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MA THESIS:

**Lyrical characters or images of
“common people” in Hemingway’s prose**

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Abstract

Object of research – lyrical characters or images of “common people” in Hemingway’s prose. The analysis is based on novels “The Farewell to Arms”, “Fiesta”, “To Have and Have Not”, a play “The Fifth Column” and a story “The Old man and the Sea.” Hemingway was a writer, a soldier-volunteer, he was awarded by Nobel Prize and he was at the same time a common person. His main characters are mostly autobiographical, the lyrical characters, being the reflection of Hemingway’s personality, are also common people, like the author.

Hemingway stood on the position of realism in his works. He stated that the author should not write about things he had not experienced himself. Hemingway wrote without any personal comments, describing everything in a way it all became clear. He introduced the “principle of iceberg” in literature. His style of writing, the main features of which were brevity and clarity of expression, had a great influence on the following generations of American writers. He raises social and political problems in his prose; however he does it without any propaganda and without imposing his own viewpoints to the reader. In addition, he does not only write about these problems and reflects the surrounding events, but also becomes the active participant of these actions, trying to be of use to his nation as well as to his motherland.

There are three types of images that are depicted in his works. First are lyrical characters. These images are at the same time common people, as they are people of labor, they have sense of responsibility and they are patriots. Second are images of common people of the second plan. Both mentioned images mutually gravitate towards each other. The last type is the “Lost Generation.”

Ernest Hemingway was born on 21st of July, 1899 in Oak Park near Chicago. His father was a doctor. There was a small summer house which Hemingway’s father owned, and where he could rest from respectable way of life of Oak Park. Hemingway was a good friend of Indian kids and used to run away to the forest to play with them.

The first literary experience was a number of stories published in school magazine where he successfully participated. There were cases when he even left

his home for short periods striving for independent life. During these escapes he worked as a day laborer on a farm, waiter, assistant to a box coach. This allowed him to see the seamy side of life. After leaving the school he started working as an apprentice of reporter in "The Kansas City Star." Such start of life stocked in him, developed democratic views and feeling for nature, making him averse of philistine life style. He was not accepted to army due to poor eyesight. But in 1918 Hemingway joins the Red Cross and goes to front, being inspired by the idea to protect democratic foundations and also to experience the world. These events were followed by serious wounds, treatment at hospital in Milan and finally – returning to front. He was honored by the medal; however the war left marks in his soul. Coming back to Chicago Hemingway starts working in a Canadian newspaper "Toronto Star."

Being a veteran and a person who knows foreign languages he was sent as a correspondent to Europe. In Paris Hemingway immersed in the atmosphere of literary disputes and researches. This was the time of growth of numerous and different modernist trends in literature and art. Any freshman in literature always experiences the influence of older and recognized masters. Hemingway had close communication with such masters of modernism, talented and very different writers, as James Joyce, Gertrude Stein, Ezra Pound. It could be expected that he would imitate one of them. And, they encouraged him to do so. However, Hemingway chose another mentor in literature for himself. Of all the American writers he valued Mark Twain most. "All modern American literature, - he stated in "Green Hills of Africa", - originated from one book of Mark Twain, which is called "Adventures of Huckleberry Finn" ... The better book we don't have." At the same time, Hemingway thought that one should learn from classics but in no way imitate them. Striving for brevity and simplicity of expression Hemingway very early worked out the method called the "principle of iceberg." He stated that grandeur of motion of iceberg was that only one-eighth of it rose above the water.

Hemingway's lyrical characters gravitate towards common people and are inseparably connected with them. Sometimes the lyrical character is a common person. Thus, considering the images of common people in separation with lyrical ones is not possible.

Purpose of thesis – the purpose of thesis is to uncover the interrelation of lyrical characters, images of “common people” and Ernest Hemingway’s personality, basing this study not only on autobiographical likeness, but also on personal features and life positions of the author.

Functions of thesis are as follows:

- To analyze socio-political and literary situations in Ernest Hemingway’s lifetime and their influence on his prose works.
- To observe the mutual interrelationship between Ernest Hemingway’s life principles and his creative activity.
- To examine “The Farewell to Arms”, “Fiesta”, “To Have and Have Not”, “The Fifth Column” and “The old man and the Sea”, and to penetrate the true essence of the notion of “common people.”
- To show the problems raised by Hemingway in his literary career.
- To draw a comparative analysis between “common people” and Ernest Hemingway’s personal traits.

Chapter I. The influence of socio-political events and the existing literary experience on Ernest Hemingway’s creation.

The object of research for Hemingway in his works became his contemporary, a common person like the author himself, plunged into the cruel world of 20th century. In his prose Ernest Hemingway great attention pays to the image of “common people” and being a common person himself, who is in the middle of historical events of that time, endows these images his own features. The characters of common people in Hemingway prose are often more or less lyrical, because they reflect the inner world and personality of the author. The best his works Hemingway writes by his life.

The image of “common people” has existed in literature for the whole its history. This image might vary from generation to generation. However there are certain common features which unify all these people. Hemingway diversifies his works with images of common people. He describes these people with great love, in a special, distinctive way.

It can be written in different ways from different viewpoints about the war. Hemingway's attitude towards wars was concrete. According to him, the writer should not be indifferent towards what is happening; the writer should reflect his negative attitude to war in his works. The war and the man, who had traces of war, became one of the main topics in Hemingway's prose. The second theme is the search of something positive in life, like interaction with nature. It becomes the shelter for the man who came back from war. Both these themes are closely interrelated and they found their reflection in "Fiesta" and in other works.

The decade preceding thirties was considered "the Gilded age" of America. The existing literary experience of twenties shows that American writers were far from social problems in their works. Writers like Dreiser, Sherwood Anderson and many others touched moral problems of their society, talked about spiritual stagnation. However, hard economic crisis which started in 1929 had a great influence on common people as well as other representatives of society. This crisis was felt not only by farmers and workers but also by intellectuals. All this did not find any reflection for a long time in Hemingway's works as he thought he did not know the topic well enough to write about it. During crisis the communistic propaganda which was lead actively all over the world inculcated its ideas not only among common people, but also among intellectuals. Many writers of that time underwent through influence of socialistic ideas and some became pure agitators of these ideas in their works, i.e. their works became mean of political propaganda. Hemingway thought that literature should not be connected with politics. His attitude to all these novels was rather negative as they had low artistic value. As he states the writer should write truly, he should write about what he knows well, he should write about what he experienced, without any political propaganda. By mid thirties Hemingway turned to social theme in his novel "To Have and Have Not." Under the influence of socio-political events and his life experience, he came to conclusion that one man can do nothing.

Spanish theme was a new stage in the creation of Hemingway. During this period he finished the novel "To Have and Have Not" and wrote the play "The Fifth Column" and also some stories and scenario for documentary "Spanish land."

Hemingway's life position was determined by bitter war experience. Despite voluntary participation in both wars, Hemingway denied politics in general. Hemingway considered the writers who wrote through prism of politics careerists. According to him, one should write simple and truthful prose, tell the truth, without any ideological commentaries and then all social and economic conclusions become clear. The creation of outstanding novels, according to Hemingway, needs inner freedom and each passage of these works is the outcome of a writer's labor. In these works a writer expresses his life experience because a book cannot be the product of neglect or violence of the writer over himself.

Chapter II. Lyrical characters or images of “common people” in Ernest Hemingway's prose.

As was previously stated, Ernest Hemingway stood on the positions of realism in his works. He wrote about the things he had experienced and seen. His main characters are often autobiographical. But this is not the only feature that unifies the author and his characters. The likeness is also based on personality traits. Like the author, these characters are people who like labor and nature and they are contrasted to the representatives of the “Lost Generation.”

The main character as well as the teller of “Fiesta” is Jake Barnes, an American journalist, who possesses Hemingway's features. He has a role – to tell a lot from Hemingway's name, he has that hard working character and other traits that the author has. Jake Barnes bears the whole feeling of love to life, everything earthy and the feeling of cheer that Hemingway bears. These features differentiate Barnes so much from other representatives of the “Lost Generation” and make him stand closer to common people. The group of young people is gathered around the figure of Jake. Without him this society of small cafés and bars habitués would break. However there are some borders which draw the line between Jake and his friends. Robert Cohn, Brett Ashley, Michael Campbell and many other characters are really “lost.” They feel themselves “lost” leading useless life, without interest and taste to this life, without interest to any activity. Jake, is on the contrary, fond of his work, he is a hard-working person. There are ordinary working people and peasants with

whom he communicates and gets positive charge, there is nature which plays a rescue role in his life when he escapes from stuffy pubs and feels himself free somewhere on the bank of the river. As was stated, the character of Jake Barnes has a lot in common with Hemingway. His strong will, ability to support Brett in difficult situations, his views - present Hemingway of twenties. The character is depicted by the author with an unhidden sympathy.

The novel "To Have and Have Not" was written by Hemingway in 1937. Writing the novel Hemingway decided to follow prevailing literary trends, rather than creating his own. The characters described in this novel continue the line of "common people." By the time the novel was written, Hemingway had been living in Key West on the south coast of Florida for a while. He had lived there long enough to get acquainted with life of local people – fishermen, contrabandists and war veterans, working now on social works for seven dollars per week. The veterans, who dedicated their lives to serving in the US army during the World War I are now jobless asking for prolongation of the veteran's relief. Hemingway sets the contrast by portraying several characters presenting two different, opposite poles – the rich and the poor. Both these classes have their own problems, but these problems are very different. The main character is Harry Morgan, a smuggler, who however, tries to earn money legally. But from the very beginning of the novel we see that all his attempts will fail. Harry Morgan in this novel is opposed to American tourists that lead a very relaxed life. Harry Morgan speaks from the name of Hemingway while thinking about people from Cuba who robbed the bank, saying that all that was done for the sake of revolution, for the sake of poor people. However, they kill these common people; they kill Elbert, who is one of these common people, for whom this revolution is made. The author sympathizes with Harry. Being a man who saw enough violence in his life, Hemingway is certainly not approving Harry's actions, but at least he tries to understand some of Harry's deeds. As was said, Harry is alone in this life. There is nobody to help him. He fights against the society surrounding him and loses. Hemingway in this novel comes to conclusion that one man is no man.

"The Fifth Column" written in 1938 was influenced by events in Spain during Spanish Civil War. The play tells about life of common people, as well as about the

work of special police during the Civil War in Spain. There is a new character introduced by Hemingway in this work - Philippe Rawlings. As the play is considered to be partially autobiographical, the character of Philippe is also associated with Hemingway. Philip Rawlings, a leading man and a Loyalist agent, identifies himself as a "third-rate newspaperman" on the ground that he is really a "second-rate cop." Frederic Henry in the "The Farewell to Arms" cursed the war and made the "separate peace" with it, but his individualism and desire to preserve his life and love was changed in another character of Philippe, who donates his personal life for the sake of fight for freedom. Although Philippe has some ties with the previous life he had, with good food, with nice places, he, chose different way for himself. As Hemingway stated in the preface, he dedicated his work to people who work for the idea without a chance for private life.

"The Farewell to Arms" is a novel telling about Hemingway's personal war experience. The love of Henry and Kathryn is penetrated with the sense of tragedy. Towards the end of the novel one can call the character of slightly modified Tenente the individualist who does not have any political concerns and who is not concerned by anybody's fate. However he is capable to chat with his subordinates in a frank and open manner. And he understands the subordinate soldier who deserted. Lieutenant Henry still talks about "the war till the end", but he is listening to the words of these common people. He starts to understand that there is a massacre taking place, the massacre deprived of any sense, cruel and senseless. There is a primal protest rising inside of him. He is still not the principal opponent of the war but at the same time he understands that it is not worth risking and donating the life in the war like this one. And when Kathryn dies, it turns out that he does not know why and what for he has to live.

The story "The Old man and the Sea", written in 1952, became the outcome of Hemingway's moral research. The image of an honest man with strong will, a thinking person from the class of so called "common people" Hemingway could not figure out for a long time, and only some of the characteristics and qualities were developed in his favorite characters. Finally in the image of old fisherman Santiago from Cuba, Hemingway, at the expense of truthfulness, puts a lot of his cherished thoughts and hidden hopes. The previous characters of Hemingway, even evolving

and being developed from the world of common people, suffered from inner controversy, lack of consent with themselves, impossibility to reach the harmony in life and from loneliness, to which the person is doomed in this tragically torn world. They were looking for the rescue in nature, in work, but all they were just runaways from civilization. Santiago is on the contrary the person who lives in consent with nature and that helps him to have this harmony inside. He considers himself a part of the nature. The story is marked with high human wisdom of the writer. The ideal of humanism is found, the ideal that Hemingway has been looking for all his literary way. The idea of the story is that a man can be destroyed but he cannot be defeated.

Conclusion

Being a writer, a good citizen and a soldier, Hemingway was at the same time a common person among his prosaic “common people.” Unifying all these factors he managed to create the works that were readable, easy to understand and close to people of all social levels. His literary language, his style as well as choice of thematic made him popular among many generations of readers not only in America but also in many other countries. He invented his own method, which he later called “the principle of iceberg.” He does not give any ready-to-take judgments about the characters. The author leaves at reader’s discretion to decide and to come to any conclusion. As a common person and a writer, Hemingway was very interested in common people’s life. He was impressed by the simplicity, strong spirit and straightforwardness of these people so much that he never missed a chance to introduce the characters of common people or people of labor in his works. He liked to be among them, to talk to them. Hemingway was above politics and did not favor any “isms.” Having seen many good and bad things in life, he valued most human’s life and freedom. Early Hemingway can be called an idealist. He believed that evil can be defeated. He took part in wars as a soldier and as a reporter. Having a huge life experience, he based his works upon real people and real situations. He widely applied his knowledge in all his works. After becoming a mature writer he realized many things. Hemingway understood that one common person, having no power, cannot change the world. Thus, common people should unify and fight for their

rights. Another thing the author realized was that life was a precious gift; we should value it and get joy from the simple things.

Hemingway was a realist in his creation. He wrote as he lived, i.e. his characters were mostly autobiographical. At the same time, despite he was a laureate of Nobel Prize and gained world recognition, he led a life of a common man. In his prose lyrical characters and images of “common people” are interrelated. Thus, lyrical heroes bear the features of common people and all this is the reflection of author’s personality.

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Introduction

Ernest Hemingway's works are mostly autobiographical. The presence of author is more or less felt in each lyrical character of his books. There are three types of images that are depicted in his works. First are lyrical characters, for example Jake Barnes, Lieutenant Henry, Philippe Rawlings and Santiago. These images are at the same time common people, as they are people of labor, they have sense of responsibility and are patriots, like Hemingway himself. Second are images of "common people" of the second plan, like fishermen, toreros and soldiers. Both mentioned images mutually gravitate towards each other. The last type is the "Lost Generation." These are people like Brett, Cohn, Renaldi and others, the people of post war period, broken by the war. They cannot find their place in life.

Hemingway had no university degree, but he was a writer, a laureate of Nobel Prize, a soldier-volunteer and also a common person. He entered the world literature as one of the brightest and original writers of the 20th century. This age was saturated by wars, revolutions and social cataclysms. This was the age of great changes – economical, political and social. During the period between the Civil War and the World War I the living standard in the USA became rather high. Also, the process of colonization of wild Western lands and Alaska progressed rapidly.

However, the World War I and the "Great Depression", which followed it, made profound changes in economics, way of living and humans' minds. Literary works, which appeared at that time, frequently told about these events.

Hemingway's biography and works are inseparable from modern history. He participated in many historical events. He fought in two world wars and the Civil War in Spain. In his works he strived to answer the sore questions honestly and without compromise.

Hemingway's place in western literature of 20th century is determined by many traits of artistic as well as ideological character. All of them are closely interrelated, connected so much that it is difficult to distinguish them. None the less, there are two main aspects that need to be pointed. The first aspect is that in his works Hemingway was always on the position of realism. The second one is that in his

political views Hemingway was the person of democratic convictions and active fighter for freedom.

Ernest Hemingway was born on 21st of July, 1899 in Oak Park near Chicago. His father was a doctor. His mother zealously attended religious meetings, made Ernie read the Bible and play the cello. It was a rich and decent (though uninspiring and pragmatic) family. There was his grandfather's saber on the wall, as a memory left about this veteran of the Civil War of 1861-1864 and old times. Hemingway remembered his grandfather very often when on the fronts of the republican Spain.

Ernie learned boxing and shooting (the gun was the father's present). His father often took him out hunting and visiting Indian settlement where he practiced. This settlement was in the north of Michigan. There was a small summer house which Hemingway's father owned, and where he could rest from respectable way of life of Oak Park. Ernest was a good friend of Indian kids and used to run away to the forest to play with them (stories "Doctor and his wife", "Indian settlement", "The fathers and the sons" etc.).

He attended a city school, the educational program of which was on a college level. The first literary experience was a number of stories published in school magazine where he successfully participated. There were cases when he even left his home for short periods striving for independent life. During these escapes he worked as a day laborer on a farm, waiter, assistant to a box coach. This allowed him to see the seamy side of life. Through communication with common people he got to know this life better, and he used this experience in his works. Later on he decided to leave the home town for ever. In the future he will say about Oak Park "Wide lawns and narrow minds."¹

After leaving the school he started working as an apprentice of reporter in "The Kansas City Star." Such start of life stocked in him, developed democratic views and feeling for nature, making him averse of philistine life style.

In 1918 Hemingway joins the Red Cross and goes on front, being inspired by the idea to protect democratic foundations and also to experience the world. These events were followed by serious wounds, treatment at hospital in Milan and finally – returning on front. In early autumn the ceasefire was signed. "Tenente Ernesto"

¹ From "Childhood" At the Hemingway Resource Center.

was rewarded by Italian medals. However the war marked him with other signs too: Ernest was not able to sleep in darkness at night, he had nightmares. This is reflected in his stories and novels (“Fiesta”, “A Farewell to Arms”). Half of the year spent at war opened Hemingway’s eyes, he started to look at things in different way, and many youth illusions were destroyed. The war for democracy turned out for him into a strange war in a strange country, in the interest of other people, mainly for saving Morgan’s deposits (the story “In a strange country”). Coming back to Chicago Hemingway starts working in a Canadian newspaper “Toronto Star.” Being a veteran and a person who knows foreign languages he was sent as a correspondent to Europe.

In Paris Hemingway immersed in the atmosphere of literary disputes and researches. This was the time of growth of numerous and different modernist trends in literature and art. These new schools, rejecting the classical school of 19th century, were looking for the new forms, new ways of expression, and proclaimed superiority of form over content.

Any freshman in literature always experiences the influence of older and recognized masters. Hemingway had close communication with such masters of modernism, talented and very different writers, as James Joyce, Gertrude Stein, Ezra Pound. It could be expected that he would imitate one of them. And, they encouraged him to do so. Stein patronizingly told him that “he can become a good writer of a new manner”, and explained what kind of ways the literature should look for in order to convey sub-conscious psychological processes. She was convinced that she had found that method in obtrusive repetitions of one and the same word or word combinations and in refusing the meaning maintenance of the words.

Ezra Pound with great inspiration told Hemingway about artistic principle of invented by him poetical method, named imagism, proclaimed the rejection from attempts to explain the reality in literature, escape to poetics of Ancient China, Japan and India. Hemingway attentively listened to advice of his literary peers, studied their experiences, accepted some points, but became neither Stein’s nor Pound’s follower. He was looking for his own way in literature. Once Gertrude Stein dropped a phrase: “He [Hemingway] looks modern, but smells museum.” And Hemingway later said about this group: "Ezra was right half the time, and when he

was wrong, he was so wrong you were never in any doubt about it. Gertrude was always right.”¹

Indeed Hemingway chose another mentor in literature for himself. Of all the American writers he valued Mark Twain most. “All modern American literature, - he stated in “Green Hills of Africa”, - originated from one book of Mark Twain, which is called “Adventures of Huckleberry Finn” ... The better book we don’t have.” Probably to some extent he had the influence of Russian classics- realists, such as Leo Tolstoy, Turgenev, Dostoyevsky, Gogol, Chekhov. He read them in translation. Hemingway said that the main target for him was to penetrate the essence of life phenomenon, to understand the sequence of facts, and actions, raising these or other feelings, and to write about this phenomenon, in order it to be valid even one month, one year later, and maybe even forever. And he said that he had worked a lot in order to reach this point.

Hemingway thought that one should learn from classics but in no way imitate them. “What’s the use of writing about what had been told about before if you don’t hope to write better? – asks he in his essay ‘Maestro asks questions’ – in our time the writer should write either about something which had never been written before, or extend beyond the writers of the past in their sphere.” The competition with classics was possible only on their territory - on the territory of realism. Hemingway, with the first steps in literature, confesses one faith – “for all my life to write as truly as I can.”² But for him this did not mean to be a simple writer who writes about way of life, Hemingway understood realism as the reflection of truth by the power of writer’s imagination, based on personal experience. “You have to conceive life and then create your own characters.”³

He was devoted to this principle through his whole literary way. In 1942, being already a world famous writer he stated: “The writer’s aim is to say the truth. His level of devotion to truth should be so high that composed by him based on the experience must give more truthful image, than any description of facts.”⁴ The aims

¹ In a conversation with John Peale Bishop, quoted in Hemingway, Cowley, ed, 1944, 13.

² C. Fenton. The Apprenticeship of Ernest Hemingway. N.Y., 1961, 123

³ E. Hemingway. The Nick Adams Stories. N.Y. 1977, 123

⁴ E. Hemingway. Men of War. N.Y. 1942

which Hemingway put forward needed suitable artistic method. The major ones as considered by Hemingway were clarity and brevity of expression. “The compulsory feature of a good writer is clarity, - said Hemingway. The first and the most important thing – in any case for the writer today – is to uncover the language and make it clear, cleaning it to the bones, and this needs a lot of work.”¹ Striving for brevity and simplicity of expression Hemingway very early worked out the method, which he later called the “principle of iceberg.” He told that if a writer knew his subject well, he might leave out many of that he knew. He stated that grandeur of motion of iceberg was that only one-eighth of it rose above the water.

During that period Hemingway found his dialogue. His characters exchange minor, casual phrases and the reader feels something significant behind these words. This creates the tension in the dialogue and gives the reader vicarious feeling. These were the artistic principles with which Hemingway entered the literature.

Hemingway’s attitude towards war was always negative. The people who suffer most in wars are the common people who constitute the majority of any society. In 1948 in his preface to the new edition of “The Farewell to Arms” Hemingway declared that the writer could not be indifferent to the dirty crime, which the war was. So he took part in the events as a professional writer as well as a soldier.

Hemingway’s lyrical characters gravitate towards common people and are inseparably connected with them. Sometimes the lyrical character is a common person. Thus, considering the images of common people in separation with lyrical ones is not possible.

Object of research – lyrical characters or images of “common people in Hemingway’s prose. The analysis is based on novels “The Farewell to Arms”, “Fiesta”, “To Have and Have Not”, a play “The Fifth Column” and a story “The Old man and the Sea.” Hemingway was a writer, a soldier-volunteer, he was awarded by Nobel Prize and he was at the same time a common person. His main characters are mostly autobiographical, the lyrical characters, being the reflection of Hemingway’s personality, are also common people, like the author.

¹ S. Putnam. Paris Was Our Mistress. N.Y. 1947, 176

Purpose of thesis – the purpose of thesis is to uncover the interrelation of lyrical characters, images of “common people” and Ernest Hemingway’s personality, basing this study not only on autobiographical likeness, but also on personal features and life positions of the author.

Functions of thesis are as follows:

- To analyze socio-political and literary situations in Ernest Hemingway’s lifetime and their influence on his prose works.
- To observe the mutual interrelationship between Ernest Hemingway’s life principles and his creative activity.
- To examine “The Farewell to Arms”, “Fiesta”, “To Have and Have Not”, “The Fifth Column” and “The old man and the Sea”, and to penetrate the true essence of the notion of “common people.”
- To show the problems raised by Hemingway in his literary career.
- To draw a comparative analysis between “common people” and Ernest Hemingway’s personal traits.

Actuality: The problems, raised by the author, still exist.

Practical use: This work can be used as a basis for lectures on Hemingway’s prose.

Chapter I. The influence of socio-political events and the existing literary experience on Ernest Hemingway's creation.

As it is known, the place of a writer in literature is determined not only by his skill level or innovation, but also by how he can reflect in his works the conflicts of contemporary life and the surrounding society using existing literary experience. The object of research for Hemingway in his works became his contemporary, a common person like the author himself, plunged into the cruel world of 20th century. In his prose Ernest Hemingway great attention pays to the image of "common people" and being a common person himself, who is in the middle of historical events of that time, endows these images his own features. Hemingway writes as he lives. The basis of his works is not fiction, but artistically embodied reality. As a rule he writes about what he has experienced or about what he has seen. In order to learn to write he learned to live: as a reporter, as an assistant to the operator in film "Spanish land", as a commander of French opposition, as a boxer champion, as a fisherman and as a hunter. All these equipped him by knowledge of his job and gave him opportunity to describe everything in a right way, with exact terminology. It made it possible to depict the actions and events visually. Hemingway loves his country wherever he is. He and his characters figuratively speaking, always have "a hollow of homeland" with themselves wherever they are.

As was said above, the characters of common people in Hemingway prose are often more or less lyrical ones, because they reflect the inner world and personality of the author. The best his works Hemingway writes by his life. But his limitation is that he writes by his own life only. Hemingway can be Nick Adams and Robert Jordan, Harry Morgan or Jake Barnes but he cannot be Brett, Katherine or Cohn. This again acknowledges the lyrical basis of the main characters.

The image of "common people" has existed in literature for the whole its history. This image might vary from generation to generation. However, as the existing literary experience shows, there are certain common features which unify all these people. These are the people working hard to earn their living. These are the people who desperately want peace, not war, as any war is a source of destruction and decay. These people think of stability in life, i.e. they want to have

family, home and work in order to support their family. In general their wishes are not of a very high demand and are not great in number.

The typical common person for a concrete historical period can be studied based on works created at this given period. It can be said that an ordinary American or European is a person who is sick and tired of the war. This person wants stability, wishes to have stable relations, stable job, stable financial status. These people enjoy the simple things, such as finishing, sitting in the pub chatting with friends or a bullfight. As was stated above, these people have simple desires and their demands to life are not too high. For example, common people in the novel "Fiesta" go fishing or watch the bullfight. Here Hemingway gives the detailed description of these scenes; they are so realistic that it is clear that Hemingway himself experienced this. Moreover, he engages the reader and the reader becomes involved in the actions due to mastery of the author.

Being representatives of one social class, common people possess similar features, regardless on the epoch they live in or the country of their origin. They are open, straightforward and direct. Their feelings are very sincere. They like their job, nature and often, as in the case with Santiago in "The Old man and the Sea", they live in harmony with themselves feeling that they are part of this nature.

Hemingway diversifies his works with images of common people. He describes these people with great love, in a special, distinctive way. Without these images his works would lose their special spirit, Hemingway's spirit. These images go through all Hemingway's literary works as a red line.

Let us closely consider the period during which Hemingway and his contemporaries created. The twenties, when Hemingway started his literary activity, had the curse of World War I. This war swallowed more than ten million young lives, left millions of handicapped both physically and morally.

Hemingway was one of those boys who went to war immediately after leaving school. He was seriously wounded on Italian-Austrian front. The gained war experience became extremely valuable for Hemingway in his creation.

It can be written in different ways from different viewpoints about the war. Hemingway's attitude towards wars was concrete. According to him, the writer should not be indifferent towards what is happening; the writer should reflect his

negative attitude to war in his works. The war and the man, who had traces of war, became one of the main topics in Hemingway's prose. Young Hemingway wrote a lot. However, his earliest works were not preserved and were not published, as the suitcase with all papers was stolen. But in 1925 his book of stories "In Our Time" was published. A year after, the other book, "Fiesta" ("The sun also Rises") saw the world. And in 1929 "The Farewell to Arms" was written and published. Both later novels are dedicated to war and war influence on people.

The other important topic in Hemingway's prose became the search of something positive, one of which was nature. It became the shelter for the man who came back from war. Both these topics appear in the book "In Our Time." Hemingway writes about world of childhood and nature. In northern Michigan, with its rivers and forests, is formed as a personality the favorite character of Hemingway - Nick Adams. Hemingway gave his life and spiritual biography to this character. Nick Adams for the first time faces death and birth of the man ("Indian Settlement"), perceives love and bitterness of its death ("Something has finished"), here the main character comes back after war. He believes that connection with nature will cure him ("Big Two-Hearted River"). As Hemingway said, this was the story about returning from war, but war was not mentioned in it.

As was said, after the book "In Our Time", a year later, the novel "Fiesta" is published. And three years later the novel "The Farewell to Arms" is released.

Both these novels tell about the war and its influence on people. There is result shown at the beginning in the novel "Fiesta" and then Hemingway comes to cause in "The Farewell to Arms." The characters in "Fiesta" are divided into three groups: first is Bill Horton and Jake Barnes – the writer on holiday and a reporter. Second group covers idle tourists, habitués of pubs, spinning around Brett. Their life is full of drunken parties and ostentatious carelessness. And the last ones are people of Paris and Spain, characters like Romero, who live their daily working life. Both, the author and Jake share fate of their generation, generation of twenties. But at the same time, they are above their generation because they are truthful chroniclers. The topic of the book is not the vanity of the world, as it may seem from the epigraph to the novel: *"One generation passeth away, and another generation cometh; but the earth abideth forever...The sun also ariseth, and the sun goeth down, and hasteth to*

the place where he arose... The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits. ...All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again." (Ecclesiastes). Despite everything that happened to Jake, he reaches out to this vivifying strength of the earth. He searches for rescue in his work, which is often mentioned in the novel, and in nature. Being a creative personality, Jake Barnes has some inner contradictions, like Hemingway himself (e.g. Jake's attitude towards Cohn in "Fiesta" is rather dual, he dislikes and at the same time feels pity for him).

A number of stories about Americans who live in hotels and pass from one bar to another gravitate towards the novel "Fiesta."

"The Farewell to Arms" is more complex, two-planed work where the personal theme of love overlaps the theme of war. The traits of Nick Adams as well as Tenente Henry appear in almost every following character of Hemingway's books. In these characters Hemingway draws how Nick Adams starts life, how Tenente Henry hardens in war, how Jake Barnes lives and works in a foreign country. In this way he forms the image of contemporary of the "Lost Generation" who is not however the representative of this "Lost Generation" because he found the support in labor and creation.

The hardening, gained on front, was of great use for Hemingway in the Spanish Civil war. Philippe Rawlings in "The Fifth Column" says that he had made a contract for "fifty years of unannounced wars." It appears that Philippe Rawlings speaks from the name of Hemingway at that moment. At least, in his correspondence of that time Hemingway wrote that the war when you were twenty was very different from the war when you were forty. And in 1939 he says that "we know that the war is an evil, but sometimes we have to fight."

After publication of "The Farewell to Arms" Hemingway settled in Florida in Key West. He distanced from literary sphere. This was the time when the crisis started and he did not write anything about this crisis for pretty long because he did not experienced it himself yet. And he had a principle to write about what he had experienced. This crisis found its reflection in later works.

The decade preceding thirties was considered “the Gilded age” of America. New cities were growing, new roads, plants, factories were built everywhere. The production of cars, radios and refrigerators increased. America was developing dynamically and steadily.

There was said a lot about economic system of the USA, which was not subjected to crisis and hard times. America was the country of universal prosperity. In twenties American writers were far from social problems in their works. From the literary experience of writers like Dreiser, Sherwood Anderson and many others it is seen that they touched moral problems of their society, talked about spiritual stagnation.

However, hard economic crisis which started in 1929 had a great influence on common people and other representatives of society. This crisis was felt not only by farmers and workers but also by intellectuals (writers, painters and other people of art). Ninety thousand of people, representatives of “free professions” in 1934 got into the list of unemployed and were getting relief. Crisis changed the character and pace of American life. All this did not find any reflection for a long time in Hemingway’s works as he thought he did not know the topic well enough to write about it. But despite the fact that he had made a big break in writing, he tried to be as close as possible to common people in order to penetrate the truth nature of these people. During this transitive period, when as he said, the fundamental was asleep and the minor was awakening, he writes stories, which were unified in the book “Winner take nothing” in 1933. At this time he writes “Green Hills of Africa” which is an argumentation about classical and decadent art, about literature in general and about author’s attitude towards reality. “Death in the afternoon” is the result of deep technical knowledge of bullfight and it can be called the tractate about bullfight.

During crisis the communistic propaganda which was lead actively all over the world inculcated its ideas not only among common people, but also among intellectuals. This became an object of discussion in literary criticism articles and they called this decade “red”, “angry” and “rebel” period. There appeared division among artistic people: some of them, scared by growth of revolutionary tendencies, tried to hide from real life. These people dedicated themselves to “pure art” while

others became “left.” Even Hemingway could not escape this revolutionary mood, but this lasted for a short period of time. There is no any definite revolutionary idea in his story “The revolutionary.” But this happened not only with Hemingway, but also with other significant writers. For example, William Faulkner, known to keep away from politics, made a woman-communist the main character of his trilogy. Many authors of that time underwent through influence of socialistic ideas and many others became pure agitators of these ideas in their works, i.e. their works became means of political propaganda. There were writers who saw the way off in ideas of revolution. They were young writers, idealists. Some of them later took part in the Civil war in Spain. However Hemingway thought that literature should not be connected with politics. And literary critics, like John Maste, in his works “We saw the death of Spain. The reflection in literature of Spanish civil war” (1962) considered these writers the victims of communistic intrigues.

During the years of economical crisis the strike movement spread widely. Some writers believed in the beginning of new life and widely wrote about these events in their works. Others saw nothing but chaos and failure of civilization in it.

At the same time, crisis and all mentioned events had some positive influences on literature of that time. The socio-economic situation of that time made most writers pay attention to real life, i.e. try to write about real things and be realists in their creation. In comparison with Hemingway, who always stood on the position of realism in his works and did not suffer from retreat, many his contemporaries were far from reality in their works. Economic crisis of thirties brought all these writers back to earth. They “approached” common people. The new aspects of American life and American continent were reflected in literature: the Far South, daily life of people working on plants, factories and mines, the controversies between the white and the black, farmers’ life, problems of the second generation of immigrants. “American literature finally met its huge and amazing country.”¹

The great spread received a type of novel dedicated to strike fights of workers. These novels were based on factual events – strike of Gaston weavers which happened in 1929. Six writers one after another responded by their works to this fight. These were “The Strike” by Mary Hinton Worth, “For the Sake of Bread” by

¹ Mike Gold, *International Literature*, 1941, No 4, 143

Grace Lumpkin, "The Storm is coming" by Moira Paige, "On the other side of Desire" by Sherwood Anderson, "Shade ahead" by William Rowlings and "My heart is in Motherland" by F. Berk. The central characters of these novels are working people. In these novels the plot lines are connected with the notion of awakening of social self-consciousness among people of labor. However, all these works were schematic, tendentious and propagandist, i.e. they proclaimed revolutionary ideas.

Hemingway's attitude to all these novels was rather negative as they had low artistic value. As he states the writer should write truly, he should write about what he knows well, he should write about what he experienced, without any political propaganda. In his "In defense of Kentanalia" he said that people who had never shot and had never held a gun in their hands should not write or speak about revolution. For example the character of R. Loughton from "To Have and Have Not" writes about the strike at textile factory, although he is very far from working class and everything which is connected with it.

By mid thirties Hemingway turned to social theme in his "To Have and Have Not." As we said above for some time he lived in Florida in Key West. He got to know local people, such as fishermen, smugglers and veterans which were building dumb and roads. In his novel Hemingway portrays the picture of contrast - the society where on the one side are poor people and on the other side are rich idlers. The main character is a fisherman- smuggler, Harry Morgan, who fights for survival alone. Hemingway, under the influence of socio-political events and his own experience, came to conclusion that one man can do nothing.

Spanish theme was a new stage in the creation of Hemingway. Hemingway did not go to Spain with his "hands empty." Having collected rather large amount of money, he equipped a column of sanitary cars to help the republicans. He worked as a war reporter and also helped to sanitary services of republican army. From 1937 to 1939 Hemingway lived in besieged Madrid. Sometimes he went to front of Gvadalkhara, Kharam and the river Ebro. During this period he finished the novel "To Have and Have Not" and wrote the play "The Fifth Column" and also some stories and scenario for documentary "Spanish land." Hemingway participated in the movie making process and even read the text behind the cadre. In summer of

1937 he took the film to the US and showed it to President Roosevelt. Hemingway managed its distribution on the screen and the income from demonstration was sent to the fund, which helped the Republican Spain. Hemingway worked with great inspiration as a war reporter. After defeat of the Spanish Republic, Hemingway wrote the appeal "To the Americans died for Spain." A new type of character which is described in "The Fifth Column" and "For whom the Bell tolls", is a fighter for freedom and democracy. Henry in "The farewell to arms" strives to keep his life and love. And Philippe Rawlings from "The Fifth Column" and Robert Jordon "For whom the Bell tolls" put sense of responsibility and their fight for freedom above their own interests. It may be said that Philippe Rawlings and Robert Jordon embody the matured, grown up character of Henry from "The Farewell to Arms." As Robert Jordon says before his death, "the world is a good place and it's worth fighting for." The defeat of Republicans became the defeat for Hemingway. He has just made another attempt to help people. This locked him in the walls of his study in Havana. His disappointment and doubt were reflected in the novel "For whom the Bell Tolls" and in "The Fifth Column." Being in Spain he saw the intrigues of the communist party members, their links with Moscow and the activity of secret "NKVD column." In his letter to Harry Sylvester in 1937 Hemingway wrote that "there is a dirty gang in power in Russia." The life position of Hemingway was determined by bitter war experience. Despite voluntary participation in both wars, Hemingway denied politics in general. In the mentioned letter he wrote, "...anyway I do not favor any government." Hemingway considered the writers who wrote through prism of politics careerists. Hemingway thought that one should write simple and truthful prose about the man, tell the truth, without any ideological commentaries and then all the social and economic conclusions become clear. The creation of outstanding novels, according to Hemingway, needs inner freedom and each passage of these works is the outcome of a writer's labor. In these works a writer expresses his experience since a book cannot be the product of neglect or violence of the writer over himself.

Chapter II. Lyrical characters or images of “common people” in Ernest Hemingway’s prose.

As was previously stated, Ernest Hemingway stood on the positions of realism in his works. He wrote about the things he had experienced and seen. His main characters are almost autobiographical. Being a common person, Hemingway makes common people the main characters, his lyrical heroes are people of labor. This likeness gravitates towards author’s personality. But this is not the only feature that unifies the author and his characters. The likeness is also based on personality traits. Like the author, these characters are people who like labor and nature and are contrasted to the representatives of the “Lost Generation.”

The novel “The Sun Also Rises” is one of Hemingway’s early works. Though it was an early work, from ideal as well as artistic point of view, it had a great success after publication. It became one of the main books where the “Lost generation” was described. The so-called “lost” were young people of Europe and America, who survived the World War I and were changed by this war. These people lost not only their health, but also their trust in this world, in life and future. In this book “the lost” are opposed to common people. Both these classes saw the war, but if the representative of “the lost” cannot find strength to lead a normal life afterwards, the one from the class of “common people” can, he tries to adapt to the surrounding reality. The life of common people was not easy before war, and thus the adaptation after war period for common people was a little bit easier than for “the lost”, whose living conditions were higher before the war, in this way resulting to difficulties. Life, with all its difficulties for common people, goes on. That is what Hemingway in many of his works states.

The term "Lost Generation", was used and popularized by Hemingway in the epigraph to his novel. Later these words became famous all over the world and after "Fiesta" was published came into use to identify certain social and psychological phenomenon.

It is interesting that Hemingway did not compose this definition himself. He borrowed it from Gertrude Stein, who in her turn, used the epithet that her French

garage mechanic once said, talking about her and her friends - "une generation perdue." (" 'That's what you are. That's what you all are,' ... 'All of you young people who served in the war. You are a lost generation.' ")¹. Hemingway portrays this generation, though he is not a "pure" representative of this generation himself. He writes the novel "Fiesta" and then later appear novels of other writes, such as Remarque and Oldington, in which they continue the theme of "the losts." As was said, these are people with deeply damaged psychics, emptied ones. They suffer from nightmares, they have no ideals, they look at other people, who surround them, with an uncovered hatred and even anger.

The novel "The Sun Also Rises" was written in 1926. The book's title, "The Sun Also Rises" is taken from Ecclesiastes 1. 5. (this title was advised to Hemingway by his publisher). Hemingway's original title for the work was "Fiesta". However, in some countries, such as Britain, Germany and Spain, the novel was published exactly under the title "Fiesta". Upon publication, many U.S. critics scolded it for "aimless, promiscuous, and generally licentious characters." On the other hand, it became popular among young and international readers, in this way, gaining general recognition.

The novel is semi-autobiographical. It describes a group of expatriate Americans in Paris and Spain. Many scenes of the novel are set in Pamplona, during the fiesta.

The line of "the losts" appeared in Hemingway's previous works, there was Krebs from "At Home" and Nick Adams from "On the big River". They are both restrained. But Nick Adams character was obviously higher than "the losts" and stood over this stereotype. He had a great love to life, to nature; his character was filled with lyrics thus unifying the author and the character into the whole.

Hemingway was of course much wider, more searching and talented than his coevals from "the losts" so the critics considered the character of Nick Adams the embodiment of Hemingway. Being the writer whose works can be epical as well as lyrical, Hemingway gave his thoughts and ideas, biography and habits as well as feelings to the characters described.

¹ Hemingway's posthumous memoir, A Moveable Feast

The main character as well as the teller of “Fiesta” is Jake Barnes, an American journalist, who possesses Hemingway’s features. He has a role – to tell a lot from Hemingway’s name, he has that hard working character and other abilities that the author has.

Jake Barnes bears the whole feeling of love to life, everything earthy and the feeling of cheer that Hemingway bears. These features differentiate Barnes so much from other representatives of the “Lost Generation” and make him stand closer to common people. Actually it can be said that he is one of these common people. Barnes enjoys every moment of life. He just likes the way it is - the settlement of people surrounding him, the way everything is organized, the daily routine performed by common people. Barnes, and thus Hemingway himself, value every precious moment of this life. Barnes saw the war and now he values the peace. He describes these daily, ordinary actions in a way you start to feel yourself the active participant of these actions:

“...In the morning I walked down the Boulevard to the Rue Soufflot for coffee and brioche. It was a fine morning. The horse-chestnut trees in the Luxembourg gardens were in the bloom. There was the pleasant early-morning feeling of a hot day. I read the papers with the coffee and then smoked a cigarette. The flower-women were coming up from the market and arranging their daily stock. Students went by going up to the law school, or down to the Sorbonne. The Boulevard was busy with trams and people going to work.

I got on a S bus and rode down to the Madeleine, standing on the back platform. From the Madeleine I walked along the Boulevard des Capucines to the Opera, and up to my office. I passed the man with the jumping frogs and the man with the boxer toys. I stepped aside to avoid walking into the thread with which his girl assistant manipulated the boxers she was standing looking away, the thread in her folded hands. The man was urging two tourists to buy. Three more tourists had stopped and were watching.. I walked on behind a man who was pushing a roller that printed the name CINZANO on the sidewalk in damp letter...”

And then he continues, and we see the extract that characterizes Barnes's attitude to life best:

*"...All along people were going to work. It felt pleasant to be going to work. I walked across the avenue and turned in to my office."*¹

In order to have a notion what Hemingway wants to tell us in his novel we must remember that Jake Barnes fell in love with an English woman, Brett Ashley. It happened during the war, when wounded Jake was in the hospital and Brett worked in that hospital after she lost her fiancé. These are a couple of sketches, drawing the previous life of the characters in brief. The tragedy of Barnes, his physical inability to have a family and children (though he is not deprived the other joys which life can give) also originates from the previous life. Many other characters of the novel are also participants of the war, but Hemingway does not give pictures of the war, such as fierce battles or killed people, he does not speak in details about their past lives. He describes the life which goes on after the war, the life in 20's. It is important for him to talk about the life of his friends now, at the moment which follows the World War I. The real war, with all its details will be described by him in another novel written later – "A Farewell to Arms". Probably writing his "Fiesta" the author was already thinking over the drafts for his next novel.

The group of young people is gathered around the figure of Jake. Without him this society of small cafés and bars habitués would break. Only Jake's patience affords to stay in this circle an egocentric, Robert Cohn, the character of which is built on hidden oppositions between him and Jake. For example, when they talk, Cohn speaks proper English. Jake and his friends, on the contrary, speak common English, often using slang words. Cohn is an outsider and the fact of being Jewish results in an inferiority complex. Despite attempts to be civil and be the part of that small company, Cohn is the object of scorn and mockery for his peers. While Jake

¹ Ernest Hemingway. Fiesta. The sun also rises. Москва. "Международные отношения" 1981, 39 - 40

and his close friend Bill show comparative patience and can hide their feelings, Michael does not even try hiding his hatred to Cohn at all:

“... [Michael] ‘Do you think you amount to something, Cohn? Do you think you belong here among us? People who are out to have a good time? For God’s sake don’t be so noisy, Cohn!’

‘Oh, cut it out, Mike,’ Cohn said.

‘Do you think Brett wants you here? Do you think you add to the party? Why don’t you say something?’

‘I said all I had to say the other night, Mike.’

‘I’m not one of your literary chaps.’ Mike stood shakily and leaned against the table. Why don’t you see when you’re not wanted, Cohn? Go away. Go away, for God’s sake. Take that sad Jewish face away. Don’t you think I’m right?’ ...”¹

Even the way they all call Robert Cohn, not with the name, like they do with Brett, or Mike, or Bill, but with the surname shows their neglect to Robert Cohn. Barnes does not take Cohn too seriously, partly because that guy was not at war, partly because they look at life in different ways. The attitude of Barnes to Cohn is seen in their daily dialogues, for example, when they discuss Brett. Cohn is very much impressed by Lady Ashley and he asks a lot of questions, a bit stupid ones, as seems to Barnes. Cohn cannot believe that Brett is going to marry Mike Campbell not being in love with him (“I don’t believe she would marry anybody she didn’t love”). He expresses his ideas about it but they do not persuade Barnes, who says that “... She’s done it twice” and describes Brett as “a drunk”. Finally bored Barnes, tired with Cohn’s talks, just for a joke, sends Cohn “to hell”. That makes Cohn very upset:

“[Barnes]... ‘Oh, go to hell.’

He [Cohn] stood up from the table, his face white, and stood there white and angry behind the little plates of hors d’oeuvres..

‘Sit down,’ I said. ‘Don’t be a fool.’

¹ Ernest Hemingway. *Fiesta. The sun also rises.* Москва. “Международные отношения” 1981, 166

'You've got to take that back.'

'Oh, cut out the prep-school stuff.'

'Take it back.'

'Sure. Anything. I never heard of Brett Ashley, How's that?'

'No. Not that. About me going to hell.'

'Oh, don't go to hell,' I said. Stick around. We're just starting lunch.'

Cohn thinks that Barnes is his friend. But this is not really true. They are too different to be friends:

"... 'I know it,' Cohn said. 'You're really about the best friend I have, Jake.'

God help you, I thought. 'Forget what I said,' I said out aloud. 'I'm sorry.'..."¹

There are some borders which draw the line between Jake and his friends. He is fond of his work, he is a hard-working person. There are ordinary working people and peasants with whom he communicates and gets positive charge, there is nature which plays a rescue role in his life when he escapes from stuffy pubs and feels himself free somewhere on the bank of the river, fishing:

"... It was a beech wood and the trees were very old. Their roots bulked above the ground and the branches were twisted. We walked on the road between the thick trunks of the old beeches and the sunlight came through the leaves in the light patches on the grass. The trees were big, and the foliage was thick but it was not gloomy. There was no undergrowth, only the smooth grass, very green and fresh, and the big grey trees well spaced as though it were a park. 'This is country,' Bill said. "²

These sketches of nature, drawn by him, are very exciting and at the same time he describes the simple life. They unify Barnes with nature and ordinary people, not

¹ Ernest Hemingway. Fiesta. The sun also rises. Москва. "Международные отношения" 1981, 43

² Ernest Hemingway. Fiesta. The sun also rises. Москва. "Международные отношения" 1981, 110 - 111

with the “Lost Generation”. Hemingway also portraits the Basques very brightly. They are friendly and straightforward people:

“... The Basque lying against my knees pointed out the view with the neck of the wine-bottle, and winked at us. He nodded his head.

‘Pretty nice, eh?’

‘These Basques are swell people,’ Bill said.

The Basque lying against my legs was tanned the colour of saddle-leather. He wore a black smock like all the rest. There were wrinkles in his tanned neck. He turned around and offered his wine-bag to Bill. Bill handed him one of our bottles. The Basque wagged a forefinger at him and handed the bottle back, slapping the wine-bag up. ‘Arriba! Arriba!’ he said. ‘Lift it up’ ”.¹

Talking to one the Basques Barnes adopts his English to the level which would be understandable. This shows the author’s attitude to common people. He never looks at them up to down:

“... A man leaned over from the other side of the seat and asked in English: ‘You’re Americans?’

‘Sure’

‘I been there,’ he said. ‘Forty years ago’.

He was an old man, as brown as the others, with the stubble of a white beard.

‘How was it?’

‘What you say?’

‘How was America?’

‘Oh, I was in California. It was fine.’

‘Why did you leave?’

‘What you say?’

‘Why did you come back here?’

¹ Ernest Hemingway. Fiesta. The sun also rises. Москва. “Международные отношения” 1981, 99

*'Oh! I come back to get married. I was going to go back but my wife she don't like to travel...'*¹

As was stated, the character of Jake Barnes has a lot in common with Hemingway. His strong will, ability to support Brett in difficult situations, his views - present Hemingway of 20's. The character is depicted by the author with an unhidden sympathy. It is reflected in description of different situations, like for example Barnes is stable, he, in opposition to some of his friends, does not get into fight because of some stupid talks which happen during the whole action of the novel, he takes Brett as she is, not blaming her for her behavior. It could be even said that Hemingway, sympathizing to Barnes, prizes himself.

The mentioned Robert Cohn, Brett Ashley, Michael Campbell and many other characters are really "lost". They feel themselves "lost" leading useless life, without interest and taste to this life, without interest to any activity. Their days and nights are similar and apart from Jake, there is not a single mention of any kind of employment for any of them. They live as if they are in a fog, always drunk, not fully realizing what is happening around "floundering in an emulsion of ennui and alcohol."² They have a moral shock; they live moving inside a locked circle. As Robert Cohn asks Jake, *"Don't you ever get the feeling that all your life is going by and you're not taking advantage of it? Do you realize that you've lived nearly half the time you have to live already?"* And Jake answers, *"Yes, every once in a while."* The difference is that Jake's *"once in a while"* is a permanent feeling for his friends. The travel to Pamplona done by this company of friends is deprived its inner sense, and at the end is useless. Soon all participants of this travel will be in their places maybe regrouped a little bit.

These people are of course individuals, children from rather rich bourgeois families. They have some money for living, which they do not earn, like, for example, Michael Campbell, about whom Brett once remarked: *"Michael's people have loads of money."* This bunch of drunks is opposed to the simple innocence of

¹ Ernest Hemingway. *Fiesta. The sun also rises.* Москва. "Международные отношения" 1981, 101 - 102

² Carlos Baker, *Hemingway: The Writer as Artist*, Princeton, NJ: Princeton University Press, 1973, 23

the young matador Romero. Romero, the star bullfighter, is introduced to Jake and his friends. He falls in love with Brett. But then, later they split when he sees Brett's inability to have a sustained relationship. His autonomy, pureness and commitment embody the younger generation.

This hidden opposition shows the Lost Generation's feelings of insecurity and disillusionment compared to their next-younger generation. Pedro Romero knows what is right and what is wrong, but he doesn't talk about it much. He simply does his job perfectly. He fights bulls and lives life with passion, which evokes the feeling of admiration both in Hemingway and his characters. Romero presents the generation of young common people. Probably his pureness comes from the fact that his motherland has not been touched by the war yet. Romero is different. He doesn't have to buy pleasure, he doesn't need to buy love because he is part of life; he experiences it from the inside. As a bullfighter Pedro Romero has amazing style: if he wrote as he fights bulls, his style would be like Hemingway's, it would be clean and professional. He would avoid tricks and he would never show off.

Thus, celebrating Romero's bullfighting technique, Hemingway is indirectly celebrating his own writing style:

“ ... Romero never made any contortions, always it was straight and pure and natural in line. The others twisted themselves like corkscrews, their elbows raised, and leaned against the flanks of the bull after his horns had passed, to give a faked look of danger. Afterwards, that was faked, turned bad and gave an unpleasant feeling. Romero's bull-fighting gave real emotion, because he kept the absolute purity of line in his movements and always quietly and calmly let the horns pass him close each time. He did not have to emphasize their closeness....”¹

Probably the reader may not like the beautiful Brett, who is either with Greek count, or with her fiancé Michael, or with young Romero. With pretty high intellectual level, the only Brett's sphere of interests is love. That is probably the reason of her feeling lonely and weak. She shows the lack of morality in some

¹ Ernest Hemingway. Fiesta. The sun also rises. Москва. “Международные отношения” 1981, 157

situations, though she realizes that she is wrong. The count wants Brett to go with him:

“... [Brett] Offered me ten thousand dollars to go to Biarritz with him. How much is that in pounds?”

‘[Jake] Around two thousand.’

‘[Brett] Lots of money...’¹

It is difficult to say who suffers more realizing the hopelessness of the situation – Brett or Jake. At the end of the novel she says:

“... ‘we could have had such a damned good time together.’ “

And Jake answers with irony:

“... ‘Yes,’ I said. ‘Isn’t it pretty to think so?’ ”²

Sometimes it seems that Hemingway wants to say that with all that social vacuum and spiritual emptiness which exists in “Fiesta” the impossibility to reach love for characters is obvious. And then the type of relationships that Brett and Barnes have bears so-called symbolic meaning.

The central character of the book feels the social evil, general unfortunateness, but these motives in the novel are slightly suppressed. It is impossible for Jake Barnes to refuse this life yet, to distant from his friends, who are wasting their lives sitting in pubs, getting drunk.

Barnes sees the life of common people, working day by day. He is more such likely like them than like his friends. These people are met by him in suburbs of Paris, in Spanish towns by chance, or he gets the information from his friends, who tell him about unfairness to common people. Like, for example, when he meets Bill, he hears the story about black man, whom Bill helped:

“... [Bill] ‘Injustice everywhere. Promoter claimed nigger promised to let local boy stay. Claimed nigger violated contract. Can’t knock out Vienna boy in Vienna. “My God, Mister Gorton,” said nigger, “I didn’t do nothing in there for forty minutes

¹ Ernest Hemingway. Fiesta. The sun also rises. Москва. “Международныя отношения” 1981, 33

² Ernest Hemingway. Fiesta. The sun also rises. Москва. “Международныя отношения” 1981, 231

but try and let him stay. That white boy musta ruptured himself swinging at me, I never did hit him.'

[Jake] 'Did you get any money?'

'No money, Jake. All we could get was nigger's clothes. Somebody took his watch, too. Splendid nigger. Big mistake to have come to Vienna. Not so good, Jake. Not so good.'

'What became of the nigger?'

*'Went back to Cologne. Lives there. Married. Got a family. Going to write me a letter and send me the money. I loaned him. Wonderful nigger. Hope I gave him the right address.'*¹

Hemingway's thoughts are more of moral origin and concern. "The main idea of Hemingway's moral research is courage, firmness in front of negative, evil circumstances, hard strikes of fate."² In "Fiesta" we see the emergence of typical for Hemingway's works kind of people in whom the author looks for ideal and consolation. The strong will and self-control are the features of future characters which appear in author's later novels. All these features potentially exist in the character of Jake Barnes.

People like Brett are opposed to common people. These common people are working people, including Jake himself, they enjoy life, they are friendly and open-minded, not passive. They lead such an active life that they have no time to waste it for useless things and pseudo-philosophical talks.

The reader of "Fiesta" will never forget the picaresque scenes of Jake Barnes' trips in one car with the Basques. We see how Hemingway describes nature and festivities in streets which take place in Pamplona, the bullfights and all that done with strength. In addition to creation of special particular mood these scenes bear one more function. As I. Kashkin wrote about "Fiesta": "The purifying function of interaction with nature and people is emphasized in the composition of the book; the smog in the restaurant in Paris is followed by fishing trip to Burgete; after

¹ Ernest Hemingway. *Fiesta. The sun also rises*. Москва. "Международные отношения" 1981, 69

² A. Starzev. "Ernest Hemingway. Literary works" Moscow, 1968, volume I: 708.

appearance of drunken company of Brett's friends in Pamplona – the picture of fiesta comes, this great public holiday..."

Hemingway believed that he could reach his readers through the physical and emotional reactions of his characters. He does not give a lot of description of the characters. He gives opportunity to the reader to decide who is who, judging by the actions of the characters. Describing smells, sights and sounds, he hopes to involve readers in these feelings, making them feel that too.

The novel "To Have and Have Not" was written by Hemingway in 1937. Writing the novel Hemingway decided to follow prevailing literary trends, rather than creating his own. The characters described in this novel continue the line of "common people." This time the common person, Harry Morgan, is the main character. There are two fronts which are opposed to each other, common people on the one hand and people of comparatively rich bourgeois class from the other.

By the time the novel was written, Hemingway had been living in Key West on the south coast of Florida for a while. He had lived there long enough to get acquainted with life of local people – fishermen, contrabandists and war veterans, working now on social works for seven dollars per week. The veterans, who dedicated their lives to serving in the US army during the World War I are now jobless asking for prolongation of the veteran's relief. In 1935, after the great Labor Day hurricane hit Matecumbe Key in Florida, Hemingway took part in rescue operations. He saw the bodies of many drowned veterans, the physical wreckage all over the place and remarked, "No man alone now has got a bloody f**king chance."¹ This phrase is the key phrase in the novel "To Have and Have Not". Hemingway was a veteran of the World War I himself and he did not like the way state authorities treated veterans. They lived in camps in inhuman conditions and he witnessed all this. He sent a letter to a progressive magazine "New Masses", where it was published in 1935 under the title "Who Murdered the Vets".

¹ Edward Fisher, "What Papa Said." Connecticut Review 8 (No. 2), 16-20.

It is also necessary to note that American authors wrote fiction under the influence of the day and obviously the most important was the Great Depression. Novels reflected the economic situation happening in the world. Many people went bankrupt and were financially instable, including Hemingway's father, Clarence, who troubled with diabetes and financial problems, committed suicide in 1928. His death also finds its reflection in one of the episodes of "To Have and Have Not".

In 1937, Hemingway travels to Spain in order to report on the Spanish Civil War for the North American Newspaper Alliance. The Civil War in Spain ended with the victory of the rebels and the foundation of dictatorship led by the Fascist General Francisco Franco. Hemingway was a war correspondent, he supported republicans and he was very much concerned about the rise of fascism.

The novel consists of two short stories and a novella which are loosely linked. Originally titled "One Trip Across" and "The Tradesman's Return", these two short stories constitute the novel's first two books. Moreover, as they told in third- and first-person narration, respectively, they differ from the final third part of the book. The two mentioned stories served a basis for the novel itself, published in 1934 and in 1936. The third part of the book was written shortly after Hemingway's returning from Spain. Due to mentioned factors the whole novel remained a little bit unpolished, but the main line is clearly seen. His visit to this country confirmed once again his ideas that one man, being alone, especially the common person, who has no power or is not rich, cannot do anything. A man should defeat his solitude. The novel tells us how the jungle law modifies people. It squeezes the veterans, squeezes Harry Morgan, making him become a wolf, who stands against the wolf pack and finally, being not able to fight any longer, gives up.

It is notable that the novel itself was not favored by literary critics. There were many negative comments. J. Donald Adams, in his article for "The New York Times Book Review", said about it "in spite of its frequent strength as narrative writing, it is distinctly inferior to 'A Farewell to Arms.'" Malcolm Cowley found it lacking "unity and sureness of effect"; Bernard De Voto considered the novel as a proof that Hemingway's characters lacked consciousness; and Edwin Muir found

the "contrast between the haves and have nots unconvincing." ¹ In addition, the book was banned in many places a year after its release. Probably it happened because of the description of sordid details of common people's life which appear in the book, in this way confirming that no society, including American one, is ideal.

However, there was generally positive response to the character of Harry Morgan. Granville Hicks in his article for "The New Masses" sets Harry Morgan as superior to Hemingway's previous characters: "He is Hemingway's most completely realized character. He has his prototype, perhaps, in Manuel in "The Undefeated" and Jack in "Fifty Grand", but these are mere sketches. Jake Barnes and Frederic Henry, in the earlier novels, are fully enough developed, but they are too closely identified with the author's unconscious needs to be fully independent individuals." Hicks continues, talking about how Hemingway reveals the character for the reader: "... In life our ideas of other persons are inferences based on what they do and say. Hemingway chooses to let us learn about his characters in the same way, and therefore reports, for the most part, only what could be known to the eye and ear. To do this, with the economy he demands, requires a high order of craftsmanship. We know Morgan because of what he says, sometimes because of what he thinks. We know him, too, because we understand the relations of other persons, particularly his wife, with him. All this Hemingway gives us in a few scenes, each of them relatively brief."² Also, the strong character of Harry Morgan inspired a famous film director Howard Hawks to make a film.

Hemingway sets the contrast by portraying several characters presenting two different, opposite poles – the rich and the poor. Both these classes have their own problems, but these problems are so much different!

¹ J. Donald Adams, "Ernest Hemingway's First Novel in Eight Years," *The New York Times Book Review* (17 October 1937), 2; Malcolm Cowley, "Hemingway: Work in Progress," *The New Republic* (20 October 1937), 305; Bernard De Voto, "Tiger, Tiger!" *Saturday Review of Literature* (16 October 1937), 8; Edwin Muir, "Review of *To Have and Have Not*," *Listener* (27 October 1937), 925.

² Jack Alan Robbins, ed., *Granville Hicks in The New Masses* (Port Washington, NY: Kennikat Press, 1974), 117. Originally published as: Granville Hicks, "Hemingway's Pirate," *The New Masses* (26 October 1937), 22-23.

The main character, Harry Morgan (Hemingway named him after infamous 16th century Caribbean pirate), is a contrabandist, running the waters between Key West, Florida, and Cuba in the height of the Great Depression. He acts outside the law to feed his family. But he is alone in this society, as he states himself, he is not educated, he does not have money to open the gas station, neither he wants to work for the government for a couple of dollars per week and make his children starve. From the very beginning of the novel we see that he has no other option, no other way to earn money. The writer does not tell us anything about character's previous life. We don't know whether he killed people before or not, whether he tried to earn money in a legal way or has always been a contrabandist.

It starts with a situation when three young men from Cuba want Harry to take them to the US. He refuses not because it is illegal, not because of this. His only principle is that he never transports to the states anything that can talk:

" ... 'Listen,' I said. 'I don't care who is president here. But I don't carry anything to the states that can talk'."

He just does not want any problems. He is not with people from Cuba, these who want to make a revolution. Neither he is with these young men, who are, on the contrary, want to escape and leave Cuba. As he describes them:

" ... They were good-looking young fellows, wore good clothes; none of them wore hats, and they looked like they had plenty of money. They talked plenty of money, anyway, and they spoke the kind of English Cubans with money speak."¹

At the same time he does not support the official US government policy. He is not involved in policy at all. This is a man who just wants to lead a normal life, wants his wife and daughters to eat enough, to have clothes and a home. Well, he wants not too much. But he cannot get all this relying on law, state or government – he does not get any support from them. All these people are too far, too high. They have no idea what the common people, people like Harry do in order to survive.

¹ Ernest Hemingway. To Have and Have Not. Москва. "Международные отношения" 1981, 3

Harry is a hard-working man. He even tries to earn money legally. After the talk with three fellows from Cuba, he gets back to his boat where he works as a guide for an American tourist, a certain Mr. Johnson, who wants to go fishing:

".... We'd had this bird out three weeks fishing the stream and I hadn't seen any of his money yet except one hundred dollars he gave me to pay the consul, and clear, and get some grub, and put gas in her before we came across."

Harry did not take money for his services in advance:

*"....I was thinking three weeks was a long time to let him go, but if he was good for it what difference was there? ...It was my fault but I was glad to see it run at first. ...I did not want to say anything for the fear of getting him plugged at me."*¹

We see that Harry shows a kind of trust to people around him. Part of his nature is still positive. But as the situation around Harry changes, his perception of surrounding changes and "adapts" to this reality, adapts in a way Harry is able to adapt.

He honestly works in order to provide this American tourist with all that he can get for his 35 dollars a day. And what does Johnson do? How is he described in this episode? After all the hard work and Harry's help he loses the fish.

"..."Captain," he said to me [Harry] after a while, "could you make me a highball?"

Johnson, seems, does not even care about it. But Harry thinks, he probably thinks this guy is an idiot or something even worse:

*"... I was thinking to myself that this Johnson had fished fifteen days, finally he hooks into a fish a fisherman would give a year to tie into, he loses him, he loses me heavy tackle, he makes a fool of himself and he sits there perfectly content, drinking with a rummy."*²

¹ Ernest Hemingway. To Have and Have Not. Москва. "Международные отношения" 1981, 5

² Ernest Hemingway. To Have and Have Not. Москва. "Международные отношения" 1981, 12

And this is not Johnson's worst sin. When the payment day comes he simply disappears, he flies back home, leaving Harry not only without money, but also without expensive fishing equipment, which was lost due to him.

What is Harry supposed to do? He cannot go back to his family penniless. Neither he can take alcohol and deliver it to the US because he cannot get much from that at this season.

"...So there it was. I was broke. I'd lost five hundred and thirty dollars of the charter, and tackle I couldn't replace for three hundred and fifty more. How some of that gang that hangs around the dock would be pleased at that, I thought. It certainly would make some Conchs happy. And the day before I turned down three thousand dollars to land three aliens on the Keys. Anywhere, just to get them out of the country."

He starts to think over the situation and comes to conclusion that he has to do something right now. He will not refuse any deal suggested:

*"All right, what was I going to do now? I couldn't bring in a load because you have to have money to buy the booze and besides there's no money in it any more. The town is flooded with it and there's nobody to buy it. But I was damned if I was going home broke and starve a summer in that town. Besides I've got a family. The clearance was paid when we came in. You usually pay the broker in advance and he enters you and clears you. Hell, I didn't even have enough money to put in gas. It was a hell of a note, all right. Some Mr. Johnson."*¹

In this situation he applies to one of the fellows he knows: [Harry] *"I've got to carry something, Frankie,' I said. 'I've got to make some money.' "*

¹ Ernest Hemingway. To Have and Have Not. Москва. "Международные отношения" 1981, 15

Suddenly fate smiles to Harry. There is Mr. Sing, who wants Harry to transport several Chinese people to the US. He pays Harry well. But Harry prefers to get rid of him. Here he kills for the first time. At least the first time mentioned in the novel. He kills Mr. Sing first in order not to be killed. And this is not difficult for him. He does not kill because he likes it. He just kills for self-protection, and he does not feel any sorrow as it seems to him the only right way. Harry no longer trusts people, he even wants to kill his assistant, sailor Eddy, who is alcoholic and can “let the cat out of the bag”. In the novel, when Morgan sets off to take a group of Chinese trying to sneak into the United States, he finds Eddy below deck. Realizing that Eddy has sneaked onto the boat and there will be a problem, Morgan decides that he must kill Eddy.

“...[Eddy] ‘I knew you'd carry me, Harry,’ he said. ‘Carry you to hell,’ I said. ‘You aren't even on the crew list. I've got a good mind to make you jump overboard now.’

‘You're an old joker, Harry’ he said. ‘Us Conchs ought to stick together when we're in trouble.’ ‘You,’ I said, ‘with your mouth. Who's going to trust your mouth when you're hot?’

‘I'm a good man, Harry. You put me to the test and see what a good man I am.’

‘Get me the two quarts,’ I told him. I was thinking of something else. He brought them out and I took a drink from the open one and put them forward by the wheel. He stood there and I looked at him. I was sorry for him and for what I knew I'd have to do. Hell, I knew him when he was a good man.’¹

But then he changes his mind. He even feels a kind of pity for Eddy. Morgan would have killed Eddy, like he killed the Chinese man, but for the fact that Eddy's name appears on the crew list Morgan did not do it. The only reason Morgan does not kill Eddy is because it may cause him [Morgan] trouble with the law in south Florida

¹ Ernest Hemingway. To Have and Have Not. Москва. “Международные отношения” 1981, 24

when he arrives there. Morgan works only for himself. Seems his relationships with Eddy as well as his wife and family are based on selfish concerns only: Eddy can be useful to some extent on his boat, when not of use, he is disposable; Marie, his wife, although certainly loved by Morgan, fulfills personal emotional and physical needs; his children serve no purpose. Only on his deathbed Morgan realizes the tragedy of isolation.

The next part of the novel pictures Harry and his new assistant, Wesley, a black man while running rum from Cuba to Florida. They are both wounded; Harry is wounded in his hand and Wesley in his leg. Something went wrong in this trip. And again, Harry is alone here. He cannot count on anybody. His assistant being wounded is not able to help him. We see him trying to throw into the sea the bottles with alcohol, and he finally manages to do that. This travel costs him a high price. He loses his boat, the government officials arrest it. And what is more, he loses his arm.

Here Hemingway draws the line between two classes. While being on the boat Harry sees the other boat, with a guide - Captain Adams and two rich Americans. They are fishing. The tourists are very much interested in Harry's boat. They look into binocular and annoy Captain Adams, asking him to come closer to the boat. One of them talks to another calling him "Doctor."

Well, probably he wants to help the wounded people, Captain Adams thinks? He knows Harry and he knows how Harry earns his living. But then captain realizes that he is wrong. He looks carefully at the doctor's face – a strict, with thin lips and cold eyes. Captain understands that the interest is dictated not by the wish to help the wounded people on that boat, but by desperate desire to catch so-called bandits, contrabandists.

One of the two American tourists, Mr. Frederic Harrison, is a very influential man in the government. He says to another younger man that fishing is a useless activity. Even if you catch a certain meringue, you cannot do anything with it, you are not going to eat it because it is not eatable. But this, this is really interesting. He is very glad that he can watch action like this. He is sure that with such a serious wound this man cannot go too far and escape. The sea is too nasty, besides they

have already written down the number of the boat. He presses Captain Adams, wants him to follow that boat, but this does not prevent Adams from helping Harry. Adams leads his boat the opposite side and manages to warn Harry, telling tourist that they wanted a tour, and he would do his best to provide that tour. But it is already too late – the tourists have already written down the number of Harry's boat. Tourists feel themselves satisfied, thinking that they have defeated the evil, the embodiment of which is Harry. They do not care about the people living in this area, they do not care about the fact that this is their government, presented by Frederic Harrison and other people like him make the poor local people do illegal things. But there are other common people, like Captain Adams and others, that support each other.

At the beginning of this part Wesley asks a rhetoric question. Being there, not able to help Harry he talks a lot. Among the phrases he says we hear one sentence. He asks why people cannot earn their money legally and lead the normal life.

In the third part Harry is without his boat, the boat which he uses to earn money. He realizes that without a boat he cannot do anything. He needs money, and now the situation is even worse because he has one hand only. In this final part of the novel Harry loses his life while transporting bank-robbing Cuban revolutionaries back to Cuba.

Hemingway presents some new characters. Elbert - poor guy who has got a family and works on social works for 7 dollars a week. He has such a “starving appearance” that Harry wants to help him, taking Elbert in the trip, despite it being risky. Harry does not want to tell Elbert what he is going to do. Elbert is sure that they are taking tourists out for fishing and becomes the innocent victim. There are some veterans, spending their time at Freddy's pub, drinking heavily and fighting with each other. There are, finally, four revolutionaries from Cuba, whom Harry and the author himself do not sympathize much.

As Harry thinks, driving the boat, the people from Cuba robbed the bank, and they say they do all that for the sake of revolution, for the sake of poor people. They kill other people; they kill Elbert, who is one of these common people for whom revolution is made. But revolutionaries from Cuba think that any way to obtain the

goal is good. Harry feels nothing but disgust to them, and this is Hemingway's feeling, expressed through Harry.

There are tourists, young and not very young people, hanging around, doing almost nothing. They are not much concerned about how to earn money. They are more involved in love affairs and their problems are too far from the problems Harry and common people like him have. One of them, Richard Gordon is a writer. He writes about working class and trade unions having no notion about how these people live in reality. There is Freddy, who borrows Harry his boat, as Harry's boat is arrested. Freddy stands all day long on the cement floor working in his own pub, serving drinks to tourists and suffering from arthritis, but he is happy for having this small business.

We see how Harry rushes about, trying to get money. The four guys from Cuba are going to rob the bank. Harry knows it, he knows that it is connected with a big risk; he knows that these people can kill him. But he takes this risk. He agrees to take them to Cuba. He decides to take his boat from the place where police keep it. He almost manages to do it. But then the police find it. He has a bad luck, he even thinks that maybe it is a sign for him to stop. As he sits in the pub he thinks that all he has to do is just forget about it, simply not go to the deck. And that is all. But he cannot afford it. He simply cannot stop. In this last trip he loses his friend, Elbert. And the last part of the novel shows that Harry finally gives up. Life for common people is difficult, while some of them try to survive, others being alone, give up.

Does the author sympathize with Harry? Yes, he does. Being a man who saw enough violence in his life, Hemingway is certainly not approving Harry's actions, but at least he tries to understand some of Harry's deeds. As was said, Harry is alone in this life. There is nobody to help him. He fights against the society surrounding him and loses. The character is given in progression; he becomes more and more negative by the end of the novel. It can be even said that he degrades. Everything he had done in his life brings him to the understanding of one thing, which can be expressed by one saying: one man - no man. On his deathbed, Harry tries to express what life has taught him:

"Like trying to pass cars on the top of hills. On that road in Cuba. On any road. Anywhere. Just like that. I mean how things are. The way they been going. For a while, yes sure all right. Maybe with luck. A man." He stopped. . . ."

"A man," Harry Morgan said, looking at them both. "One man alone ain't got. No man alone now." He stopped. "No matter how a man alone ain't got no bloody-chance."¹

Harry does not trust anyone. He does not tell anything to Elbert, neither to Freddy. He is sure he can handle this problem alone. But he cannot. It takes Harry pretty long to say these words, and it takes him the whole life to realize it.

Hemingway's increasing concern with the social and political developments of the thirties found a new focus in July 1936 on the outbreak of Spanish Civil War. That fall Hemingway was invited to cover the war as correspondent for the North American Newspaper Alliance. He spent initial two months there in the spring of 1937, the first of four visits over the next year and a half. Thus, Hemingway became an active participant in this action both as a journalist and as an anti-fascist spokesman.

In June 1937 he delivered his only speech, "Fascism Is a Lie", at the American Writers' Congress. Before he left for Spain, Hemingway helped to write a commentary for a Republican documentary film, "Spain in Flames". Being in Spain, he worked with Dos Passos, Lillian Hellman, and others on the second propaganda film, "The Spanish Earth", which was screened in New York and at the Roosevelt's White House to raise funds for the Republican Ambulance Fund.

The event which made Hemingway reconsider his views regarding solitude, the place and the duty of a man in this life was the war, at the time when the fascist rebelled against republicans causing the civil war. The first "open" fight with fascism happened on Spanish land. The result of his long stay in Spain became the writing of his only play – "The Fifth Column." It was written in 1938. The book,

¹Ernest Hemingway. To Have and Have Not. Москва. "Международные отношения" 1981, 118 .

which unified the works written under the influence of events in Spain, was published by the title “Fifth Column and Four Stories of the Spanish Civil War.”

The action of the play takes place in besieged Madrid. The play tells about the life of common people, as well as about the work of special police during the Civil War in Spain. It describes counteractions between fascists and republicans, a kind of hidden war realized by people who are not officially involved in it. These people are foreigners working shoulder to shoulder with Spanish republicans. As the play is in part autobiographical, it is possible that Hemingway himself working as a reporter in Spain was also Republican informant as well as weapons instructor.

In his short preface to the play Hemingway gives some explanations about the origin of the title and the characters described in it. The title “The Fifth Column” was used by Hemingway after one of the representatives of fascist, General Emilio Mola during the Spanish Civil War in a radio broadcast on October 16, 1936 said that he had “*una quinta columna*” (“a fifth column”) – that is a group of people among the Republicans holding the city, who sympathize General Franco, and this “fifth column” would join his four columns of troops when they attack Madrid.

Hemingway admits that there are some people who can criticize him for telling about the facts of murders, when the secret police agents kill fascists, without any court. Hemingway hates fascists. These are actions taken by republicans which he cannot condone, like the murders. However, Hemingway supports the Republican government, despite all his criticisms of it.

Hemingway was in different parts on the front; he met and became friends with many different people, such as Spanish workers and peasants, antifascists who arrived in Spain from different countries in order to fight with fascism. The dedication of these people, their readiness to fight and die for the sake of the freedom of other nation impressed Hemingway deeply making him look in a different way at his priorities and concepts. Life and death appeared in front of him in a different view, no longer fitting into the former concept of a lonely man, who was doomed for defeat in his fight with the surrounding world. Hemingway understood that there was nothing higher than the fate of people who became volunteers to go to Spain in order to fight fascism not counting on any reward,

money or fame. He realized that people should not fight alone, they should go and find like-minded people, unifying for certain ideas.

There is a new character introduced by Hemingway in this work - Philippe Rawlings. As the play is considered to be partially autobiographical, the character of Philippe is also associated with Hemingway. Philip Rawlings, a leading man and a Loyalist agent, identifies himself as a "third-rate newspaperman" on the ground that he is really a "second-rate cop."

The other character, Dorothy, about which Hemingway in his comments to the play said that she was a kind of nostalgia, also has the real-life prototype – the journalist Martha Gellhorn, who was Hemingway's third wife, and marriage with whom lasted only 5 years. As Hemingway says in his preface, Dorothy is "nostalgia" on the one hand, because this character strives for stable life, with house, nice curtains and flowers on the table, the calm life in a family with children somewhere in Saint Tropez. On the other hand the author shows her stupidity in different situations. She has no idea what her boyfriend Philippe is doing, thinking that he is involved in drunken parties and calls it "absolutely utter playboy business", relying in her judgments only on the surface, thinking about Philippe as of a journalist and a playboy. She keeps saying that it is always fun to be with Philippe, and that he is never boring. In the play, Philip gets rid of Dorothy, breaking up with her. In real life Hemingway married Martha.

The other line of the play is the daily life of common people, fighting with fascists, in a way they are able and at the same time trying to survive in this emptied city. They are presented by Anita, who seems to be in love with Philippe. As always, Hemingway gets good comic effect out of the speech of those for whom English is not the native language. There is also a hotel manager, whose epical way of speaking makes reader smile. At the same time he puts very important monologues in the mouths of these characters, because despite the funniness of their English, between the sentences, built in a strange way – we see authentic people with real emotions, saying reasonable things, though due to the non-native language

these serious things sound a bit hilarious. But all these people, common people, people from higher society and foreigners unify in front of the face of the fascism.

Frederic Henry in the “The Farewell to Arms” cursed the war and made the “separate peace” with it, but his individualism and desire to preserve his life and love was changed in another character of Philippe, who donates his personal life for the sake of fight for freedom. Although Philippe has some ties with the previous life he had, with good food, with nice places, he, chose different way for himself. As Hemingway stated in the preface, he dedicated his work to people who work for the idea without a chance for private life. Philippe is tired of the obligations, but he made an agreement and “there will be plenty of wars within the following 50 years” as he states. Despite the fact that he is cheerful and witty saying this, he is trying to tell us that war is a hell.

The images of common people who appear in the play are: the chambermaid, who supports morally Dorothy, the hotel manager who supports Philippe and Anita. These people are the people who live in Madrid, who are against fascism, and though they are not working in police and are not soldiers, they sympathize with republicans and their supporters, for example they try to warn Philippe, want him to be careful. They do what they can in this situation, acting in accordance with their abilities.

“The Farewell to Arms” is a novel telling about Hemingway’s personal war experience. In the atmosphere of suffering and blood there is love which appears between lieutenant Henry (“Tenente”) who works in American sanitary service and an English girl Kathryn who is a V.A.D. As Kathryn describes herself, she is “something called a V.A.D. We work very hard but no one trusts us, they don’t trust us when nothing is going on. When there is real work they trust us.”

Their love is penetrated with the sense of tragedy. During their conversations we see that Henry is tired of war. He suggests Kathryn drop the war. Her answer is that there is no place to drop it. Kathryn tells Henry that all “worst things” can happen to them. The sense of tragedy captures other characters of the novel as well. Henry’s front friend Italian surgeon Renaldi, the person who protects himself from

wild scary world by cynicism, talks about the war as “Gloom and emptiness and nothing else exist out there. Nothing.” At the beginning of the novel Renaldi is full of wit and humor. It is common for people while being on the front to joke trying to cheer themselves up in that way. They usually choose the priest as the object of their jokes:

“... ‘Priest today with girls,’ the captain said looking at the priest and at me. The priest smiled and blushed and shook his head. This captain baited him often. ‘Not true?’ asked the captain. ‘Today I see priest with girls.’ ‘No’ said the priest. The other officers were amused at the baiting. ‘Priest not with girls,’ went on the captain. ‘Priest not with girls,’ he explained to me. He took my glass and filled it, looking at my eyes all the time, but not losing sight of priest. ...”¹

Hemingway describes the character of priest with sympathy. He is one of those common people pictured in his works:

“... I sat next to the priest and he was disappointed and suddenly hurt that I had not gone to the Abruzzi. He had written to his father that I was coming and they had made preparations. I myself felt as badly as he did and could not understand why I had not gone. It was what I wanted to do and I tried to explain how one thing had led to another and finally he saw it and understood that I had really wanted to go and it was almost all right...”²

The people who live in Abruzzi are common people. Like priest and his father to whom he wrote asking to accept a guest. And he was really disappointed finding out that “Tenente” did not go there. This is a place, similar to those which appear in “Fiesta”. A place where one can unify with nature, experience harmony and peace, talk and spend time with ordinary people and escape from war and routine. Henry wants to go there, but something prevents him from doing this. Instead he goes somewhere else:

¹ Ernest Hemingway. The farewell to arms. Charles Scriber’s sons. N-Y. 1957, 7

² Ernest Hemingway. The farewell to arms. Charles Scriber’s sons. N-Y. 1957, 12

“... I had wanted to go to Abruzzi. I had gone to no place where the roads were frozen and hard as iron, where it was clear cold and hare-tracks in the snow and the peasant took off their hats and called you Lord and there was good hunting. I had gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop...”¹

Henry likes the priest and he hopes that after war the priest will go back to his village, he says that the priest had a rotten life in all this mess and he was fine about it but at the same time he thinks how happy the priest can be when he is finally home. He gives a description of people from that place:

“... the peasants all call you “Don” and when you met them they took off their hats. His father hunted every day and stopped to eat at the houses of peasants...

... and you never took a lunch because the peasants were always honored if you would eat with them at their houses...”²

This shows the character of common people, their friendliness and hospitality. Many people can even recollect in memory that in villages of Azerbaijan, people say “hello” when they see someone for the first time. They can even invite you to eat with them. This tradition is alive among many nations. These universal features characterize and unify the common people all over the world.

Towards the end of the novel we see that everything has changed. As Renaldi says that this war is killing him and he is very depressed by it. Renaldi is not the only one who hates the war. There are other characters, common people who desperately hate it, even though they “have no right” to experience these feelings. For example, the priest tries to support morally the soldiers, though when visiting Henry in hospital he looks like he has given up himself:

“... It was the priest. He stood there small, brown-faced, and embarrassed. “How do you do?” he asked...”¹

¹ Ernest Hemingway. The farewell to arms. Charles Scriber’s sons. N-Y. 1957, 13

² Ernest Hemingway. The farewell to arms. Charles Scriber’s sons. N-Y. 1957, 16

His face looked tired however he tried to look cheerful sitting in hospital near Henry. The priest not only appears tired, he is actually sick and tired of war. He says that he is still a great joke, referring to the officers that kid him in the canteen, but these words do not sound cheerfully. Henry and the priest talk about the war. We see that common people, despite the simplicity of their thoughts, understand everything that happens:

“... [Henry] *“What’s the difference?”* [Priest] *“I cannot say it easily. There are people who would make war. In this country there are many like this. There are other people who would not make war.”* *“But the first ones make them do it?”* *“Yes”...”*

At the same time when they start to talk about priest’s home town, his face suddenly changes:

“... If it is possible I will return to the Abruzzi.” His brown face was suddenly very happy. *“You love the Abruzzi?”* *“Yes, I love it very much.”*²

These common people have already realized that this war is senseless, alien to them. It is lead and supported by ruling class, which, as many of them claim, is stupid and does not understand and will never understand anything.

The common people, in a way they can, show their protest against those who do this war. Not all of the men are on front, but the civilians also hate the enemy, in this case concrete enemy, i.e. Austrian soldiers. While being in hospital Henry meets a barber, who behaves himself in a strange way.

“...The barber came with the porter. He was a man of about fifty with an uptured mustache. ... He was very solemn and refrained from talking. “What’s the matter?” Don’t you know any news?” I asked. “What news?” “Any news what’s happened in the town?” “It is time of war,” he said. “The enemy’s ears are everywhere. I looked up at him. “Please hold your face still,” he said and went on

¹ Ernest Hemingway. The farewell to arms. Charles Scriber’s sons. N-Y. 1957, 66

² Ernest Hemingway. The farewell to arms. Charles Scriber’s sons. N-Y. 1957, 68-69

shaving. "I will tell nothing." "What's the matter with you?" I asked. "I am an Italian. I will not communicate with the enemy." I let it go at that. If he was crazy, the sooner I could get out from under the razor the better..."

Tenente paid and also tipped the barber. But the barber refused taking the money:

"... "I will not. I am not at the front. But I am an Italian." He went out leaving the five copper coins on the table beside the bed."¹

Usually, all the common people, met by Tenente, were friendly. This was probably the first and the last time when a common person was not good with Henry. Later it becomes clear why the barber behaved like this:

"... The porter came in. He was trying to keep from laughing. "Is that barber crazy?" "No, Signorino. He made a mistake. He doesn't understand very well and he thought I said you were an Austrian officer."

"Ho ho ho," the porter laughed. "He was funny. One move from you he said and he would have ---" he drew his forefinger across his throat. "Ho ho ho," I said bitterly. "How funny if he would cut my throat. Ho ho ho." "No, Signorino. NO, no. He was so frightened of an Austrian. Ho ho ho."²

Many common people whom Henry meets want to help him. Like, for example the man whom he meets in a bar. That man understands that Tenente had deserted from army and he insists on his helping Henry. He offers him new documents and also proposes to hide him. After Henry refuses, the man advises him to change the clothes as the place where the stars have formerly been is clearly visible. At the end of their talk he says:

¹ Ernest Hemingway. *The farewell to arms*. Charles Scriber's sons. N-Y. 1957, 88-89

² Ernest Hemingway. *The farewell to arms*. Charles Scriber's sons. N-Y. 1957, 89

“... ‘Remember,’ he said. ‘Come here. Do not let other people take you in. Here you are all right’...”¹

The other man, the barman from the hotel where Henry and Kathryn were staying helps Tenente to escape:

“The barman stood there. He wore his overcoat and carried his wet hat. ‘Can I speak to you, Tenente?’ ‘What’s the matter?’ ‘It’s a very serious matter.’ ‘What’s the matter, Emilio? Are you in Trouble?’ ‘No. You are, Tenente.’ ‘Yes?’ ‘They are going to arrest you in the morning.’”

...He [Barman] stood there, his coat wet, holding his wet hat and said nothing. ‘If you have nothing to fear an arrest is nothing. But it is always bad to be arrested – especially now.’ ‘I don’t want to be arrested.’ ‘Then go to Switzerland.’ ‘How?’ ‘In my boat.’”²

Towards the end of the novel one can call the character of slightly modified Tenente the individualist who does not have any political concerns and who is not concerned by anybody’s fate. However he is capable to chat with his subordinates in a frank and open manner. And he understands the subordinate soldier who deserted. And again Hemingway shows the inner world of common people on the example of Piani, who does not leave Tenente alone:

“... [Piani] ‘You see we don’t believe in the war anyway, Tenente.’ ‘Why you didn’t go?’ I asked. ‘I did not want to leave you’ ...”³

Lieutenant Henry still talks about “the war till the end”, but he is listening to the words of these common people. He starts to understand that there is a massacre taking place there, the massacre deprived of any sense, cruel and senseless. There is a primal protest rising inside of him. He is still not the principal opponent of the war

¹ Ernest Hemingway. *The farewell to arms*. Charles Scriber’s sons. N-Y. 1957, 228

² Ernest Hemingway. *The farewell to arms*. Charles Scriber’s sons. N-Y. 1957, 252-253

³ Ernest Hemingway. *The farewell to arms*. Charles Scriber’s sons. N-Y. 1957, 207

but at the same time he understands that it is not worth risking and donating the life in the war like this one. And when Kathryn dies, it turns out that he does not know why and what for he has to live.

The outcome of Hemingway's moral research we can consider the story "The Old man and the Sea" created by him in 1952. Not in vain he told about this work: "Seems that I could finally reach what I had been working at for the whole my life." In "The Old man and the Sea" Hemingway found the hero whom he had been looking for many years. "I was lucky that I had a good old man and a good boy, and recently the writers have forgotten that they exist. Besides, the ocean deserves to be written about in a way writers write about a person. Thus, with this I was lucky too."¹

The image of an honest man with strong will, a thinking person from the class of so called "common people" Hemingway could not figure out for a long time, and only some of the characteristics and qualities were developed in his favorite characters. Finally in the image of old fisherman Santiago from Cuba, Hemingway, at the expense of truthfulness, puts a lot of his cherished thoughts and hidden hopes:

"... the Old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks...

... Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated..."²

This is how Hemingway portrays the character. Though Santiago is old and two thirds of his life had already passed, he is still cheerful (otherwise he would not have gone to the sea looking for fish) and he never gives up. He has a boy who helps him when they go fishing. The boy is probably the only one who will inherit Santiago's skills. Hemingway hopes that mastery can be preserved not only in ages

¹ Paris Review, XVIII, spring, 1958, 81-82

² Ernest Hemingway. "The Old man and the sea". Foreign languages publishing house. Moscow 1963, 23

but also can be passed as the most precious treasure to those who come after you, in this case, to the boy.

The previous characters of Hemingway, even evolving and being developed from the world of common people, suffered from inner controversy, lack of consent with themselves, impossibility to reach the harmony in life and from loneliness, to which the person is doomed in this tragically torn world. They were looking for the rescue in nature, in work, but all they were just runaways from civilization. Santiago is on the contrary the person who lives in consent with nature and his attitude towards animals is also one of the factors which help him to have this harmony inside and agree with himself. He considers himself as a part of the nature:

“...He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds especially the small delicate dark terns that were always flying and looking and almost never finding and he thought, “The birds have a harder life than we do except for the robber birds and the heavy strong ones”...”¹

The old man Santiago belongs to the world of work and nature. He hasn't only lived for all his life in unification with nature, but he is a part of that world and he accepts himself in that way. Even the sea and the stars are perceived by him as something alive:

“...He always thought of the sea as la mar which is what people call her in Spanish when they love her...”²

Likewise the old man treats the huge fish with which he has to lead exhausting fight. He sees in this big and strong fish not the enemy but the equal rival, feeling connection by blood between himself and that fish:

“... He is a great fish and I must convince him, he thought. I must never let him learn his strength nor what he could do if he made his run. If I were him I would put in everything now and go until something broke. But, thanks God, they are not as

¹ Ernest Hemingway. “The Old man and the sea”. Foreign languages publishing house. Moscow 1963, 35

² Ernest Hemingway. “The Old man and the sea”. Foreign languages publishing house. Moscow 1963, 36

intelligent as we who kill them, although they are more noble and more able... I wonder why he jumped, the old man thought. He jumped almost as though to show me how big he was. I know I could show him what sort of man I am. But then he would see the cramped hand. Let him think I am more man than I am and I will be so... ”¹

There is real strength of spirit and will in the old man. His fight with fish takes symbolic meaning, becomes the symbol of human labor and the human existence in general.

Finally, the most important conclusion of the story, the old man suffers the defeat, but in the highest sense he remains undefeated, his human dignity triumphs. And then he says the words in which the whole pathos of the story is expressed, that is the man is not created to be defeated. The man can be destroyed, but he cannot be defeated.

The story is marked by high human wisdom of the writer. The ideal of humanism was found, the ideal which Hemingway had been looking for all his literary way. This search was accompanied by mistakes, but as a truthful artist and as a writer-realist, Hemingway came to conclusion, stated in the story and that was invincibility of a man.

¹ Ernest Hemingway. "The Old man and the sea." Foreign languages publishing house. Moscow 1963, 58
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Conclusion

Being a writer, a good citizen and a soldier, Hemingway was at the same time a common person. Unifying all these factors he managed to create the works that were readable, easy to understand and close to people of all social levels. His literary language, his style as well as choice of thematic made him popular among many generations not only in America but also in many other countries. He invented his own method, which he later called “the principle of iceberg.” Some critics blamed Hemingway for using oversimplified language in his works. However, behind so-called simplicity of language we see a well-organized system on which Hemingway’s style, the style pertaining only to him, is based. In most his works Hemingway, picking up minor details, in a couple of sketches, portraits all his heroes. At the same time he does not give any ready-to-take judgments about the characters. The author leaves at reader’s discretion to decide and to come to any conclusion.

As a common person and a writer, Hemingway was very interested in common people’s life. He admired them, he respected them and he was impressed by the simplicity, strong spirit and straightforwardness of these people so much that he never missed a chance to introduce the characters of common people or people of labor in his works. In many works a common person became the main character of the work. For instance, in “The Old Man and the Sea” the main character is an old fisherman. Hemingway depicts him with an unhidden sympathy. The old man, despite all troubles he had, did not give up and his spirit was not defeated.

Many times in his works Hemingway contrasted the characters of common people, their lifestyle with other characters. For example, in “Fiesta” young Romero is opposed to Brett and her desperate friends. In “To Have and Have not” it is Harry, a hard-working man, whose life is contrasted with laid back and relaxed life of American tourists.

Hemingway was above politics and did not favor any “isms.” Having seen many good and bad things in life, he valued most human’s life. He was not on the side of fascists, neither had he sympathized communists. He hated fascism as it was

inhuman. At the same time, being a thinking person, he did not identify the word “fascism” with the German nation. As he said in one of his articles, the first German emigrants in America were good people. He stated that if the country had consisted of this kind of people it would have been much better.

The writer did not like communists either. He wrote with love about common people, working people and peasants but he no way considered communism as a way to improve these people’s life. His attitude towards communism was expressed in many works. In “To Have and Have Not” he describes people from Cuba. They kill and rob for the sake of revolution. The irony is that they kill common people for whom this revolution is made.

Early Hemingway-writer can be called an idealist. He believed that evil can be defeated. He took part in wars as a soldier and as a reporter. Having seen a lot, he based his works upon real people and real situations. He widely applied his life experience in all his works.

After becoming a mature writer he realized many things. One of them is proclaimed in “To Have and Have Not” when Harry Morgan says that *"No matter how a man alone ain't got no bloody-chance."* Hemingway understood that one common person, having no power, cannot change the world. Thus, common people should unify and fight for their rights.

Another thing the author realized was that life was a precious gift; we should value it and get joy from the simple things, like fishing or bullfight. As Hemingway says in one of his memoirs, “...There are some things which cannot be learned quickly, and time, which is all we have, must be paid heavily for their acquiring. They are very simplest things, and because it takes a man’s life to know them the little new that each man gets from life is very costly and the only heritage he has to leave.” This was his life principle which he learned interacting with common people.

Hemingway was a realist in his creation. He wrote as he lived, i.e. his characters were mostly autobiographical. At the same time, despite he was a laureate of Nobel

Prize and gained world recognition, he led a life of a common man. In his prose lyrical characters and images of “common people” are interrelated. Thus, lyrical heroes bear the features of common people and all this is the reflection of author’s personality.

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