrote in The Mirror of the Sea:

> is it not a more subtle and more human triumph to be the sport of the waves and yet survive, achieving your end. [4]

What is valuable is the insight, humility or self-knowledge that such a struggle brings rather than any outright victory:

> No man succeeds in everything he undertakes. In that sense we are all failures. The great point is not to fail in ordering and sustaining the effort of our life. [5]

Such an outlook is one that recognises the obstacles in the way of achievement and attempts to overcome them. Though the world "breaks" afterwards, "many are strong in the broken places". The world of both Conrad and Hemingway is one of action above all else and where a combination of technical skill and luck is needed to overcome the conditions that prevail. It requires the type of skill and courage that

Lionel Trilling believes some intellectuals dismiss too quickly as mere activity. It is more than this, a "devotion to the ideal of technique as an end in itself". [1] It is as Conrad says in Nostromo, "Only in the conduct of our action can be found the sense of mastery over the Fates." [2] It is more than mere activity for the Hemingway hero. By asserting his ability to act skilfully and to endure he demonstrates his defiance against the forces that threaten to destroy his existence.

Santiago, the fisherman in The Old Man and the Sea, demonstrates such an attitude. He tells himself in the battle with the fish, "Keep your head clear and know how to suffer like a man." [3] It is only resolute behaviour that distinguishes a man from other animals. Like Garcia he is getting old and is losing his professional skill. He has had no luck fishing for a long time but hopes, "Maybe to-day". He still has faith and his resolution remains undaunted:

> Everything about him was old
> except his eyes and they were
> the same colour as the sea and
> were cheerful and undefeated. [4]

For Santiago, like most Hemingway heroes, skill and luck are closely related:

> It is better to be lucky. But
> I would rather be exact. Then
> when luck comes you are ready. [5]

He goes to sea, as Garcia goes to the ring, feeling the necessity to get the big fish this time and conscious that his time and luck are running out. If he is to get his last great success it must be soon, "My big fish must be somewhere." For a man like Santiago past achievement is not enough:

> The thousand times that he had
> proved it meant nothing ...
> Each time was a new time and he
> never thought about the past
> when he was doing it.[1]

He has told the boy, who used to fish with him, that he is "a strange old man" and now he must prove it. He still has some of his former strength left and has "many tricks and I have resolution".[2] It is not pride, in the sense of vanity, that drives such men. Men like Santiago and Garcia hold an ideal of how it is fitting a man should behave in certain circumstances, "what a man can do and what a man endures". It is this that they cling to.

To set against the strength that this demands there is the ideal of what Santiago once was. As the boy says, "there are many good fishermen and some great ones. But there is only you."[3] When the old man says that he hopes no fish will come along so great that he will prove him wrong the boy says, "There is no such fish if you are still strong as you say." As for Garcia it is a past achievement of greatness that becomes the spur for the continuation of such a standard.

The resolution that the old man has is in fact his greatest asset and the ability to suffer and endure that comes with it, "He was comfortable but suffering, although he did not admit the suffering at all."[4] To have admitted it would have been partly to surrender to it. In his long, agonising fight with the fish Santiago:

> took his suffering as it came
> and the fish swam steadily and
> the boat moved steadily through
> the dark water.[5]

Santiago's world as Frederick Henry's, is a violent and demanding one but where one must, "go in and take your chance like any man or bird or fish."[6] Jordan calls life a "merry-go-round" where, "There are no

prizes either, ... no-one would choose to ride this wheel." [1]

Santiago is not a fisherman and nothing more. His profession and his personal way of life are both governed by the same qualities, the same standard of conduct. The discipline he executes as a fisherman cannot be separated from his private life. He tries, "not to think but only to endure".

This battle of man and fish is a tragic predicament. Like the characters of A Farewell to Arms they are both trapped; the man in his role of killer, the fish in its role of victim. It is Santiago's job as a fisherman to kill the fish however noble it is, "the thing that I was born for.". He feels better than the fish, its "great length and width and all his power and beauty," only through "trickery". [2] The sharks seem almost to come in retribution for killing so noble a creature. It fought and endured like a man and Santiago called it "brother". He kills it only because he must and is prepared to "endure" and fight off the sharks, "until I die". [3]

The story shows part of the progression in Hemingway towards interdependence as against isolation, solidarity against individualism. From his trade Santiago has learned more than the professional skill of how to fish. The catching of the fish takes on a moral quality. At first it is partly his pride as a fisherman that makes Santiago seek the big fish, going far out "alone, and out of sight of land," [4] to do so. It is a conquest that tests not only his skill as a fisherman but also his integrity as a man. He is a man who has had to learn to take "his suffering as it came". His own suffering gives him the insight to appreciate the struggle that the fish puts up, equal to his in its

intensity. For the sake of so great a fish he has to become "more man" and must survive because, he "could not fail myself and die on a fish like this." [1] In such a crisis he has a reserve of strength to fall back upon:

> He took all his pain and what was left of his strength and his long gone pride and put it against the fish's agony and the fish came over onto his side.[2]

What may have begun as a form of pride, "You did not kill the fish to keep alive and to sell for food... You killed him for pride," [3] his pride in what a man is able to suffer and achieve, changes to something far deeper. Santiago learns humility. He learns that it is not only men who are noble, "thank God they are not as intelligent as we who kill them; although they are noble and more able." His humility increases as his sympathy is broadened:

> He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride.[4]

When the pride changes to humility he learns to love, "You loved him when he was alive and you loved him after." [5]

It is in a tragic sense that Santiago is defeated. The sharks eat the fish, so that only the huge skeleton remains. The story has the quality of a parable. Philip Young says that:

> reverence for life's struggle and for mankind, that seems to have descended on Hemingway like the gift of grace on the religious.[6]

It is a parable of the achievement that lies in the struggle rather than

success and of the tragic pattern in which a man is caught up, compelled to kill and suffer and to learn humility.

Captain Whalley, in The End of the Tether, might be called Conrad's old man of the sea. He, like Santiago, has reached a culminating point in his existence, a time in his life when his past experience and knowledge are brought to a test. To all outward appearances he seems "indestructible". Like Hemingway's fisherman he has not lost his physical strength in old age:

> With age he had put on flesh
> a little, had increased his girth
> like an old tree presenting no
> symptoms of decay.

He appears like, "a cliff that stands unmoved the open battering of the sea". There is, however, a "treacherous backwash" [2] undermining this firm base. He is threatened by defeat in a similar way as Santiago is.

The Captain gradually goes blind. He realizes it but continues his job as a captain, endangering both ship and crew. As his blindness increases his professional standards lessen. His past conduct as a seaman has been faultless so this degeneration is all the more painful to him. His love for his daughter and the need to support her sick husband and their children lead him to his final humiliation, the result of "paternal love, from incredulity, from boundless trust in divine justice meted out to men's feelings on this earth." [3] Whalley's simplicity of nature lead him to believe all men are as honourable as they seem. This makes him "defenceless before the insidious work of adversity." [4] Massy, his partner in the "Sofala", takes advantage of Whalley's growing blindness to wreck the ship on reefs in Pangu Bay and this makes him lose both the ship and the money he had invested

in it for his daughter.

He is left with nothing when his reputation as a seaman is gone:

> even his own past of honour,
> of truth, of just pride, was
> gone. All his spotless life
> fallen into an abyss.[1]

Ironically, it is at the time of his physical blindness that mental insight comes:

> In illuminating moments of
> suffering he saw life, men, all
> things, the whole earth, with
> all her burden of created nature,
> as he had never seen them before.[2]

It is insight before death. Whenhe wrecked the ship he decided it is fitting that he should go down with it to preserve what dignity he has left him, a compensation for his ship, his daughter and his spoiled reputation.

The work of Hemingway, like Conrad, deals with men, some relatively simple men, who attain a kind of heroism through their rectitude, devotion to duty, or professional skill. Stories like The Undefeated, The Old Man and the Sea, The Shadow Line or The End of the Tether can be regarded as the illustration of such a way of thought and of living:

> You fight, work, sweat, nearly
> kill yourself, sometimes do kill
> yourself, trying to accomplish
> something - and you can't.[3] Not
> from any fault of yours.

The need is to struggle and never give in. Even the conditions that try a man to the point of defeat have a value because what is relevant is the attitude with which they are faced and how well a man fights

against them to uphold his principles. Such a fight is the test of "manliness, of temperament, of courage and fidelity, - and of love." [1]

J.B.Colvert believes that in stories like The Old Man and the Sea Hemingway has reaffirmed man's oldest morals; courage, love, humility and solidarity. Santiago is one of the Hemingway heroes who feels the strength of solidarity. Though far out at sea, "out of the sight of land", what helps him endure is the memory of the "good town" he has left behind and his feeling of kinship with the living things around him. Seeing a flight of wild ducks etched against the sky he feels that "no man was ever alone on the sea." [2] He feels the strength of the friendship of the boy he has left behind, who used to fish with him. He wishes he had him with him. It is partly because of what he has told the boy, that he was a "strange" [3] old man, that he is spurred on in his battle with the fish. The standard of excellence the baseball hero of his town, Di Maggio, sets is also in Santiago's mind and helps him in his fight with the sharks:

> I wonder how the great Di Maggio
> would have liked the way I hit
> him in the brain. [4]

Thus Santiago's is not a solitary achievement, it is dependent on those he loves.

Carlos Baker said that in his old age Hemingway considered it, "a matter of moral duty to give no outward sign of cracking up." This is what is expected of the hero in Hemingway and Conrad. In The Pursuit Race Campbell, racing cyclist, no longer able to go on playing the game, takes to drugs. The leader of his team tells him:

> You can't just quit at your
> age and take to pumping
> yourself full of that stuff

> just because you got in a jam ... I mean you got to fight it out.[1]

One has, like Santiago, to know what it means "to suffer like a man".[2] It requires a moral principle, an attitude of mind or some standard of behaviour with which to fight the temptation of giving in. The young Captain, in Conrad's The Shadow Line, is shaken by a feeling of inadequacy and is in danger of falling into a moral and physical apathy, "It was impossible to shake off that sense of finality. The quietness that came over me was like the foretaste of annihilation." He struggles against this, "fighting against the weight of (his) sins, against (his) sense of unworthiness."[3] It is his seaman's instinct alone that survives this "moral dissolution" and it is this that saves him. It is against such a "weight" and with such a discipline that the undefeated struggle. They strive for some dignity and coherence against the hazards and ironies that surround them. In the words of Robert Louis Stevenson:

> They seek to escape, but yet they cannot; it is not alone their priviledge and glory, but their doom; they are condemned to some nobility.[4]

CHAPTER VI

The starting-point for this comparison of Hemingway with Conrad was the concern of both writers with a similar kind of problem involving men in action, testing their nerve and courage violently in a state of moral or physical isolation.

I have wished to make the thoughts and beliefs of Conrad highlight Hemingway's so as to show that his work is not concerned solely with action and sensation. I have hoped that this comparison would illustrate the serious concept of honour, the high standards of personal conduct, the discipline and sense of style in living and the moral code of values that form the basis for Hemingway's best writing.

Environment in Hemingway, as in Conrad, illustrates the development of character. It is this that imposes limitations and constraints, that confronts illusion with reality. It is a moral element because it forces self-knowledge on a man and is the means by which he is made morally conscious. It brings unknown weaknesses to the surface and compels men to face what they really are.

The nature of this character development, in association

with the environment, is a violent one. Conrad writing of such an element, the sea, describes it as, "the element that gave life and dealt death, like a beautiful and unscrupulous woman, a thing to love, a thing to fear." Against its power a man can be destroyed.

In Conrad's case the primeval forces that surround the protagonist seem to image the cruelties and undisciplined urges of his own nature; the physical having an emotional parallel as in An Outcast of the Islands. There the jungle Willems, the central character, inhabits is :

> odorous with the breath of life, with the mystery of existence, renewed, fecund, indestructible, and he felt afraid of his solitude, of the solitude of his body and the loneliness of his soul in the presence of this unconscious and ardent struggle, of this lofty indifference, of this merciless and mysterious purpose; perpetual strife and death through the march of ages. [1]

His degeneracy is parallelled by the monotony, isolation and indifference of his environment. In Nostromo the physical background of moutains and sea form the condition of isolation necessary for the examination of moral degradation the novel deals with:

> It had been lying for ages ensconced behind its natural barriers, repelling mndern enterprise by the precipices of its moutain range, by its shallow harbour opening into the everlasting calms of a gulf full of clouds, by the benighted state of mind of the owners of its fertile territory. [2]

For Hemingway it is often the abstractions of political creeds or social modes of behaviour that reflect the corruption of individual men or of a society. His most final symbol of this is war, the background for many of the short stories and novels. As a writer he is preoccupied with the "violence in our time." Contrary to Conrad nature is often a refuge from the complexities and violence of civilised life. The Irati River in The Sun Also Rises and the Abruzzi mountains in A Farewell to Arms are such places.

In Hemingway as in Conrad the background is never purely descriptive, but is an integral part of the meaning of the work as a whole. For both writers it is the means by which they probe the moral development of their characters. In both cases the assessment of character is related to how well a man can survive in, overcome or dominate physical conditions. Perhaps Hemingway's greatest symbol of such endurance is that of the bullfighter, an exponent of skill and courage in the most arduous of conditions.

Solidarity and fidelity are words that occur frequently in the writing of Conrad and a feeling for them lie behind a good deal of Hemingway's work. Carlos Baker has commented upon the similarity of the concept in Hemingway with that in Conrad. Writing of In Our Time he says:

> There is every reason why it should arouse in us, to use the phrase of Conrad "that feeling of unavoidable solidarity "which binds men to each other and all mankind to the visible earth.[1]

It is their sense of suffering, disillusion and vulnerability that leads the Conrad and Hemingway hero to unite with the men around him to provide a bulwark against individual frailty. From the beginning Conrad's writing is based upon such ideals - ideals that appeal to a man's:

> sense of pity and beauty and pain; to the latent feeling of fellowship with all creation - to the subtle but invincible conviction of solidarity that knits together the lonliness of innumerable hearts.[2]

For him this feeling is most often associated with the bond of seamanship in which a man must, "surrender all personal feeling in the service of that fine art." In Hemingway's writing there is a similar feeling, but it is one that emerges gradually. The early hero is separated from the society around him by an extreme awareness of his individual entity. Only the later hero is fully made to realize the ties and value of fellowship.

Love is the attempt at meaning in much of Hemingway's work, but limited as it is to a personal level it can only give a partial significance to life. Henry in A Farewell to Arms attempts

to substitute the limited meaning of a personal relationship for a larger one and is doomed to fail. When this love is taken from him life becomes a "dirty trick", with no sense or justice in it.

Henry's words to Catherine,"I can keep you safe. I know I can. But nobody can help themselves" echo those of Jordan,"You can do nothing for yourself but perhaps you can do something for another." The love in A Farewell is at the strictly limited level, that of one person for another and has not reached the stage where it means solidarity with mankind as it does later in For Whom the Bell Tolls:

> Any man's death diminishes me,
> because I am involved in Mankind;
> And therefore never send to know
> for whom the bell tolls; It tolls
> for thee.

It is such a feeling that the later Hemingway hero experiences with the force of a revelation.

The earlier isolation is bound to fail because it does not bring true freedom, only a lack of responsibility and a morbid turning inward that leads to the "self-indulgence ... looseness of feeling ... laxness of style" felt by the writer in The Snows of Kilimanjaro. Santiago is one of the later Hemingway heroes to learn the value of love and the strength of solidarity. His suffering unites him with all other creatures; "I have such a heart too and my feet and hands are like theirs(turtles)".

It is in such a way that the hero of Conrad and Hemingway is

bound to the outside world and his life given a meaning and a new dimension. It is a relationship of the solitary man with other men through,"activity, love and work." These save a man from what Conrad calls the madness awaiting those who refuse to master their lives and give them a coherent pattern. Decoud, in Nostromo, is an example of a man who has no value or experience of love with which to give his life meaning. He recognized "no other virtue than intelligence, and had erected passions into duties." Forced into isolation both his intelligence and feeling are swallowed up easily in a "great unbroken solitude of waiting without faith." He kills himself having nothing with which to sustain him.

Heroes like Nick Adams, Jake and Henry in Hemingway or Jim, Dr. Monygham and Heyst in Conrad fail in any large social sense to establish a new order of things and their victories are paradoxical ones fraught with irony. Even Jordan, the most socially aware of Hemingway's heroes, "fighting for all the poor in the world," finally fails in his attempt to find a common cause with other men.

Jordan is essentially a bridge-blower. He has no politics. He dies largely as a result of his own sense of honour. He has "come only for ... duty, ... under orders from those conducting the war." To a large extent it is his own private war and his handling of it and his death are a personal test. He is worried by his past,

his father's suicide and the ideal of his grandfather, who was a soldier. He is also worried by the pain of his wound and whether he will be able to withstand it long enough so as to keep his self-control and dignity to the end. When he succeeds in doing so and being in a position to fire at the enemy as they approach he has won his battle, but he is not truly part of the common victory or defeat as El Sordo is for example:

> Whether one has fear or not one's own death is difficult to accept. Sordo had accepted it but there was no sweetness in its acceptance even at fifty-two and with three wounds and him surrounded on a hill.

The Spaniard experiences the approach of his death in a very different way from Jordan. His sense of life is strong. He dies only because he must, for his country. He does not die to prove something to himself, as one feels Jordan does. There is a kind of sweetness in Jordan's acceptance as well as fatalism preceeding it.

Throughout his writing Hemingway's strong men - boxers, bullfighters, criminals and hunters serve as a model for his more complex characters. The Spanish peasants are such a model for Jordan. They are courageous and willing to give their lives in the cause. They die simply. He is drawn to all that is simple and noble in them. He tries to emulate them, but dies as he has lived, divided and tragic, in a contradictory way, his life unfinished.

It would be too elementary a judgement to call For Whom the Bell Tolls either an optimistic or pessimistic book. It blends sorrow with joy. Like Conrad's Victory it moves through a series of ironies, the tragic ironies of life and war. The book illustrates that the same bell does toll for all men - victim or destroyer, the brave or the cowardly, loyalist or fascist.

The title of the book indicates its ironic theme and suggests the ambiguity of the ' truth ' that it deals with. In the Spanish Civil War neither the loyalists nor the Fascists appear wholly justified in their actions or conduct. There is barbarism on both sides. The Loyalists carry out a brutal flailing and execution of a number of people in a town who are suspected of being Fascist sympathisers. It is an unnecessarily cruel and long drawn out massacre. As E.M. Halliday points out in his article, "Hemingway's Ambiguity: Symbolism and Irony ", Jordan's affiliation with the Loyalists is no simple partisan allegiance but an association that extends his awareness of the contradictions of his position and is one of the means by which Hemingway illustrates the irony of the book's theme.

One of the paradoxes that the novel deals with is that of " sides " in war. On both sides there are brave and honourable men. In the midst of El Sordo's last great fight the reader is

suddenly given a sympathetic glimpse of a man on the other side, Lieutenant Berrendo, second in command of the Fascist Cavalry. He is thinking of his friend, Julian, killed in the first attack, "Dead there on the slope on such a day as this is." After El Sordo and his men are killed they have to be beheaded. Berrendo gives the order but does not stay to see it carried out. His sorrow for the death of his friend is balanced here with pity for the death of Sordo.

Robert Jordan is moved to feel sympathy for men on the other side when he reads the letters of a young fascist he has killed. The boy was from Navarra. Jordan thinks sadly that he has "probably seen him run through the streets ahead of the bulls at the Feria." He reflects with bitterness that,"You never kill anyone you want to kill in a war."

Hemingway, like Conrad, limits his work to particular areas of experience and is concerned with personal rather than social codes. They set out an ethical code based upon ideals of courage and honour, but one too subjective to encompass general areas of life, failing finally to relate the individual to mankind. Jordan attempts to establish for himself a fresh, untarnished view of life and the position of the individual man, but it is an attempt cut short by death and not wholly successful.

It is fitting that the destruction of the bridge should have been a strategic error, as is the fact that it should have been Berrendo that Jordan aims for just before his death, one of the men on the other side with sympathies very like his own. This ending suggests a final ironic equilibrium between the two parties fighting in the war.

Heyst, in Victory, with his "mistrust" of all life avoids involvement with other men until he lives alone, isolated on an island having refined "everything away by this time - anger, indignation, scorn," and believing that:

> In this scheme he had perceived the means of passing through life without almost a care in the world - invulnerable because illusive. [1]

He proves no more invulnerable than Frederick Henry however.

His 'victory' is that of love over scepticism. He comes to realize that he has "lived too long within himself watching the mere shadows and shades of life." [2] Like Jordan's it is a realization that comes too late and brings death with it. Lena, the woman Heyst learns to love and who gives him a"greater sense of his own reality than he had ever known in his life" is killed before he pronounce; "woe to the man whose heart has not learned while young to hope, to love - and put its trust in life." [3] Only then does he learn that a new dimension can exist in life. It is the same as

Jordan's similar awareness, it has the force of a revelation. Both of them come to realize the value of love or the strength of solidarity in a process of self-discovery through their relationship with other people.

It is perhaps strange that two writers with so similar an outlook should have styles so different. The directness of Hemingway's style is a great contrast with the intricacies of Conrad's work. Both Hemingway and Conrad are stylists and both are realists. Both styles are also a means of srutiny. Heminway's belief is that the writer must know, "what the actual things were which produced the emotion you experienced" so that it conveys the impression of the "real thing" [I]. It is a "long, dull, unrelenting task" that the artist struggles with. Conrad voices a similar opinion regarding the role of the artist in his "Preface" to The Nigger of the "Narcissus" where he says:

> A work that aspires ... to the condition of art should ... attempt to render the highest kind of justice to the visible world, by bringing to light truth . [1]

F.R.Leavis has described Conrad's writing as an "art of vivid essential record, in terms of things seen and incidents experienced." Whereas Hemingway's realism is created by the stripping away of all excess detail Conrad's is built up on the accumulation

of it, as in Lord Jim for example. There the mental torment of Jim is parallelled by the twisting movement of the writing and by the lengthy dialogues and monologues. Both styles depend for their success upon a skilful use of material.

Leavis also says that Conrad's style is one that give the words used by him an added meaning or "significance" by their power of evocation or inmuendo. Another Conrad critic, Richard Curle, calls the writing "poetic visualisation" , with the atmosphere he creates falling upon his characters and scenes overcharging them with a richness, as in The Nigger of the "Narcissus" for example:

> The moonlight clung to her like a ffosted mist, and the white sails stood out in dazzling cones as of stainless snow. In the magnificence of the phantom rays the ship appeared pure like a vision of ideal beauty, illusive like a tender dream of serene peace.[1]

There is a metallic quality about Hemingway's style that is in great contrast with the luxuriance of Conrad's style. It is a conscious and not a naive simplicity on Hemingway's part that gives his work, like Conrad's, a sense of heightened significance and resonance. He :

> no longer deals directly and simply with things either simple complex, but deliberately simplifies things making them yet more complicated.[2]

Hemingway's restricted use of adjectives and the repeated emphasis on nouns is used to convey a sense of the actual flow of experience. It is the means by which he "exalts the instant" and conveys emotion in his writing so as to communicate," what really happened in action." An incident, briefly but accurately described, can often suggest a far more significant level of meaning in a broader context. This 'simplicity' is often the means by which Hemingway highlights the truth. Irony is used to contrast things as they seem and things as they in fact are in an effort to make the fiction 'real', " truer than anything factual can be." His realism and sense of irony suggest the incongruities of life itself.

Hemingway conveys emotion by understating it. In A Farewell to Arms the anguish Henry feels on the night that Catherine dies is hardly referred to explicitly at all. His supper in a cafe that evening is described objectively and with precision:

> I ate the ham and eggs and drank the beer. The ham and eggs were in a round dish - the ham underneath and the eggs on top. It was very hot and at the first mouthful I had to take a drink of beer to cool my mouth ... I drank several glasses of beer.

The only sign of underlying tension is when Henry thinks of asking the waiter for a newspaper but realizes that he would not be able

to concentrate sufficiently to read it.

Hemingway's understatement often suggests the balance between the vulnerability of the hero and his self-imposed, but precarious, indifference or detachment. The same kind of writing is found in the incidents of In Our Time. There the horrors of war are reported with a calmness and apparent indifference that makes their impact upon the reader the stronger:

> They shot six cabinet ministers at
> at half-past six in the morning
> against the wall of the hospital.
> There were pools of water in the
> courtyard ...[1]

Both Hemingway and conrad are concerned that they should use the oldest, most fundamental of words as they are in their concentration upon the most fundamental of values. Carlos Baker says:

> Hemingway would never write the
> matter of Conrad's preface in the
> manner of Conrad yet he would
> agree with him upon the nature of
> the artist's job,[2] to make you feel,
> hear, see.

It might at first appear that the relentless probing of Hemingway, like Conrad, to the roots of assumptions, beliefs, actions and conduct , as their unwillingness to accept nothing at face value, undermines the existence of their heroes. On the contrary what sustains the hero is the belief that although a man may be doomed

to his role of suffering and death in the universe he is able to obtain a kind of heroism by refusing to succumb passively to annihilation by means of the order and effort he can achieve in his life:

> We are part of a universe offering offering no assurance beyond the grave, and we are to make what we can of life ... in full and steady cognizance that the end is darkness.[1]

The hero's setting up of values in view of this is a creative process. Their heroes experience a joy that comes from action, from making the effort bringing with it a sense of achievement not dependant on success alone. In the words of F. Scott Fitzgerald they must "hold in balance the sense of futility of effort and the sense of the necessity of the struggle"[2], if they are to survive and give meaning to their lives. Such action is creative and gives a "finality to the universe" in the same way that religious faith can.[3]

The feeling for style, the rigid patterns of behaviour and the upholding of an ideal or professional ethic are the means by which the hero in Conrad and Hemingway is able to give his life an order and significance. Hemingway, in Death in the Afternoon, says that it is the "very simplest things" that take a lifetime to learn and are:

> the little new that each man gets from life is very costly and the only heritage he has to leave.[4]

A man can, in this way, contribute to the"total knowledge" in the complete

pattern of things. In a letter Conrad voices similar sentiments. Speaking of his art he says:

> Once in I've tried to behave decently ... I've tried to write with dignity, not out of regard for myself, but for the sake of the spectacle, the play with an obscure beginning and an unfathomable denouement.[1]

Both Hemingway and Conrad hold a tragic view of life. The critic C.S.Burhams has pointed out that the tradition of Hemingway is, "the tradition of Sophocles ... Melville and Conrad."[2] For both writers there is a finality about death but their particular sense of tragedy is an enhancement not a negation of life and creativity. Hemingway himself held such a view regarding his art. Speaking of A Farewell to Arms he said:

> The fact that the book was a tragic one did not make me unhappy since I believed that life was a tragedy and knew it could only have one end.But finding you were able to make something up; to create truly enough so that it made you happy to read it; ... gave great pleasure.[1]

Carlos Baker sees this tragic sense of life in Hemingway's work. He believes that for him, as for other tragic writers, death lies at the centre of his work and that all his novels after The Sun Also Rises are tragedies. The paradoxes in the writing of Hemingway and his feeling for the intensity of life coupled with a sense of its brevity and finality are not negative forces in his work but a source of energy and vitality.

Death, as in the bullfight, produces an emotion that leaves you, "as empty, as changed, and as sad," [I] as tragic catharsis. The brevity of existence and the certainty of death give life its urgency and call upon the finest qualities a man possesses. The certainty of the ending provides the impetus both for faith and resolute action. In the words of Conrad:

> The great aim is to remain true to the
> emotions called out of the deep
> encircled in the firmament of stars,
> whose infinite numbers and awful distance
> may move us to laughter or tears. [I]

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