

## CHAPTER TWO

## CHARACTERS

It was argued in the previous chapter that the plot-construction in Hemingway's war-fiction shows a perceptible influence of plot construction in Crane's war-fiction. The similarities of plot and action in the two novelists are not merely accidental. I wish to suggest that the novelistic devices and the formal features of their war-fiction are manifest expressions of their vision of this world as a crisis-ridden existence. In order to demonstrate that this is the case, I wish to undertake in this chapter a critical examination of the art of characterisation in the war-fiction of Crane and Hemingway.

Generally speaking, Hemingway's characters have a triple existence : (1) they are men and women with restless emotions and passions and often imbued with heroism, (2) they live in a world of private psychological anxieties and fantasies and (3) they are symbolic representation of a scheme of existence which is dominated by an absurd malice beyond the control of any individual human being. Thus, the ontological status of a typical Hemingway character can be defined in terms of a tripartite relationship between action of the character, its psychic privacy and its tribulations

conditioned by an impersonal and absurd fate. This scheme of characterisation enables Hemingway to combine the heroic qualities of man with philosophical disenchantment and even the utter helplessness when one is confronted with the dire cosmic design. His characters cannot be fully described in terms of conventional categories such as 'flat' and 'round' or 'simple' and 'complex'.<sup>1</sup> They appear to be simple and almost flat as characters in a popular cinema; but they are far more complex than the mere types one would expect them to be. I wish to argue that the artistic achievement of Hemingway in characterisation owes to the influence of Crane's art of characterisation.

Generally speaking, Crane's characters are a combined product of the social, political and moral contexts of his times. They display a violent conflict between the obligations of duty and the intellectual skepticism. They are typical American intellectuals of the 1890's who felt aversion to materialistic longings and military glory. The irony of their existence is that they are surrounded precisely by these growing chimeras. The result is that a typical Crane character shows certain schizophrenia, its physical action continues to be estranged from its moral make-up and mental aspirations. As a novelist, Crane tries to put this divided existence into a wider frame of impersonal meaning as if the whole point of his fiction is to say with utter dismay,

"well, this is how life is. And there is no way out." At this level of abstraction, Crane's characters appear as pawns in a cosmic game of deceit, almost like the foot soldiers in a war.

Hemingway's fiction clearly shows that he had imbibed the tripartite ontological tensions of Crane's characters in order to create racy plots. Hemingway's plots are mainly centred round characters. These characters show unusual heroic quality in times of crisis - a typical American characteristic; however they are also victims of nagging doubt and skepticism. My argument in this chapter is that Hemingway's art of characterization has been quickened by the influence of Crane on it. In this argument, it is also implied that by studying these two major American war-novelists together, it may be possible to outline some important features of American war-fiction, the echoes of which can be found in other war-novelists in the American tradition. It is with this view in mind that we turn to a discussion of characterisation by Crane and Hemingway.

Henry Fleming, Jim Conklin, Wilson, and the tattered soldier in The Red Badge of Courage, Rufus Coleman, Marjory, Prof. Wainwright and Nora Black in Active Service, Fred Collins in 'A Mystery of Heroism', the oiler and the correspondent in 'The Open Boat' and the wounded lieutenant in 'An Episode of War' are among Crane's major characters. In

Hemingway, the major characters are Jake Barnes, Lady Brett, Cohn and Romero in The Sun Also Rises, Frederic and Catherine in A Farewell to Arms, Robert Jordan, Maria, Pilar and Pablo in For Whom the Bell Tolls, Col. Cantwell in Across the River and Into the Trees, Santiago in The Old Man and the Sea and Hudson in Islands in the Stream. Apart from these principal characters whose presence is pervasive and central to the respective plots, there are many minor characters who help illumine the principal characters and the action. In Crane's war-fiction, we have Fleming's mother, unidentified military officers and the prisoners of war in The Red Badge of Courage, the archaeological students and the minister in Active Service and unidentified military characters in his war-stories. In Hemingway's fiction, Bill Gorton, Mike and some shadowy female characters in The Sun Also Rise, Rinaldi, the priest and Ferguson in A Farewell to Arms Anselmo and Lt. Berrendoin For Whom the Bell Tolls, Jackson in Across the River and Into the Trees act as minor characters.

(Both Crane and Hemingway show meticulously the transformation of personality in their characters. Jake Barnes and Brett in The Sun Also Rises, Frederic in A Farewell to Arms, Robert Jordan in For Whom the Bell Tolls and Col. Cantwell in Across the River go through phases of significant development or change at different levels. Jake Barnes, in the beginning, smarting under shocks at Brett's promiscuous

escapades, exhibits greater degree of maturity and understanding at a later stage. Brett, the promiscuous heroine of the novel, realizes the futility of her amorous escapades and returns to her favourite lover, Jake Barnes as a morally reformed woman. Frederic in A Farewell to Arms, a romantic and an idealist comes to acquire a tragic awareness of life and the world. The rejection of war and the acceptance of a polarized way of living characterized by love and peace is a sufficient evidence of his growth; Robert Jordan in For Whom The Bell Tolls, who joins war voluntarily to promote a noble cause, gets disillusioned with the management of war and realizes the meaninglessness of his mission. Also, he suffers moral scruple with regard to the killing of human beings but he submerges them under his military discipline and skepticism. Col. Cantwell in Across the River, re-visits the scenes of the past battles, becomes critical of the battles and the generals associated with them and sounds extremely bitter and resentful towards corrupt military officers and profiteers responsible for the sufferings of common soldiers. These major characters have the intellectual capacity to analyse their situations, the motives of generals and politicians and the causes of wars. In their soliloquies and monologues one finds the expression of their private thoughts and feelings.)

When we review Crane's fiction, it can be seen that Hemingway's inventions had been used by Crane a generation ago. Fleming in The Red Badge of Courage and Rufus and Marjory in Active Service go through various phases of growth in the denouement of the novel. Fleming, in the beginning, is depicted as a vain, romantic egoist who looks upon war as a heroic and majestic affair<sup>2</sup> which provides him with an opportunity to win laurels and earn recognition. But the novelist devises a series of developments to undercut his ego and vanity. His exposure to fighting and its harsh realities compels him to the re-adjustment of his views and the re-assessment of himself and the world around him. The subsequent developments in the novel, particularly his exposure to the mysteries of Nature, administer a rude jolt to his immature mind.<sup>3</sup> Crane puts his hero through a series of brutal experiences which continuously undermine his ego and romanticism and compel him to reconcile with the complexities of life. At the end of the fighting, Fleming mentally prepares himself to shed his military identity and expresses a longing for peace and happiness in life-quite an antithesis of early Fleming.<sup>4</sup>

In Active Service, the principal characters like Rufus, Marjory and Prof. Wainwright experience remarkable change - and growth gradually. The novelist subjects Rufus to melodramatic developments. He is called upon to face constantly

shifting moods and affections in the novel. He exhibits his capacity to withstand the forces of opposition represented by Prof. Wainwright who is opposed to Rufus and his love for Marjory in the beginning of the novel and later by Nora Black who is trying to pass him off as her possession. He defeats her in her game and repairs the emotional damage done to Marjory and her parents. Also, Rufus exhibits his capacity for adventure and suffering.

Marjory, the heroine of the novel, plays a subdued role. She has a quiet confrontation with her father in the beginning of the narrative over Rufus Coleman. Her father's opposition fails to dampen her love for Rufus. But she submits to the superior will of her father and joins him and his party to Greece. Of course, Marjory responds to the developments around her in a comparatively cold manner. But she is certainly jubilant at the brightening prospects of her marriage with Rufus.

Prof. Wainwright acts like a conventional father who imposes his will and judgement on Marjory with regard to her marriage with the hero of the novel and wilfully drags her along with others to Greece in order to smother her love for Rufus. But the subsequent developments as depicted in the novel ironically expose the limitations of his perceptions regarding Rufus and bring him closer to a reconciliation with Rufus Coleman. At this stage, he exhibits maturity and

greater understanding of the emotional problems of the two young lovers and despite Mrs. Wainwright's opposition, visits Rufus at his place, clears the cobwebs and brightens up the prospects of marriage between Marjory and Rufus. By contrast, Mrs. Wainwright strikes as vain, unperceptive and stubborn. Towards the end of the novel, Prof. Wainwright displays the qualities of flexibility, maturity and humanity.

Thus, we find that both Crane and Hemingway are primarily concerned with the impact of war on individual destiny. Both build episodic plots linking together crucial developments of war and then relate these dangerous developments to the fate of their protagonists. They project their protagonists as complex characters, active on the physical level as well as on the mental level with capacity for introspection, analysis and change.

On closer examination, we find that the protagonists of these two novelists have distinctly individualistic and egoistic disposition. Henry Fleming in The Red Badge of Courage, in his immaturity invests war with the majesty of Greco-Roman wars. He has a lurking ambition to accomplish extra-ordinary, heroic acts and to win appreciation and recognition from the people of his home town.<sup>5</sup>

Later, when the ironically earned wound salvages his honour and dignity and ensures his position among his

comrades, he shows irrepressible inclination towards swaggering and superior gestures. His acts of heroism in the subsequent encounters proceed from his inflated ego and vanities to win laurels for himself and to browbeat the higher officer who had snubbed him and his comrades and also to realize some vague ideals. He looks upon the flag as an emblem of the nation's honour and makes a heroic gesture to hold it high. Crane also emphasizes the self-congratulatory tendency in his hero. On examination of his thoughts, acts and his high-flown language, we get an unmistakable impression that Fleming had an extremely inflated self-image. His behaviour in the novel stems from his desire to protect this self-image.

Rufus coleman, too, in Active Service exhibits his romantic and egoistic disposition. Despite Prof. Wainwrigth's low opinion of his character,<sup>6</sup> he exhibits pluck and a sense of adventure in pursuing Marjory to Greece and later risking a lot, he rescues them out from the dangers of Greco-Turkish war.

Fred collins in Crane's war-story 'A Mystery of Heroism' displays equally egoistic mentality as displayed by latter Henry Fleming in The Red Badge of Courage. Provoked by one friend's insinuating remarks, he embarks upon a dangerous mission in order to vindicate his honour. We find that both Fleming and Fred Collins are acutely preoccupied

with their ego and for the vindication of it they display maddening courage and restless energy. To uphold their honour they unhesitatingly plunge into desperate action. Their action seeks to rise above their intimidating circumstances.

Such individualistic and egoistic traits can be detected in Hemingway's protagonists like Jake Barnes, Pedro Romero, Robert Jordan and Santiago in his successive novels. Both Jake Barnes and Pedro Romero in The Sun Also Rises strike as highly individualistic as they assume a unique style of performance in the novel. Their unflinching commitment to heroic code of values such as courage, endurance and grace singles them out as highly individualistic. Robert Jordan and Santiago in For Whom the Bell Tolls and The Old Man and the Sea respectively display individualistic disposition in undertaking hazardous missions which require the display of exceptional heroic qualities. Crane's Fred Collins in 'A Mystery of Heroism' and the oiler and the correspondent in 'The Open Boat' share with Hemingway's Robert Jordan and Santiago the passionate desire to transcend all limitations and rise above their circumstances.

The protagonists of both novelists operate in war situations or violent crises and hence, courage is their common preoccupation.

The embodiment of courage in their protagonists is the hallmark of their characterisation. Henry Fleming in The Red Badge of Courage right from the beginning is intensely pre-occupied with the phenomena of courage and cowardice. When Jim Conklin announces that fighting is imminent, the first thought that crosses Fleming's mind is whether he would stay and fight or run away from the battlefield. Before enlistment, he plays with the ideas of courage, heroism and military splendour and he intensely longs for heroic achievements.<sup>7</sup> When subjected to the actualities of war, his first response is a cowardly flight from the battlefield. His painful discovery of the heroic resistance on the part of his comrades heightens his sense of shame and he passionately longs for death or getting wounded.

At times, he regarded the wounded soldiers in an envious way. He conceived persons with torn bodies to be peculiarly happy. He wished that he too had a wound, a red badge of courage.<sup>8</sup>

The accidental wound inflicted on him by one panic-stricken soldier salvages his honour and ensures the reception by his friends. In the subsequent developments, Fleming undergoes a radical transformation. The redoubled vigour and tenacity shown by the enemy generate inordinate hatred in Fleming. Under the influence of such psychological complex, Fleming acts like a war-devil. He is described in the novel as a wild cat.<sup>9</sup> R.W. Stallman, referring to Fleming's transformation into an automation, comments :

The paradox is that when Henry becomes activated in the "vast blue demonstration" and is thereby reduced to anonymity he is most a man and conversely when he affects self-dramatizing picture post-card poses of himself as a hero 'he is least a man and not at all heroic.<sup>10</sup>

The critic underlines the conditioning power of war on human personality. He stresses the fact that Fleming achieves a heroic dimension at the cost of his human identity. But the fact remains that Fleming, under psychic pressures, acts in an impressively heroic manner in latter encounters especially in the fighting for the flag. Fleming receives recognition from friends as well as higher military officers. Referring to his heroic consciousness, Crane writes :

He felt a quiet manhood, non-assertive but of sturdy and strong blood. He knew that he would no longer quail before his guides wherever they should point. He had been to touch the great death and found that after all it was but the great death. He was a man.<sup>11</sup>

Crane has led his hero through fire and flames and shown him steadfast in the fulfilment of his difficult task. His heroic pronouncement is amply supported by feats of heroism on his part.

Fred Collins in 'A Mystery Heroism' exhibits a nervous, courage. Provoked by some insinuating remarks by one comrade, he launches upon extremely hazardous action-to pass through shell-dominated zone to the well for water. The courage

displayed by Crane's protagonists had distinctly psychological dimension about it and it proceeds from agitated psychic states. Under such influence, they suspend their logical faculties, become unmindful of their immediate surroundings and defy the forces of death and destruction. This is true of latter Fleming in The Badge of Courage and Fred Collins in 'A Mystery of Heroism'. Rufus Coleman in Active Service also exhibits such reckless courage in realizing his love for Marjory. To win her over, he travels all the way from United States to the dangerous Grece-Turkish front and recues her and her parents.

'The Open Boat' though not war-fiction, is primarily concerned with the impersonal violence of Nature which engulfs the crew of the boat-namely the captain, the correspondent, the cook and the oiler. Nature - the wind, the waves of water and surf-threatens their existence and the members of the crew-especially the oiler and the correspondent, exhibit stoical courage, resilience and will-power in their struggle against the violent forces of Nature. Caught up in this existential crisis, they put up a heroic fight for life and manage to reach the shore except the oiler-calm, quiet and unawed by dangers.

(Hemingway's vision of the modern world is that of pervasive violence and stark destruction as observed in the discussion of his plots. He perceives it as a grim, incēsapable

reality. He realises an urgent need for the cultivation and practice of stoical qualities coupled with impressive masculinity. His acute consciousness of the harsh, contemporary realities in the wake of global wars exercises decisive influence on his art of characterisation. In accordance with his perceptions and convictions, he has created characters invested with qualities like courage, endurance, and graceful style. Equipped with these qualities, they struggle hard to cope with their violent and destructive situations. What impresses us at once is the masculinity of his protagonists. Pedro Romero, Frederic, Robert Jordan and Santiago have these qualities.)

The formulation of the heroic code and the increasing emphasis on the observance of it by his protagonists are important features of Hemingway's fiction. The heroic code as enunciated by Hemingway requires impressive demonstration of unqualified stoical qualities like tight-lipped heroism, resilience and a high degree of endurance on the part of the hero in his struggle against physical dangers. Hemingway's protagonists like Jake Barnes, Robert Jordan Col. Cantwell and Santiago exemplify this code. Philip Young points out the distinguishing qualities of a code hero.

The code hero then offers up and exemplifies certain principles of honour, courage and endurance which in a life of tension and pain make a man a man as we say, and enable him to conduct himself well in the losing battle that is life. He shows in the author's famous phrase for it, "grace under pressure."<sup>12</sup>

(Courage is an outstanding feature of Hemingway protagonists and a major emotional preoccupation with them. Hemingway shows them beset with physical problems of great magnitude and struggling against them in a defiant spirit. They invariably bring forth all the necessary physical and mental qualities to meet the challenges and trials and in the process, give ample evidence of their capacity for endurance and sacrifice. Jake Barnes in The Sun Also Rises, sexually handicapped, comes across extremely difficult situation which denies him any emotional fulfilment and multiplies his humiliations directly proceeding from the promiscuous behaviour of Brett, the heroine of the novel, whom he loves but can't satisfy. But he bears his lot in a calm, dignified manner showing 'grace under pressure'. His behaviour suggests disciplined, dignified courage.)

(Robert Jordan, dedicates himself to a noble, human cause and undertakes the job of blowing up a strategic bridge to deliver a serious blow to the fascists. To achieve this objective, he joins the guerrilla bands, seeks their support, suffers setbacks, suffers hardships as well as mental agony but never fumbles or falters in his deadly gaze upon the bridge. Here, we are reminded of Crane's Fleming with his intent gaze upon the flag, unmindful of the explosive situation, and forging ahead to seize the flag. Fred Collins in 'A Mystery of Heroism' shares the same passionate

intensity and utter disregard for conditions and consequences as shown by Robert Jordan in Hemingway's novel.) Like Crane's Fleming and Fred Collins, Robert Jordan, too, sets aside all other considerations and executes his dangerous mission which has become an article of faith to him as seizing the flag signifies to the latter Fleming in The Red Badge of Courage. One feels that 'the heroic code' in Hemingway's fiction is derived from the heroic model set by Crane in his war-fiction.

(Santiago of The Old Man and the Sea is perhaps the epitome of Hemingway's heroic code. It is possible to consider him as a heroic character inspired by some of Crane's characters. There are some close correspondences between Robert Jordan and Santiago in Hemingway's war-fiction on the one hand, and Fred Collins and the crew-members of Crane's 'A Mystery of Heroism' and 'The Open Boat', on the other hand. All these protagonists try to accomplish extremely difficult jobs which necessitate breathtaking encounters with hostile forces which in turn, pose mortal dangers to themselves. Undaunted by their awesome circumstance they pursue their difficult objectives relentlessly through the deployment of their heroic and stoical qualities. Their action represents a heroic defiance of death and destruction. No considerations other than a heroic conduct, influence their behaviour.

Another striking similarity between Crane's and Hemingway's art of characterisation is their marked emphasis

on the depiction of psychological states of their protagonists. Stephen Crane, while creating his characters, continuously focusses on the exploration of their consciousness - on their mental conditions, mental processes and responses and their impact on their outward behaviour. Alfred Kazin, while discussing the salient points of The Red Badge of Courage declares the novel to be a psychological one. He observes :

The Red Badge of Courage deals less in external violence than in mental states. It is indeed a psychological novel as much as it is a novel of war.<sup>13</sup>

Going through The Red Badge of Courage, we are struck by the fact that psychological factors govern Fleming's entire behaviour in the novel. Fleming, reading about the tumultuous developments concerning the Civil War responds to them positively and longs to enlist himself. Crane's account of Fleming's response is quite revealing :

He had read of marches, sieges, conflicts and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color lurid with breathless deeds.<sup>14</sup>

As a result of the psychological impact of the civil war on his mind, Fleming enlists himself in the war against the wishes of his mother. From this moment onwards, Crane focusses his attention on Fleming's mind, his mental responses and behaviour in relation to his immediate

explosive circumstances. The novel is a highly imaginative account of Fleming's psychological conditions and responses. Crane subjects his highly extravagant notions about himself and war to the harsh realities which, in turn, set in motion, highly disturbing and contradictory thoughts in his mind. The possibility of imminent fighting aggravates his mental conditions. His mind is tortured by the ponderous question whether he would stay and fight or run away from the battlefield. In his ingenious way, he tries to sound his friends on this issue but gets disappointed as he finds such fears farther from their minds.

At the crucial moment of fighting too, psychological factors have decisive influence on his external behaviour. When a soldier in his vicinity throws away his rifle with a howl and runs, it strikes a sympathetic chord in Fleming's heart and he, too, runs like a rabbit-without shame.<sup>15</sup> Away from the battlefield, he seeks refuge in the woods. In the beginning, his fear-complex colours his interpretations of Nature. Also, his response to Nature varies from moment to moment. Crane depicts Fleming's peculiar psychological condition in the following lines :

The swishing saplings tried to make known his presence to the world. He could not conciliate the forest. As he made his way, it was always calling out protestations.<sup>16</sup>

and a few minutes later he finds Nature sympathetic to him.

He conceived Nature to be a woman with a deep aversion to tragedy.<sup>17</sup>

When he gets deeper into the thicket and comes across a chapel-like place, he is stunned to find a pale-looking corpse, decaying and ant-eaten and he runs away, panic-stricken from the woods.<sup>18</sup>

In such scenes, Crane emphasizes the influence of the tremendous fear complex on Fleming's external behaviour. In the above - mentioned instances, it is the psychological factor of fear which conditions his responses to war and Nature and the same psychological factors shape his relations with war officers and his comrades. On his way back to the front, his discovery of the heroic resistance on the part of his comrades intensifies his sense of shame at his own cowardly flight. When the tattered soldier sympathetically asks him about his wounds repeatedly, he finds it unpalatable and deserts him to die alone. His longing for some tangible wound or death bespeaks of his intense agony.

Crane has given spacious treatment to Fleming's disturbed consciousness in the novel. Fleming is so worked up at the hectic movements of the retreating soldiers that he catches hold of a panick-stricken soldier against his wish and doggedly persists in his questions which are most unpalatable

to the soldier, who in his anger and desperation over being delayed, bangs his rifle on Fleming's head. Thus, he gets his much longed-for wound which restores honour and pride to him.

His restoration to honour and rehabilitation in Psychological terms generate a new mental complex in him. He acts and thinks in a superior, swaggering manner. He parades his wound and courage and tries to live up to his heroic pronouncements in subsequent encounters. From now onwards, pride and hatred of the enemy dominate Fleming's conduct as fear did in the earlier part. Both these deeply felt emotions sustain him in his desperate struggle against the enemy and generate fierce energy exhibited in his struggle for the flag. The derogatory criticism by superior officers unleashes violent emotions in Fleming against the officers and he longs for some stunning heroic achievement to counter such critics for ever.

Highlighting the psychological character of Crane's war-novel, Eric solomon makes some important critical observations :

The contribution of Stephen Crane to the genre of war-fiction was two-fold. First, he defined the form in his novel that deals with war and its effect upon the sensitive individual who is inextricably involved; war is treated as neither journalism nor autobiography nor dashing romance but as a test of mind and spirit in a situation of great tension.<sup>19</sup>

Crane's emphasis on the anguish and suffering of the individual is unmistakable in The Red Badge of Courage and his war-story, 'An Episode of War'. Throughout the novel, Crane focusses on Fleming's tortured consciousness. The portrait of Fleming as drawn by the novelist is that of a hunted being' who is pursued by imaginary and real fears and complexes. Crane also concentrates on the experiences of despair, fatigue, hunger and thirst-thus re-inforcing the note of the miserable human plight. Crane writes :

'He came finally to a road from which he could see in the distance dark and agitated bodies of troops, smoke fringed. In the lane was a blood-stained crowd streaming to the rear. The wounded men were cursing, groaning and wailing.'<sup>20</sup>

In Active Service, a novel about love and war, Crane's approach is basically psychological. The novel dramatizes the conflict between the individual caprices of Prof. Wainwright and his wife on the one hand and the romantic passion of Rufus Coleman on the other hand. The novel also highlights jealousy on the part of Nora Black, another contender for Rufus' heart which causes suspense and psychological distress to Rufus, Marjory and other members of Wainwright party. Active Service, too, like The Red Badge of Courage, incorporates scenes which highlight individual suffering and anguish.

Crane exhibits remarkable psychological insight in the creation of Fred Collins in his war-story 'A Mystery of Heroism'. It demonstrates in artistic terms, how real or imaginary wound suffered by the human ego or pride can drive a human being to desperate action and blind him to the consequences of such action. Fred Collins, provoked by some insinuating remarks by one of his comrades, becomes blind to the horrors of the hostile circumstances and undertakes an extremely hazardous journey to the well for water which is completely dominated by shells and bullets. Collins believes, that if a man sheds his fears, he becomes a hero.<sup>21</sup> True to his belief, he shows no sign of fear and gives a convincing demonstration of somewhat disturbing and neurotic kind of courage.

'An Episode of War' tacitly concentrates on the anguish of the wounded soldier aggravated by the callous indifference on the part of other military types which ultimately cost him his arm. His exposure to violence and the cold, unsympathetic treatment by others generate the psychological mood of cynicism which is implicit in his response towards the end. Affirming Crane's chief concern with psychology, Alfred Kazin observes :

What impressed the veterans was Crane's instinctive sense of battle and his scorn for the rhetoric of war. It was psychology, not history, that drew the twenty-one year-old to write about war at all.<sup>22</sup>

Like Stephen Crane, (Hemingway, a great admirer of Crane<sup>23</sup> has imparted a distinctive psychological dimension to his chief characters. His first major war-novel, The Sun Also Rises projects a sexually handicapped hero, Jake Barnes, the heroine, Lady Brett and a couple of war-casualties whose peculiar behaviour and attitudes engage Hemingway's creative imagination throughout the novel. The principal characters of the novel have passed through the traumatic experience of war and it has exercised a disastrous influence on their psyche. War has blown them out of the normal paths of life and destroyed their faith in the traditional way of living and thinking. Life seems to them an unending vacuum and they keep drifting into it aimlessly. Apart from frequenting pubs and restaurants, emptying the glasses of wine and coffee, pursuing women for pleasures, and quarrelling over them, they hardly do anything meaningful or hopeful in the span of the novel. They are the victims of 'a shell-shock' and their behaviour is an externalization of their shattered psyche.)

Philip Young, a notable critic on Hemingway's fiction, discusses his heroes and their emotional problems in distinctly psychological terms.

His hero's, nightmares and insomnia (attendant on his first wounding), his preoccupation with death and the scene of what was nearly his own premature end, his devotion to hunting and fishing, his — intellectual limitations — all these things and

several others may be accounted for in psycho-analytic terms. They used to be called symptoms of "shell-shock, now it is called "traumatic neurosis".<sup>24</sup>

(Hemingway imparts a distinctly psychological dimension to the characters of A Farewell to Arms. Rinaldi and other military officers-victims of shell-shock and bereft of any faith in traditional values, indulge in sex and wine and other amusements to mitigate their acute sense of Nada.<sup>25</sup> They seem to disown any notion of responsibility to society and refuse to accept any moral authority. Pleasure-principle governs their behaviour.

Hemingway provides a careful psychological attention to Catherine and Frederic A Farewell to Arms. The novel in the early pages, alludes to the loss of her dream in the death of her lover in war and this traumatic experience conditions her responses to love and life. When Frederic makes some bold advances to her, she is shocked and slaps him instinctively. Deeply disappointed in her love and still smarting under its shock, she reacts in a revolting manner to Frederic's advances. After the initial phase of acquaintance with Frederic, she comes closer to him and loves him with ardour and passion. Frederic comes to serve as a ballast to her emotionally disturbed life.)

In the case of Frederic too, Hemingway shows the impact of psychological forces on his behaviour. As war progresses

(and its brutalities impinge on his consciousness, his idealism and faith recede and a definite change comes over him gradually. The initial part of A Farewell to Arms is replete with references to the destruction caused by war. Passini, while talking to Frederic, pronounces on the evil of war and human helplessness in relation to it. He observes in an emotional manner:

There is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy.<sup>26</sup>

As war gathers momentum and scenes of violence and disorder multiply, Frederic's mind registers silent protest against the cruel proceedings of war by way of turning more to Catherine rather than to war. His growing attachment to Catherine signifies his increasing disenchantment with war and its implications. Whenever he gets an opportunity, he seeks out Catherine and spends longer time with her. I think his sub-conscious mind, in its preference for Catherine, has already rejected war.

His exposure to the indiscriminate and irrational violence at Caporetto, excites violent, psychological reaction and compels him to plunge into Tagliamento symbolizing his baptism by water and a new birth. The Frederic that emerges out of the water of Tagliamento is one who has shed his military identity and opted for the life of )

peace and happiness. His reaction to war is so intense that he refuses to read anything about the developments of the war. Hemingway presents the state of Frederic's mind.

I had the paper but I did not read it because I did not want to read about the war. I was going to forget the war. I had made a separate peace. I felt damned lonely and was glad when the train got to Stresa.<sup>27</sup>

After the desertion, disturbing thoughts assail his mind. Thoughts of loneliness, of leading a criminal life make him uneasy. His mental activity grows intense and sombre and he reflects philosophically on the harsh realities of life.

The world breaks everyone and afterwards, many are strong at the broken-places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially.<sup>28</sup>

Thus, we become conscious of a perceptible psychological change coming over Frederic. The frequency with which Frederic turns to soliloquies and monologues is suggestive of his agitated consciousness. Though, he thinks he has made a separate peace, his mind is not at peace. Hemingway has thus given a psychological study of Frederic as Stephen Crane has done that of Henry Fleming.

In For Whom the Bell Tolls, most of the characters exhibit callousness which is the psychological consequence of the ideological fanaticism. The intense, uncontrollable

emotions in them which blind them to the nobler principles of humanity and justice dehumanize them. The account of the brutal treatment of Maria by the Fascists and its indelible psychological impact on her mind and behaviour is one of the finer points of the novel. The traumatic experience she has gone through haunts her mind and severely cripples her ability to enjoy life until Robert Jordan's appearance. Pilar offers Maria to Jordan as a therapeutic remedy for her psychological ill-health. She begins to bloom in Jordan's hands. But the exuberantly romantic love between Jordan and Maria excites jealousy on the part of Pilar, a psychologically valid response on her part. Commenting on Pilar's emotional agitation over this romantic development, Chaman Nahul observes :

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One imagines that she did this as therapy for poor Maria; she never expected the deep love that springs up between Robert Jordan and Maria. Sensitive and intuitive as she is, she soon notices the presence of that something bigger than life between them. This, in strange way hurts her and accentuates for her her own ugliness.<sup>29</sup>

Robert Jordan, the hero of the novel, who voluntarily joins the loyalist side in a bid to further a noble, human cause, exhibits a high degree of purposefulness and steadfastness in his mission. Though he shows no signs of vacillation in his commitment to his dangerous mission his mind is tortured by moral questions. Though a soldier, his mind is agitated

over the moral problems involved in the act of killing. It emerges that Jordan is definitely against killing for a cause. The question whether he has any right to kill pesters his mind. He is not able to resolve it to the satisfaction of his conscience. Though he rationalizes, his conscience keeps nagging him. Despite the iron-discipline exercised by him, he does not succeed in subduing the voice of his conscience. The frequency with which he relapses into soliloquies and monologues suggests his disturbed consciousness. Chamen Nahal, in his work on Hemingway, supports this argument.

In none of Hemingway's novels does the hero talk so much with himself as in For Whom the Bell Tolls - an indication enough of his inner conflict and disturbance.<sup>30</sup>

Thus, we find that Hemingway's For Whom the Bell Tolls is a concentrated study of the destructive passions and psychological complexes generated by the ideological conflict. These dark moods and emotions exhibited by the principal characters lead to extreme action and destruction.

Col. Cantwell in Across the River and Into the Trees, like Hemingway's other protagonists, has a psychological hurt. He accommodates all the wounds suffered by Frederic in A Farewell to Arms and other earlier heroes within himself. The traumatic experience he had at Fossalta on the Italian front, despite decades, possesses his mind and he conducts a strange ritual full of irony, at the same place, to

exorcise his mind. Hemingway shows a profound psychological insight in the creation of Col. Cantwell who embodies the psychological truth referred to by Hawthorne.

There is a fatality, a feeling so irresistible and inevitable that it has the force of doom which almost invariably compels human beings to linger around and haunt, ghost like, the spot where some great and marked event has given the color to their life time; and the still the more irresistibly, the darker the tinge that saddens it.<sup>31</sup>

The physical wound suffered by Col. Cantwell in the remote past has left deep scars on his mind and has decisively conditioned his attitudes and responses. An insistent note of bitterness and resentment runs through his speeches and actions. He denounces the corrupt generals and politicians for the mismanagement of wars and for causing great sufferings to the common soldiers. His suffering is endless. Jeffrey Walsh argues that Cantwell is a prisoner of his traumatic past.

The mind of colonel Cantwell is represented as being totally conditioned by the past, has no future and very little present.<sup>32</sup>

In Cantwell, Hemingway has embodied the psychological truth that intensely painful memories sink deeper into human subconscious and it is almost impossible to dislodge them or neutralize them. Hemingway has shown Cantwell as thoroughly obsessed with the traumatic past and his entire conduct in

the novel-physical, verbal and mental-is conditioned by the experiences of the past.)

Both Crane and Hemingway have, to a great extent, focussed on the depiction of the psychology of their characters. Both writers have displayed singular interest in relating war and its proceedings to the psychological conditions of the characters and their fiction traces the impact of war on their behaviour as shown in the earlier paragraphs. Crane highlights emotions of fear, anger, pride and loneliness while Hemingway focusses on pride in disguise, despair, the feeling of being trapped and a sense of alienation. Both depict at length the mental agony and anguish, the tragic awareness of their limitations in relation to the overwhelming power of the destructive forces. Through monologues, soliloquies and staccato speeches, they bring out their agonised consciousness. Crane and Hemingway bring about the interaction between the pressures of the battlefield and the agitated mental states of their protagonists. It is a common practice with Crane and Hemingway to use physical wounds to symbolise psychological significance. The wound operates more on psychological level than on physical level and it has the capacity to transform their entire personality.

Alienation marks the protagonists of Crane and Hemingway. They are conscious of their inability to communicate with the world. In the early part of The Red Badge of Courage, Crane

projects his hero as a lonely man who can't share his innermost thoughts and apprehensions with his friends. Crane underlines the mental barriers between Fleming and his Comrades. Crane underlines, through a succession of scenes and soliloquies, Fleming's apprehensions which create unbridgeable gulf between him and his comrades, a miserable destiny which Fleming suffers all alone. Crane's conception of a hero, seems to have influenced Hemingway's art of characterisation. The consciousness of one's loneliness in one's fight against great odds is an important feature in Crane and Hemingway.

Jake Barnes, the hero of The Sun Also Rises suffers acutely from the sense of alienation. Because of his sexual impotence, the consequence of war, he is unable to establish any meaningful rapport with Brett, his beloved, who keeps changing lover after lover, thus, intensifying Jake's mental agony who is left alone to brood and smart under humiliations. He takes to wine in order to drown his acute sense of loneliness.

Frederic in A Farewell to Arms exhibits a tendency to brood and suffer being lonely. In the earlier scenes of the novel, we find that Frederic does not actively participate in the vulgar discussions about women, wine and brothels. He also refrains from the priest-baiting indulged in by most of his comrades, not being able to enjoy any true rapport

with his friends on moral and intellectual levels. The subsequent developments in the novel accentuate the process of withdrawal in Frederic and as the war thickens and its brutalities impinge on his consciousness, he plunges into the river Tagliamento and makes a separate peace. This gesture on his part marks his disenchantment with war. His retreat into natural Swiss landscape surrounded by mountains amounts to the rejection of the organised society and its practices and acceptance of a lonely, alienated state on his part. Their lives - Catherine's and Frederic's - are shrouded in deep loneliness as they have no society, no friends and no mundane interests to occupy them. They suffer their fate all alone-Catherine dies a prolonged, painful death, and Frederic all his moorings snapped, drifts aimlessly into the unknown.

Col. Cantwell in Across the River and Santiago in The Old Man and the Sea represent the climax of the alienated state suffered by Hemingway's protagonists. Col. Cantwell with his mind and behaviour completely conditioned by the traumatic experiences of the past finds it difficult to adjust himself to the existing world. He is full of bitterness and resentment against the corrupt military generals and politicians. The fact that he sets out to visit the scenes of the past battles and the wounds, when he is about to die of heart attack, establishes the tremendous conditioning power of the past on his life which cripples his ability to live in the present in a normal manner.

Going through the war-fiction of Crane and Hemingway, we become conscious of the fact that both novelists put greater emphasis on the sufferings, helplessness and sheer vulnerability of common soldiers. Their war-novels are replete with the distressing accounts of the wounded and the dead. Apart from the depiction of the misery and anguish of the principal characters, there is a recurrent note of the pitiable human existence characterized by hunger, thirst and exhaustion. Scenes depicting the weary processions of the famished, broken and bent soldiers recur with predictable regularity. Their imagination lingers over the grotesque aspect of their existence.

From this analysis, it emerges that both Crane and Hemingway exhibit a marked tendency to relate the contingencies of war and violence to the susceptible consciousness of their chief characters and depict their impact on their psychology. There is a recurrent stress on the elements of pathos and emotional disturbance affecting the characters caught in the explosive situations depicted in the novels.

Common to the art of Crane and Hemingway is the quality of stoicism displayed by their chief characters. Henry Fleming, after his crucial wound, exhibits greater degree of stoicism in tackling his dangerous situations. He exposes himself to dangers, becomes unmindful of pain, fatigue or consequences and makes a desperate attempt to seize the flag.

'The Open Boat' finds themselves caught up in an extremely difficult situation worked up by howling winds and towering waves of water. We have parallel situation in Hemingway's A Farewell to Arms, wherein Frederic, in a bid to escape from being arrested, accepts the boat offered by the barman and keep rowing it throughout the night. The characters of 'The Open Boat' demonstrate the stoical qualities - capacity for hard struggle, suffering and endurance, and defy the forces of Nature. After a desperate but determined struggle, they manage to reach the shore, with the loss of the oiler - an impressively stoical character.

There are close resemblances between Crane's characters of 'The Open Boat' and 'A Mystery of Heroism' and Hemingway's Santiago in The Old Man and the Sea and David in Islands in the Stream. Moreover, the situations faced by these two sets of characters are similar in terms of intensity of the encounters involved. Here, I would like to quote one relevant observation made by Crane.

"The interesting thing", Crane said to a fellow war-correspondent above the din of rifle fire in Cuba, "is the mental attitude of the men." 33

The mental attitude exhibited by Crane's protagonists is characterized by a defiance of hostile forces, and fierce irresponsive energy and a remarkable capacity for hardships. The same mental attitude is shared by Hemingway's celebrated protagonists - Jake Barnes, Robert Jordan,

Santiago and David. The unnamed lieutenant in Crane's 'An Episode of War' sounds exactly like a Hemingway protagonist when he says that it doesn't matter in response to the emotional concern shown by his relatives over the loss of his arm.

The attitude of protest which finds expression in Fleming's outbursts is shared by Hemingway's protagonists like Robert Jordan, Col. Cantwell and Harry Morgan. Referring to Fleming's feeling of protest, Crane writes :

He had a gigantic hatred for those who made great difficulties and complications. They caused it to be as a craved treasure of mythology, hung amid tasks and contrivances of danger.<sup>34</sup>

On other occasions, Fleming bitterly criticises the generals for the mismanagement of wars and multiplication of human sufferings.

Fleming's love of heroism, his desire to serve people through his heroic feats run parallel to Frederic's attempt to serve humanity and Robert Jordan's passion for the Republican cause. Robert Jordan exhibits intense hatred for the fascists who make difficulties and complications for the human race.

Characters in the fiction of Crane and Hemingway, when confronted with the contingency of war or threats of death and destruction exhibit their critical and intellectual qualities. They sit together and discuss their immediate

problems or often they draw apart and brood and formulate their mental responses to the physical and moral problems agitating their minds. During these analytical exercises, they turn over their problems in their minds, analyse the motives behind the bloody acts, criticise them and probe into ethical issues. Their frequent encounters with the forces of death and destruction develop their familiarity with the phenomenon of death and also their understanding of the problems of human existence.

Henry Fleming filled with fears makes a hasty retreat from the battlefield and then broods over the problem of survival. His observance of Nature confirms to his mind, the validity of the principle of self-preservation. This is how Fleming rationalises his behaviour.

He had fled, he told himself because annihilation approached. He had done a good part in saving himself, who was a little piece of the army. He had considered the time, he said, to be one in which it was the duty of every little piece to rescue itself, if possible.<sup>35</sup>

Crane depicts Fleming as torn between his faith in intuitive outlook and his agonising consciousness of shame regarding his flight from the battlefield. He comes to look upon the war as a monstrous machine producing corpses. Reacting to the crude behaviour of the lieutenant, the youth feels :

It was useless to expect appreciation of his profound and fine senses from such men as the lieutenant. He must look to the grave for comprehension.<sup>36</sup>

Fleming is conscious of some distinction about himself. He shows his capacity to respond to the developments around him, to evaluate his behaviour and pass mental judgements. He credits himself with unfailing intelligence. He justifiably criticizes the generals for the mismanagement of war and the sufferings of the common soldiers. When relentlessly pestered by unkind circumstances and the overbearing, insensitive officers, he launches into a painful outburst ending with a note of poignant helplessness.

It makes a man feel like a damn' kitten in a bag.<sup>37</sup>  
Describing Fleming's emotional reaction to the army and its dehumanising rules, Crane writes :

But he instantly saw that it would be impossible for him to escape from the regiment. It inclosed him. And there were iron laws of tradition and law on four sides. He was in a moving box.<sup>38</sup>

Towards the end of the novel, Crane shows his hero as exercising his critical objectivity. He surveys his past actions, takes due pride in his achievements and frankly acknowledges his failure in his relationship with the tattered soldier. Fleming's thoughts and responses and his feelings, show that there is a considerable intellectual quality about his character. He has a gifted mind and can reason and rationalise his behaviour.

These qualities can be seen in Hemingway's protagonists, - Jake Barnes, Robert Jordan, Col. Cantwell and Harry Morgan. The theory that the Hemingway hero is a "dumb-ox"<sup>39</sup> or a savage does not stand close textual scrutiny. The Hemingway hero certainly, exhibits his capacity for an intellectual or metaphysical inquiry, his awareness of the existential problems of life and sometimes he makes distinctive pronouncements on life, morality and politics.

(Hemingway's protagonists happen to be soldiers, expatriates, bull fighters and fishermen. Since these vocations require impressive physical qualities and virtues, Hemingway invests them with these qualities in abundance. Hence, physicality and masculinity are the hall-mark of Hemingway's characters. Moreover, Hemingway's protagonists are, most of the time, preoccupied with enormous physical challenges. This encompassing physicality of their personality and their world leads to the erroneous belief that they are mere primitives operating in a primitive world. But this is far from truth. At the moments of their heightened awareness, they operate on the intellectual level, and make valuable pronouncements on the moral and metaphysical problems of human life. For Example, Jake Barnes, the emasculated hero of The Sun Also Rises, reflects on Cohn's romantic nature.

He had been reading W.H. Hudson. This sounds like an innocent occupation, but Cohn had read and re-read "The Purple Land". "The Purple Land" is a very sinister book if read too late in life. It recounts splendid, imaginary amorous adventures of a perfect English gentleman in an intensely romantic land, the scenery of which is very well described.<sup>40</sup>

A little later, reacting to Cohn's need to change places for creative inspiration, Jake observes :

You can't get away from yourself by moving from one place to another. There's nothing to that.<sup>41</sup>

Here, Jake, in a very simple style, focusses on an important psychological problem which besets the protagonists in modern fiction.

Frederic in A Farewell to Arms and Robert Jordan in For Whom the Bell Tolls, too, display their capacity for intellectual and metaphysical inquiry as they get deeper into their crises. Frederic, in the beginning, is dimly conscious of Nada—the condition of boredom and blankness in life. His initial idealism and fervour gradually vanish and the process of despair and disillusionment sets in after the retreat at Caporetto. It reaches the climax when Catherine dies a painful death. His tragic experiences mould his intellectual response to the world.

The world breaks everyone and afterwards, many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially.<sup>42</sup>

Frederic demonstrates his tragic insight in human existence of which his own existence is an example. In the subsequent soliloquies, Frederic displays his capacity for intellectual pronouncements.)

Robert Jordan, in For Whom the Bell Tolls, though a willing participant in the Spanish Civil War, is depicted by Hemingway as suffering from the moral qualms. Though a soldier, he is acutely conscious of the immorality of his vocation which requires him to kill or get killed. In one of his agonising soliloquies, he examines his behaviour.

How many is that you have killed ? He asked himself. I don't know. Do you think you have a right to kill anyone ? No. But I have to. But you like the people of Navarra better than those of any other part of Spain. Yes. And you kill them. Yes. Don't you know it is wrong to kill ? Yes. But you do it ? Yes. And you still believe absolutely that your cause is right ? Yes.<sup>43</sup>

Robert Jordan exhibits his intellectual awareness of the painful compulsions and contradictions underlying the human existence. Like Jake and Frederic, he, too, keeps thinking about life and death. Santiago in The Old Man and the Sea shows his philosophical attitude to violence and his conviction that violence is the governing principle of all kinds of existence. Col. Cantwell in Across the River and Into the Trees voices his opinions on a fairly wide range of themes and indicts the generals and politicians for corruption which

cause the sufferings of common men. It will be worthwhile to recall Fleming's resentment and anger against the military officers in The Red Badge of Courage.

From the foregoing analysis, it emerges that both Crane and Hemingway have imparted intellectual qualities to their principal characters. They have attributed to them, the capacity to think, analyse and rationalise. These characters invariably respond to violence, death and the question of the human destiny. Usually, their thoughts and expressions acquire sombre touch. The multiplicity of Soliloquies and monologues uttered by their chief characters indicates a heightened sensitivity.

The protagonists of Crane and Hemingway operate in crises-physical and moral and their authors have invested them with qualities which enable them to struggle for their existence. The harsh realities of their world accentuate new awareness on their part and impress upon their minds the utmost need for some indispensable physical and mental qualities like toughness, ruthlessness and amoral sensibility. Crane's Henry Fleming and Hemingway's Frederic, Robert Jordan, Pablo and Santiago have these qualities.

Fleming in The Red Badge of Courage, after his baptism of fire, sheds his old discredited identity and acquires a new one-hard, heroic and unscrupulous. Later, Fleming displays his capacity as well as propensity towards

ruthlessness of behaviour in his encounters with the enemy. Constantly pestered by the enemy, he develops inordinate hatred for them and thirsts to wipe them out. The following lines from the novel reflect on his ruthless mood.

Once he, in his intent hate, was almost alone and was firing when all those near him had ceased. He was so engrossed in his occupation that he was not aware of a lull.<sup>44</sup>

Towards the end of the novel, Fleming's frantic gestures to seize the enemy-flag, his readiness to expose himself to mortal dangers and his utter disregard for personal safety and security remind us of Robert Jordan's fight for the bridge and Santiago's struggle to hook the fish and then to defend it against the sharks.

Rufus coleman in Crane's Active Service displays this quality of ruthlessness in ample measure. Undeterred by Prof. Wainwright's marked dislike for him, he pursues Marjory all the way to the Greco-Turkish battlelines, exposes himself to dangers and hardships and at a critical point, meets them and rescues them all. Fred-Collins in 'A Mystery of Heroism' and the oiler and the correspondent in 'The Open Boat' possess the qualities of physical courage and toughness.

Robert Jordan, Harry Morgan and Santiago display this quality of ruthlessness in somewhat unostentatious manner. In pursuit of their objectives they go to the extreme, expose

themselves to mortal dangers like Crane's protagonists and suffer immensely. The characters of Crane and Hemingway exhibit the quality of ruthlessness which drives them to desperate action, blinds them to consequences and enables them to make sacrifices.

This quality of ruthlessness in the protagonists of Crane and Hemingway matches with their defiance of the traditional moral norms. Fleming in The Red Badge of Courage is quick to reject his mother's advice and thus, exhibits his disregard for parental and moral authority. In the midst of violence and disorder, he deserts the tattered soldier to die uncared for when he needs Fleming's care and attention. Fleming even thinks of hurting the feelings of Wilson who has lavished his love and affection on Fleming to restore him to health.

The same kind of moral ruthlessness marks the behaviour of some of Hemingway's characters. Cohn in The Sun Also Rises has no consideration for Jake's feelings when he pursues Brett, Jake's beloved, without any sense of shame or dignity. There is a marked ruthlessness about the behaviour of the chief characters in The Sun Also Rises - who uninhibitedly indulge in sex, wine and violence. Robert Jordan in For Whom the Bell Tolls and Santiago in The Old Man and the Sea despite their moral scruples and anguish, commit the breach of moral norms in a ruthless manner. In A Farewell to

Arms, Rinaldi and other officers talk endlessly about sex, women and brothels and subject the priest to distress and embarrassment.

The range of characterisation in both Crane and Hemingway is limited, since both the artists, most of the time, confine themselves to the depiction of war and violence. Their war-fiction is conspicuous by the neglect shown by them to other spheres of human activities and interests. Working within this restricted range of interests, Crane and Hemingway differentiate one set of characters from the other in moral and human terms. In The Red Badge of Courage, characters like the tattered soldier and Wilson strike as different from Fleming and the other military officers who are possessed by the spirit of war. The tattered soldier and Wilson, imbued with genuine humanity and affection serve as contrast to the hard-boiled characters with their primitive lust for killing. The way Wilson lavishes his care, attention and affection on wounded Fleming and forgoes his own pleasures for his sake is one of the paradoxes in the novel. This feature of Crane - creating characters suffused with humanity and benevolence and then juxtaposing them with insensitive soldiers and violent action is found in Hemingway's war-fiction too. We have Passini and the priest in A Farewell to Arms and Anselmo in For Whom the Bell Tolls whose conduct and responses to war

and violence contrast sharply with the conduct and views of the hard-boiled characters. The presence of such basically human characters in both Crane and Hemingway has ironic significance. Such juxtaposition and interaction between the morally sensitive soldiers and the insensitive ones is the chief source of irony in the war-fiction of Crane and Hemingway.

Crane does not create any major female character. There is a sketchy and shadowy presentation of Fleming's mother. Crane invests her with domestic qualities. She represents a traditional image of woman. On one occasion, Fleming, comes across a light-haired girl and a darker one whom Fleming pays sufficient attention. This is how they react to each other in Crane's words.

.... but there was another and darker girl whom he had gazed at steadfastly and he thought she grew demure and sad at sight of his blue and brass. As he had walked down the path between the rows of oaks, he had turned his head and detected her at a window watching his departure.... He often thought of it.<sup>45</sup>

From such short, sketchy pictures of female characters, we get the impression that Crane perceives woman to be domestic, tender, and peaceloving. Fleming, after his cowardly flight from the battlefield seeks comfort and solace in Nature. He looks upon Nature as tender, and sensitive. Referring to this Crane writes :

This landscape gave him assurance. A fair field holding life. It was the religion of peace. It would die if its timid eyes were compelled to see blood. He conceived Nature to be a woman with a deep aversion to tragedy.<sup>46</sup>

Here, Fleming identifies Nature with woman. The passage implies Crane's concept of a woman as a life-giving force, re-assuring with its capacity for sustenance. Nature, he thinks, offers a spiritually healing touch and it stands, in contrast to man by its aversion to blood and violence.

We get the impression that Crane had romantic and idealistic view of woman and feminine qualities. Among these qualities, love, affection and domesticity take precedence over intellectual qualities.

Crane's Active Service, a novel which like Hemingway's A Farewell to Arms combines the themes of romantic love and war has a few, fairly well-drawn female characters like, Marjory, Mrs. Wainwright and Nora Black, the actress. Marjory as depicted by Crane in the novel strikes us as a subdued romantic heroine of the novel. She has qualities like obedience, pliability and a romantic but resigned nature. Throughout the novel, Crane is concerned with depiction of emotional impact of love and its fluctuations on her mind and behaviour. Love and its changing prospects occupy her mind and make her happy or sad by turns.

Nora Black, who combines both love and realism, pursues Rufus Coleman all the way from America to Greco-Turkish lines and employs all the tricks to capture Rufus for herself. Nora Black is depicted much more realistically as jealous, blackmailing and scheming. She appears as a complete foil to Marjory who is passive and resigned most of the time.

Turning to Hemingway's heroines, we find that they are highly romantic and idealistic like Crane's concept of feminine virtues. Crane's concept of womanhood suggested in an implicit manner corresponds closely to Hemingway's concept of feminine virtues as embodied in his celebrated heroines. In a way, most of his heroines are one and the same - romantic, soft, tender and peace-loving. Crane's Marjory in Active Service, is possessed by love as Catherine is in A Farewell to Arms and she has fluctuations in her relationship with Rufus as Catherine has in her relationship with Frederic.

I think that Crane's cryptic observations and remarks regarding feminine virtues in The Red Badge of Courage have close affinity with the outstanding qualities of Hemingway's heroines.

In the foregoing exposition and analysis of the outstanding qualities of the characters in the fiction of Crane and Hemingway, it becomes clear that they have certain basic and fundamental similarities. Their characters are products

of crises who struggle to cope with challenges by deploying qualities of heroism, determination and stoicism. Both Crane and Hemingway try to explore the traumatic impact of war and violence on their minds and behaviour. They highlight the mental anguish which finds expression in the recurrent self-examination and introspection of the characters. The concern with the psychology of their characters is an important common feature of their war-novels. These characters are faced with comparable situations and adopt identical attitude to the external challenges. The fiction of Crane and Hemingway is peopled with a large number of unidentified characters-angry, impatient and possessed. We come across processions of the wounded and the dying soldiers - weary worn out and helpless. The central organising principle in Crane's art of characterisation is the contrast between the anonymous characters crowding the war-theatre and the christ-like hero who is in a perpetual search of his lost innocence. Hemingway's characterisation shows that the same device is used to portray an almost similar vision of life. It can be argued, therefore, that Hemingway's war-fiction belongs to the tradition founded by Crane's war-fiction.

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