

CHAPTER FOUR

STYLE

The three foregoing chapters have established close parallels in the treatment of plot, character, and themes in the war-fiction by Stephen Crane and Ernest Hemingway. It follows, therefore, that the two novelists show a remarkable similarity in their respective fictional styles. However, the fact that both these novelists have created their individual places in American fiction tradition cannot be overlooked. The individuality of Crane and Hemingway is nowhere more evident than in their styles. As such, the stylistic kinship between Crane and Hemingway constitutes a complex network of similarities and differences. The present chapter intends to undertake a close scrutiny of the fictional style of Crane and Hemingway with a view to examining the central hypothesis in this dissertation, namely, that of Crane's literary influence on Hemingway. In this examination, it is intended to describe and critically evaluate the following features.

- i. syntax-structure and modulations
- ii. the use of dialogue and descriptive language
- iii. metaphor, image, motifs
- iv. contrast and irony

- v. naturalism
- vi. symbolic use of language

In the above - mentioned arrangement, there is a thematic progression implied. The analysis will begin with the more material features of language used by Crane and Hemingway. It will then proceed to semantic level by taking into account, elements such as irony, imagery, paradox and other semiotic devices. Finally, the aesthetic dimension of their styles will be analysed through comments on symbolism and naturalism. Though the analysis begins at the level of pure linguistic content, the ultimate aim of this chapter is to discuss the aesthetic effects achieved by the linguistic devices recurrently employed by Crane and Hemingway.

Style is a much debated concept. In fact, the concept of style has been subjected to such numerous interpretations that, put together, they form an independent field of study designated - 'stylistics'. In the western tradition, style has been interpreted variously as decoration, deviation, linguistic choice and recurrence of devices. Each of these views is like an axiomatic theoretical position. Each can be debated endlessly. Each has its merits and possible limitations. Style as a concept is as problematic as concepts of beauty. I prefer, therefore, to avoid entering into the debatable area of the philosophy of style. For the sake of methodological convenience, I will depend more on verifiable,

empirical data rather than on intuitive readings of the alleged intentions of the writers. Thus, I will concentrate first and foremost, on the physical aspects of the linguistic content in Crane and Hemingway and then cautiously move towards the spheres of semantics and aesthetics.

The opening paragraph of The Red Badge of Courage reads :

The cold passed reluctantly from the earth and the retiring fogs revealed an army stretched out on the hills, resting. As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors. It cast its eyes upon the roads which were growing from long troughs of liquid mud to proper thoroughfares. A river amber-tinted in the shadow of its banks, purled at the army's feet; and at night when the stream had become of a sorrowful blackness, one could see across it, the red eyelike gleam of hostile camp fires set in the low brows of distant hills.¹

The paragraph consists of compound and complex sentences. Quite often, simple sentences are linked together with the connectives 'and' and 'as'. The prose rhythm in Crane is finely balanced by combination of monosyllabic words and complex, syntactical structure. Compounds like 'amber-tinted', 'eye-like' recur frequently in Crane's syntax and serve as important stylistic device. The tendency of using participles both past and present - like 'retiring', 'resting' and

'stretched out' is outstanding in Crane's prose. Their use as a stylistic device helps him to condense his meanings. On examination of his prose, we find that Crane generally frames simple sentences but when he seeks to express something complex or convey myriad impressions, he turns to complex sentences with clauses beginning with 'which', 'when' and 'who' mostly. Connectives like 'and', 'or', 'until', 'as long as' and 'for' are fully employed by Crane for the expression of his perceptions. As seen in the above-mentioned passage, Crane makes impressive use of adverbs and this stylistic practice pervades The Red Badge of Courage. Adverbs like 'reluctantly', 'lazily' and 'mournfully' which occur in the initial paragraphs of The Red Badge of Courage suggest psychological responses and their employment strengthens the psychological preoccupations in the novel. We also come across plenty of references to concrete objects represented by nouns as in the following paragraph:

He lay down on a wide bunk that stretched across the end of the room. In the other end, cracker boxes were made to serve as furniture. They were grouped about the fire place.²

Crane's stylistic practice seems to bear him out when he says :

My chiefest desire was to write plainly. I endeavoured to express myself in the simplest and most concise way.³

To match the rising tempo of action, Crane introduces a staccato rhythm through appropriate modulation in the syntax structure.

Hemingway's style seems to have drawn sustenance from the rapid prose rhythm and simple syntactic structure of Crane's fiction. The major device in Hemingway is the simplicity of syntactic structure, occasionally foregrounding an involved syntax. Hemingway's vocabulary shows a special fascination for naming objects. His paragraphs are replete with concrete nouns which help him to foreground an occasional abstraction. The total correspondence between diction and syntax in Hemingway is reminiscent of that in Crane.

The writings of both the novelists are characterized by distinctive sensory quality. They meticulously put down the sensations registered by the senses. The following passage from The Red Badge of Courage represents this outstanding quality in Crane's prose.

He lay down in the grass. The blades pressed tenderly against his cheek. The moon had been lighted and was hung in a tree top. The liquid stillness of the night enveloping him made him feel vast pity for himself. There was a caress in the soft winds; and the whole mood of the darkness, he thought, was one of sympathy for himself in his distress. ⁴

The passage is remarkable for its marked attention to the sensuous details. Visual details like moon, light and darkness, tactile ones like the pressing of the grass, the caress of the soft winds. Sensory details like stillness and soft winds abound in the passage. Such a tendency pervades the whole of The Red Badge of Courage. Preoccupation with sensuous depiction is an integral part of Hemingway's style too.

Crane deviates from his avowed intention to write as simply and plainly as possible when he deals with Fleming's romantic dreams and visions. To convey these, he uses high-sounding language. Once, his dreams begin to vanish, he no longer uses rhetorical language. He employs appropriate language to suit the eccentricities of character and action. Hemingway, too, in The Sun Also Rises takes recourse to stylistic deviations to communicate the romantic folly of Robert Cohn. Such stylistic deviations create irony by exposing the tension between reality and the self-image of the protagonists.

The Red Badge of Courage makes abundant use of metaphors. Weather and its changes serve as metaphors of changing fortunes of Fleming as well as the army. Variegated sounds and their changing volume act as metaphor of confusion and commotion in the human world. Crane's language in The Red Badge of Courage abounds in metaphoric expressions like 'he

had burned several times to enlist'⁵ 'playaffair'⁶ 'smoke drifted lazily'⁷ 'dreams and visions'⁸ etc. Crane tries to communicate the dominant moods and emotions of Fleming through the use of appropriate imagery drawn from the areas of weather, light, colours and animal world. Content and style act as complementary to each other. The plethora of imagery we come across in Crane's war-fiction esp. in The Red Badge of Courage has organic relationship with the characters and action of the novel.

The very first paragraph of the novel, The Red Badge of Courage is remarkable for its use of various images like fogs, colours, gleam and fire, which keep recurring throughout the novel. Generally, fire-imagery strikes as dominant and pervades the whole of the novel. Crane introduces variations of fire imagery like cracker boxes, guns and artillery, explosions, smoke etc. and its increasing recurrence serves to highlight the destructiveness of Fleming's world and his unenviable predicament. As the novel progresses, this imagery comes to represent corrosive emotions as well as acts of violence and destruction. Through increasing stress on fire and flames, Crane achieves some aesthetic effects namely establishing war's destructive potentiality and man's sheer helplessness in the face of it. Through such stylistic practices, Crane brings about integration between style and content.

Next, imagery of colour and light, equally dominant, constitutes an integral part of Crane's style. His use of colour-imagery has elicited considerable critical response. He handles colour like a painter with tact and imagination. On almost every page of The Red Badge of Courage, we come across the imagery of colour and light, which suggests the changing moods and emotions of Fleming, and the fluctuations of his situation. The red, blue, dark and grey enjoy centrality as a stylistic device. Commenting on the significance of colour-imagery in Crane, R.W. Stallman observes :

Cleared atmospheres, unimpeded vision or perspective are rarely delineated; and where they recur, the precision of vision is equated symbolically with revelation of spiritual insight. Dark mists and vapours represent the haze of Henry's unenlightened mind. Darkness and smoke serve as symbols of concealment and deception, vapours masking the light of truth. sunlight and changing colours signify spiritual insight and rebirth.⁹

R.W. Stallman, here, establishes a connection between the imagery of colour and light and the psychological and spiritual states of Henry Fleming.

On further examination, we find that red is invariably associated in the novel with war which is described as "the red animal, blood-swollen god".¹⁰ It is also associated with flare-ups, corrosive passions and wounds as the red badge of courage. The red as used by Crane conjures up the image of

destruction. Black and dark in the novel are juxtaposed with mysterious phenomena. They recur in connection with the unknown hostile presences in the woods, and also clouds. Quite often, black is associated with inexplicable moods and passions. Yellow is used by Crane to suggest death and dampening processes. Referring to the corpses of two soldiers, Crane underlines the yellow colour as in the following lines :

Once the line encountered the body of a dead soldier.
He lay upon his back staring at the sky. He was dressed in an awkward suit of yellowish brown.¹¹

Again,

The mouth was open. Its red had changed to an appalling yellow.¹²

Grey and brown also make appearance in the novel quite frequently. They suggest gloomy, hopeless situations. Going through the novel, one gets the impression that Crane uses some fixed colours to represent definite moods, emotions or plot-developments. There is a remarkable consistency about the relationships he establishes between changing colours and the changing atmosphere and the states of mind.

The Red Badge of Courage is conspicuous by its preponderant use of animal imagery. Crane interprets speeches and actions in animal terms. Often, he transfers animal qualities or identity to his human characters. Images like 'crawled - through an intricate hole'¹³ 'eagle-eyed',¹⁴ throat-

grappling'¹⁵ 'war, the red animal, the blood-swollen
 god'¹⁶ 'serpents'¹⁷ etc. recur rather frequently in the
 novel. Descriptions like

Wild yells came from behind the walls of smoke. A
 sketch in gray and red dissolved into a mob-like
 body of men who galloped like wild horses.¹⁸ —

abound in the novel and represent a well-defined and highly individual stylistic trait in Crane's writings. Through this device, Crane reduces the human participants to animal status. The officers with their anger, haste and peculiar sounds, are shown as behaving like wild animals. Through stress on their impatient gestures, and furious, incoherent sounds like grunts attributed to them, Crane establishes affinities between the excited officers and the horses they ride upon. Crane uses appropriate animal-imagery to represent the actions and moods of Henry Fleming at each crucial stage of his career. In connection with his cowardly flight from the battlefield, Crane writes that he ran like a rabbit.¹⁹ At another stage, he likens him to a pestered animal. Towards the end, when Fleming fights with a considerable heroism, he is described as a war-devil.²⁰ The officers refer to them as 'fresh fish'²¹ when they are uninitiated ones and 'muledrivers'²² when they fail to score a victory for lack of courage and endurance. Crane makes a judicious use of animal-imagery to represent specific action or responses.

Images or verbal pictures of individuals or regiment are so carefully built up by Crane through effective manipulation of language that they immediately correspond to animal behaviour. For example,

A man near him who upto this time had been working feverishly at his rifle suddenly stopped and ran with howls. A lad whose face had borne an expression of exalted courage, the magesty of he who dares give his life, was at an instant, smitten abject. He blanched like one who has come to the edge of a cliff at midnight and is suddenly made aware. There was a revelation. He too, threw down his gun and fled. There was no shame in his face. He ran like a rabbit.²³

The expressions like 'ran with howls', 'fled', 'ran like a rabbit' reinforce the note of animal conduct. Crane employs appropriate language to establish parallels between human conduct and that of a frightened or trapped animal. The way Crane depicts the movements of the flag reminds us of some wretched animal writhing in pain. Such effects he gains through the use of appropriate imagery.

The battle flag in the distance jerked about madly. It seemed to be struggling to free itself from an agony.²⁴

This tendency on the part of Crane to perceive animal identity in inanimate objects and then to reinforce it through personification is pervasive in Crane's The Red Badge of Courage and other works.

Crane employs a large number of words like howls, rabbits, fresh fish, etc. to represent the frightened movements of the characters. The degradation and reduction of man to animal-status is suggested through the use of animal-imagery, particularly of a low category. The recurrence of images of dragons and monsters in connection with war and enemy underlines war's destructiveness.

The dehumanized existence of Crane's characters is effectively expressed through images and metaphors of mechanization. Iron, steel, mobile box, weapons, train, batteries etc. figure prominently in the novel. Sentences like 'The guns, stolid and undaunted, spoke with dogged valor'²⁵ and 'The guns squatted in a row like savage chiefs'²⁶ and 'The din became crescendo like the roar of an oncoming train'²⁷ underline the ruthless and ferocious power of machines. Contrasted with their overpowering, intimidating presence, the weary, exhausted soldiers strike as pathetic lot. Crane exploits the imagery of machines quite extensively and purposefully as in the following passage :

Presently he proceeded again on his forward way.
The battle was like the grinding of an immense and terrible machine to him. Its complexities and powers, its grim processes fascinated him. He must go close and see it produce corpses.²⁸

This comparison of the battle with a terrible machine ruthless and impersonal-reflects the extent of dehumanization

effected by war and the pathos of human existence under tremendous pressures. Fleming's mind perceives the regiment as an enclosing box with no exit. Representing his perceptions in terms of metallic imagery helps Crane in highlighting war's destructive impersonality and the sense of human entrapment.

Images like fogs, haze, clouds and smoke etc. occupy dominant place in The Red Badge of Courage. This imagery has a tremendous appeal to Crane's imagination. The very first sentence of The Red Badge of Courage refers to the 'retiring fogs'. The use of such imagery is meant to suggest the fluctuations of war-fare as well as human fortune. Crane also makes use of the imagery of flux-waves, sweep, flood etc. which has immense stylistic significance as their use effectively communicates the sense of rapid, frenzied movements on the part of the troops. With such imagery, Crane's style easily captures the tone and rhythm of military action.

A distinct stylistic quality of Hemingway's prose is its sensuousness.

Two carabinieri held the car up. A shell had fallen and while we waited three others fell up the road. They were seventy sevens and came with a whishing rush of air, a hard bright burst and flash and then grey smoke that blew across the road. The carabinieri waved us to go on. Passing where the shells had landed I avoided the small broken places and smelled the high explosive and the smell of blasted clay and stone and the freshly shattered flint.²⁹

In this passage, the imagery of fire is dominant. Shells, flash, bright burst, blast, smoke represent variations on fire and their repetition evokes the atmosphere of war and underlines its destructive capacity. Expressions like 'wrecked', 'blasted', smashed and 'torn' etc. recur in his depiction of battle scenes. Semantically, these relate to fire as they are the consequences of the play of fire.

With regard to colour-imagery, Hemingway makes a controlled use of colour-imagery. It is less pronounced in him than in Crane. Hemingway's The Sun Also Rises makes use of colour rather sparingly. Black, dark, yellow and red appear occasionally in the novel. A Farewell to Arms which follows makes fairly extensive use of some specific colours than it is done in his first novel. In his descriptions, we don't come across a splash of colours as in Crane.

The forest of oak trees on the mountain beyond the town was gone. The forest had been green in the summer when we had come into the town but now there were the stumps and the broken trunks and the ground torn up and one day at the end of the fall when I was out where the Oak forest had been I saw a cloud coming over the mountain. It came very fast and the sun went a dull yellow and then everything was grey.....³⁰

Only 'green', 'yellow' and 'grey' are discreetly used by Hemingway.

I think his sense of colour is more realistic. Green is associated with the healthy, blossoming process of Nature while yellow and grey are used to suggest dampening prospects. Earlier, in the first paragraph of A Farewell to Arms, he uses white in connection with pebbles and boulders and blue in connection with pure water. Grey is used by him in connection with motor-trucks, leather boxes and smoke.

A careful examination of his prose shows that Hemingway associates white with physically and morally healthy things while through green, he suggests luxuriance and blossoming of Nature. Yellow is employed by him to suggest unpleasant development. But dark and grey, fairly pervasive in his prose, have immense stylistic and thematic significance. Dark comes to imply the unknown and the dangers proceeding from the unknown. It is also used to imply something ominous or unfathomable which is likely to baffle human intelligence or comprehension. It occurs in connection with seas, fate, clouds etc. and its presence in his prose produces sombre effects in the minds of the readers. In the same way, Hemingway shows a marked preference for grey as a stylistic device. I think that it is the most profusely used colour in Hemingway's prose. Mostly, grey is used by him in connection with smoke, vehicles, specific human expressions and some moods of Nature. For example,

I thought Catherine was dead. She looked dead. Her face was grey, the part of it that I could see.³¹

Hemingway frequently uses grey to suggest some unpleasant or tragic turn of development. Since his war-fiction is largely preoccupied with unpleasant or tragic situations, the pervasive presence of grey strengthens the thematic notes. These colours as Hemingway handles them have an organic relationship with his prose.

Like Crane's use of the specific animal-imagery, Hemingway too makes use of animal imagery with some discrimination. In Crane, we come across a kind of imagery which represents less dignified species of animals. In Hemingway, we come across more dignified species of animals; Images like bulls, lions, fish, sharks, birds, etc. acquire prominence.

The Sun Also Rises makes use of bulls and matadors which represent masculine, heroic world. The expatriates and their trivial preoccupations are contrasted by the novelist with the heroic values of the world of bulls and matadors. Through the prominence of this imagery, Hemingway offers implicit criticism of the expatriates' mode of living characterized by trivialities. Through this device, Hemingway suggests the possibility of revitalizing life on the basis of heroic values.

Through depiction of some specific aspects of their behaviour, Hemingway seems to establish parallels between some of his characters and animals. He puts marked emphasis on

certain qualities of their behaviour and as a result of this singular attention to these qualities, the characters come to acquire definite animal identity. The matadors, through their heroic practice, share some affinities with the bulls they seek to slay. The characters of The Sun Also rises, with the exception of Jake Barnes, most of the time, pursue sex and the male characters quite often quarrel over women rather violently. In their predatory behaviour as far as sex is concerned, they identify themselves with animals. Thus, the characters the way Hemingway depicts them serve as images of the animal-world.

This is true of Pablo in For Whom the Bell Tolls and Santiago in The Old Man and the Sea. Pablo with his underground residence and his ferocity and violence resembles a wild, dangerous animal. Santiago in The Old Man and the Sea, with his taste for raw fish, disregard for civilized values and his capacity for crude violence with regard to the fish and the sharks, possesses the physical qualities of a powerful animal. The appropriate use of language - pounding, clubbing and thrashing - creates such an image of Santiago in the novel. Such picturising through words is an integral feature of the style of Crane and Hemingway. Crane generally names the animals or insects with which he associates his characters. At one stage he compares Fleming in The Red Badge of Courage with a rabbit, at another point with the devil.

Hemingway does not directly identify them with specific animals but through stress on their dominant, physical qualities, makes them resemble some animals.

A Farewell to Arms, makes a few poignant references to ants and a dog in the last chapter of the novel. Frederic deeply agitated over Catherine's critical condition, enters a bar, drinks and then comes out. On his way, he comes across refuse cans where a dog is searching them for food. Frederic looks into one of the cans but finds only coffee grounds, dust and some dead flowers.

'There is n't anything, dog', I said. The dog crossed the street.³²

Through this reference to the dog looking into the refuse can which holds nothing for him but disappointment, Hemingway reflects on Frederic's wretched condition similar to the plight of the dog; deep disappointment awaits him in the form of Catherine's death. A little later, in the same chapter of the novel, Hemingway makes a poignant reference to the doomed ants on a burning log.

Once in camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first towards the centre where the fire was; then turned back and ran towards the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burnt and flattened and went off not knowing where they

were going. But most of them went towards the fire and then back towards the end and swarmed on the cool end and finally fell off into the fire.³³

This picture of the doomed ants, making desperate movements to and fro for escape but finally finding their way into the fire which they wanted to avoid, effectively communicates the sense of Frederic's desperate situation.

The Old Man and the Sea is rich in the imagery drawn from the world of the sea and the sky. In this novel, we came across highly suggestive images of birds rising and falling in search of food, varied species of fish, the powerful images of the extraordinary fish, sharks and lions. Crane's 'The Open Boat', too, contains a few references to birds and sharks. In their rendering of the world of the sea, both Crane and Hemingway exhibit a fine sense of observation. Like Crane, Hemingway shows a fine capacity to create pictures or 'images' through words.

The bird went higher in the air and circled again, his wings motionless. Then, he dove suddenly and the old man saw flying fish spurt out of the water and sail desperately over the surface.³⁴

The smaller species of fish suggests vulnerability while the big ones with their size and strength easily prey upon the small ones. The sharks as depicted in the novel, represent lack of sensitivity and discrimination in their mindless, violence. Through the evocative description of the sea-life,

Hemingway gives a concrete form to his perceptions of the human life and the world. Islands in the Stream, too treats animal imagery. In the early part of the novel, Hemingway dramatizes a tough encounter between the fish and David, Hudson's son. The fish which represents a formidable challenge is used as a test for physical and spiritual powers. He makes some interesting use of the cat in the novel. He has shown close intimacy between Thomas Hudson, the hero of the novel and the cat in contrast to his relationship with women. The sense of the unpredictable and unforeseeable dangers surrounding human life and the attitude to love and women are articulated through the animal imagery.

Like Crane, Hemingway, employs imagery drawn from the world of machines. In The Sun Also Rises, there is comparative absence of imagery of iron and steel but in A Farewell to Arms, we come across increasing emphasis on this kind of imagery. For example,

sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor-tractors. There was much traffic at night and many mules on the road with boxes of ammunition on each side of their pack-saddles and grey motor-trucks that carried men and other trucks with loads covered with canvas that moved slower in the traffic.³⁵

This passage is cluttered with the mention of iron and steel-guns, boxes, motor tractors and trucks associated with

dangerous material. They seem to dwarf everything else in the passage. Their dominant presence anticipates the dangers to follow. With the progress of the novel, the references to planes, batteries and machine guns begin to multiply indicating a close relationship between the tragic effects in the novel and the role of the war-machinery. The array of surgical instruments during the operation on Catherine towards the end of the novel fail to save her life. Their juxtaposition with the pastoral scenes highlights the dangers represented by mechanization. The same imagery of iron and steel plays crucial part in shaping the catastrophe depicted in For Whom the Bell Tolls. Apart from references to guns, weapons, detonators and explosives, Hemingway makes elaborate use of fighter-planes in For Whom the Bell Tolls. The awe-inspiring image of the fighter-planes represents the horrors of mechanization. Hemingway shows them in action against El Sordo, the brave guerrilla leader and his loyal supporters. They pour down destruction on them and reduce them to ashes. Their ruthless qualities contrast sharply with human helplessness. The employment of this image representing impersonal technological sophistication is a device that highlights the mindless violence and destruction. The Old Man and the Sea set in the remote world of the sea also projects the imagery of steel. Scythe, rapier, sword and harpoons form an integral part of the language in the novel. For example,

Each sardine was hooked through both eyes so that they made a half garland on the projecting steel.³⁶

The ironic contrast between garland and projecting steel is significant. It brings into focus the destructive agency of steel. Hemingway invariably associates this imagery with activities of destruction and mindless violence.

In Crane's prose, fogs, mists and haze are employed extensively to realize certain aesthetic effects. They reflect on the fluctuations of individual fortunes as well of battles. Most of the time, they are used to suggest darkening prospects. Hemingway, instead of fogs, mists and haze, employs the imagery of light, darkness, rain, clouds and wind. Image of smoke figures in Hemingway's war-fiction as it does in Crane's. It is used by Hemingway to predict a disconcerting or unpleasant development.

Both Crane and Hemingway make use of the images of colours, animals, machines and natural objects for definite aesthetic effects. As observed earlier, the use of fire-imagery is extensive in their works. Both employ colour-imagery to establish correspondences between it and the psychological states and the fluctuations of battles depicted in the novels. In Crane, red, grey and blue acquire prominence while in Hemingway, grey and dark dominate the use of other colours. While Crane makes extensive use of animal-imagery mainly of lower order, with exception of dragons and monsters,

Hemingway makes use of animal imagery in a controlled manner. Crane makes an attempt to establish close parallels between his protagonists and some specific animals. Hemingway makes an imaginative use of 'ants' and 'dogs' and fish to establish parallel between the fate of the doomed character and the animals. Generally, the dominant animal-imagery in Hemingway's fiction of war and violence has superlative quality about it. Bulls and lions, horses and whales form an essential part of the structure of a typical Hemingway narrative.

Imagery of steel and iron, so pervasive and dominant in the works of both Crane and Hemingway, serves to highlight the contrast between machine and man. Depiction of nature in their works is employed to underline Nature's ambivalent attitude to the human world. Thus, there is a close kinship between the imagery of Crane and that of Hemingway.

For the representation of his plots and characters, Crane leans rather heavily on description and dialogue. Usually, Crane opens his chapter with a description followed by dialogue. Quite often, these opening descriptions are fairly long and they concern themselves with information about the position of the army, various movements and gestures of the soldiers, scenic representations and depiction of weather with marked attention to varying shades of light and colour. Through description, he tries to give some idea about locations where the action takes place. Such descriptive method enables him to highlight the conditions under which his protagonists

operate and the experiences they are going to suffer. This is how he opens a chapter.

When another night came the columns, changed to purple streaks, filed across two pontoon bridges. A glaring fire wine-tinted the waters of the river. Its rays shining upon the moving masses of troops, brought forth here and there sudden gleams of silver or gold. Upon the other shore, a dark and mysterious range of hills was curved against the sky. The insect voices of night sang solemnly.³⁷

Crane also employs descriptions for the representation of the panorama of the battlefields. Such descriptions cover the violent action of the two opposing sides, the operations of military weapons and the reactions of the combatants to the proceedings. The material and emotional confusions which follow military engagements are narrated by Crane through descriptions. They tend to be elaborate. The same method is used by him to portray the scenes of exodus and suffering.

Crane employs descriptions to recreate the beauty or horrors and ambivalences of Nature and also the scenes of collective action. They are used by him to depict agitated mental states. There is a marked tendency on Crane's part to emphasise the comic, grotesque or farcical elements in his descriptions. The depiction of military officers, hasty, impatient, and noisy strikes as comic and sometimes farcical.

Before I comment on Crane's use of dialogues, I will present a few illustrative samples from The Red Badge of Courage. The following dialogue takes place between Fleming and Jim Conklin at the beginning of the novel.

"What's up, Jim ?"

"The army's goin' t move."

"Ah, what yeh talkin' about. How yeh know it is ?"

"Well, yeh kin b'lieve me or not, Jest as yeh like. I don't care a hang."³⁸

Crane introduces a dialogue when he wants to hint at some critical development or comment on various reactions to such a development. The use of dialogue enables him to reflect on the mental attitudes of his characters. Through the use of dialogue in the above-mentioned example, Crane implicitly draws attention to the difference in the mental attitude of Fleming and Jim Conklin to the possibility of fighting. It underlines doubts on the part of Fleming as to whether fighting will become a reality. Through dialogue, Crane defines the distinguishing qualities of individual characters. The lengthy speeches assigned to the character of Fleming's mother serve to highlight Fleming's mistaken notions about himself and the world. Here, we find that Crane employs dialogue-form to enhance the individuality of his characters. Through this method, he underlines contrasts in thought and action. Through this, Crane comments on the bloody developments as he makes the tattered soldier talk about the

developments on the battlefield. To create the sense of immediacy, he devises scenes of fights and treats them dramatically by employing dialogues in order to show the intense emotions resulting from desperate situations.

Crane's dialogues are simple in structure and conversational in tone. The dialogues assigned to Fleming's mother in the beginning of the novel use simple, ungrammatical language in correspondence with her character. They are Biblical in content and style. Crane uses dialogues to express dramatic conflicts or emotional violence. For example,

"So would I", said the loud soldier. "It an't right. I tell you if anybody with any sense was a running this army it."

"Oh, shut!" roared the tall private. "You little fool. You little damn' cuss. You ain't had that there coat and them pants on for six months and you talk as if -" 39

Such dialogues are replete with colloquial idiom and frankness. There is something extempore about them and they sound like long exclamations. They shoot like shafts in the opposite direction. Words like 'devil', 'damned', 'blood' and 'destruction' etc. abound in his dialogues. References to dumb ignoble animals and insects like dogs, jackasses and mules etc. appear frequently. Vulgar expressions form an integral part of the dialogues. There is an air of excitement, and

violence about Crane's dialogues. Quite often, they are tinged with sarcasm and irony as in the following lines.

A sarcastic man who was tramping at the youth's side then spoke lazily,

Mebbe yeh think yeh fit th'hull battle yesterday,

Fleming," he remarked.⁴⁰

Vulgar or blasphemous vocabulary used by the characters in their speeches reflect on their frayed tempers. It establishes virtual identification of their lives with Hell, emphasizing the element of wretchedness in their lives.

The dialogues in Crane's war-fiction deal with purely mundane problems of human existence and they have no intellectual pretensions. Their range of reference is strictly limited and most of the time, they steer clear of intellectual or moral discussions. They make maximum use of the terminology of fighting in their exercises. They are direct in form and function. The unpretentious character, staccato rhythm and impressionistic quality combine together in Crane's dialogues.

Like Crane, Hemingway, too puts the descriptive method to more or less similar uses. Through this method, he depicts the scenes, conditions of weather, various moods of Nature and the states of war-fare. The opening passages of A Farewell to Arms fully describe the setting, conditions of weather and the military preparations. The first chapter which is totally

descriptive gives graphic picture of location, weather and military movements. Like Crane, Hemingway usually begins a chapter with a descriptive passage followed by dialogues. Through these descriptive passages, Hemingway provides information about the activities of different characters, the possibilities of action and the amount of destruction wrought by wars. These descriptions are fairly elaborate and informative. The routine activities, he communicates through the descriptions. He invariably uses long descriptions in portraying Nature as he does in The Sun Also Rises and A Farewell to Arms. He meticulously describes the physical aspects of his characters and events with a marked stress on concrete, identifiable details rather than abstractions. For example,

Acquila was a fine town. It was cool in the summer at night and the spring in Abruzzi was the most beautiful in Italy. But what was lovely was the fall to go hunting through the chestnut woods. The birds were all good because they fed on grapes and you never took a lunch because the peasants were always honoured if you would eat with them at their houses. After a while. I went to sleep.⁴¹

Apart from a few sensuous details, the passage deals with concrete phenomena like fall, chestnut woods, birds grapes and peasants. Even the act of celebrating the beauty does not lead Hemingway into any abstractions. Empiricism and sensory depiction are distinctive features of his descriptions.

Like Crane, Hemingway employs the descriptive method to portray scenes of war, its fluctuations and material and moral confusions following the military engagements. Contrastive imagery of machines and Nature dominates such descriptions. In Crane, colours occupy central place; in Hemingway a few specific colours and light acquire primacy. Their descriptive art is conspicuous by the absence of intellectual or moral abstractions. Both make rather extensive use of description for more or less similar purposes.

Hemingway's style too is most distinguished by rich dialogue. We come across abundance of dialogue in novels like The Sun Also Rises, A Farewell to Arms and Across the River and Into the Trees. The richness of dialogues in The Sun Also Rises serves to underline the deep-rooted inertia which has seized their bodies and minds. It is directly linked with their incapacity for any meaningful action. Most of the time, their dialogues turn to the same topics - wine, women and sexual affairs. Through the monotonous character of the dialogue, Hemingway tries to underline the banality of their lives, lack of any positive values and the deep void in such an existence.

In A Farewell to Arms, he employs dialogue to portray characters with their moral concerns and mental attitudes. We have a series of dialogues among Frederic, Rinaldi, the priest and others at the beginning of A Farewell to Arms

which reveal their attitudes and responses. In Islands in the Stream, dialogue serves to differentiate one character from the other on the basis of the language they use. Through terse, taut and economical language of the dialogues, Hemingway tries to communicate the inner tensions of the speaker. Through dialogue, he relates the past of a character to its present and builds up sharp contrasts. We come to know about Catherine's misfortunes of the past through dialogues which explain her subsequent behaviour. Through effective dialogue, Hemingway successfully creates contrasts in characterization. He similarly differentiates Robert Cohn from Jake Barnes in The Sun Also Rises and Col. Cantwell from his driver in Across the River and Into the Trees. The frequent recourse to dialogue that Col. Cantwell takes gives an outlet to his inner agitation. Dialogue in this case fulfils a therapeutic function.

Hemingway, like Crane, makes ample use of dialogue for similar purposes of portraying characters, for establishing contrasts in characterization, for commenting on action and for building up the ironic contrast between the past and the present of characters. However, it must be added that Hemingway excels Crane in sophistication in the use of dialogue.

Here is a characteristic example of it from A Farewell to Arms.

'I would like you to go to Abruzzi,' the priest said. The others were shouting. 'There is good hunting. You would like the people and though it is cold it is clear and dry. You could stay with my family. My father is a famous hunter.'

'Come on', said the captain, 'We go whore-house before it shuts.'

'Good night,' I said to the priest.

'Good night,' he said.⁴²

Here, the dialogue revolves round the contrast between Nature and the centres of depravity. The dialogues use sentences that are usually short, and sharp. They are monosyllabic and declarative. The dialogue makes use of simple sentence structures. Through a succession of simple sentences, he creates a complex word picture. This stylistic device of using simple sentences related to each other enables him to avoid complex sentence structures and thus, restore simplicity to his expression.

Hemingway's dialogue, like Crane's, takes liberty with the rules of grammar and syntax. We notice a tendency on his part to concentrate on relevant or crucial details. The use of vulgar words and expressions constitutes an integral part of his dialogue. And such verbal exercises help us to understand their physical and spiritual predicament of the character in a much better manner. Hemingway's dialogues are conspicuous by the absence of any ponderous or complicated

expressions. They have no intellectual pretensions. The simplicity of expression is in keeping with the essential character of his protagonists. Most of them operate on a physical level in a distinctly physical and masculine world and are in conformity with it. Quite often in Hemingway's dialogues, a nominal reference to name of an object or action serves as a substitute for a full sentence. His characters use language in an expedient and colloquial manner. This suggests their impatience with established forms of verbal expression and mirrors their distrust of established form of behaviour.

Crane and Hemingway turn to descriptive narration when they want to provide crucial information about the locales, the moods of Nature, conditions of weather, the war-fare and the general plight of the combatants. They employ dialogue to underline the contrasts of behaviour, varied emotional reactions to the action in progress and for the purpose of commenting on characters and action. In Crane, we find that words tend to gush forth, while in Hemingway, a marked economy of words suggests a conscious attempt at controlled expression foregrounding the tension beneath the words.

The method of contrast is consistently employed by Crane in his war-fiction. In The Red Badge of Courage he has put this method to maximum use to underline the elements of inconsistencies, inadequacy and absurdity in the areas of

thought, action and speech. The practice of presenting contrasts serves as an artistic means of authorial comments on characters and action. Crane has devised various scenes and developments of the novel on the principle of contrast. Such practice enables him to illuminate the truth about Fleming's character, to emphasize the gap between Fleming's inflated views about himself and the imagined war-fare and the harsh realities of the battlefield. Crane employs this method whenever he wants to comment on his hero's self-congratulatory tendency. After his flight from the battlefield, when he tries to justify to himself his shameful behaviour in rational terms, Crane in the next scene, contrasts his reasoning with the stiff resistance on the part of his comrades. That is, Crane shows the incongruity between his thoughts and the harsh external realities and thus, exposes his ignorance.

Crane turns to this method for highlighting the basic differences among characters. At the beginning of the novel, through contrasting the mental responses of the different characters to the imminence of fighting, Crane emphasizes Fleming's inner fears on the one hand and the almost resigned attitude on the part of the others. The contrast between the tattered soldier and Fleming is charged with great significance. The tattered soldier, with his genuine affection, humility and humanity is contrasted with Fleming with his vanity, pride and callousness. Later, when Fleming joins his

regiment, with his dubious wound, he behaves in a supercilious manner with Wilson who had heroically resisted the attack and now bestows loving care on wounded Fleming. The wretched plight of the common soldiers - hungry, thirsty and exhausted is contrasted in an indirect manner with the overbearing attitudes of the higher officers who are blind to their acute sufferings. Through such contrasts, Crane concentrates on the pathos and absurdity of existence and underlines the grave limitations of human mind.

The method of contrast, so central to Crane's art, is also a recurrent feature of Hemingway's style. In his first major novel, The Sun Also Rises, Hemingway contrasts Robert Cohn with Jake Barnes, the hero of the novel, to underline Cohn's inability or disinclination to come to terms with the fundamental reality of modern existence. Later, the corrupt mode of living on the part of the expatriates in the novel is contrasted with Pedro Romero and his heroic values. The same method is employed by Hemingway to bring out the basic difference between the urban centre like Paris and the beautifully depicted Pamplona and the Spanish landscape. In A Farewell to Arms, Hemingway employs this method to underline the differences among various characters. Through contrast, he shows the basic difference between the bohemian way of living on the part of the military officers like Rinaldi and the values of the priest, who seems to be a misfit

in the group. Hemingway has built contrasts between mountains and plains, between land and sea as in Islands in the Stream. The mountains with their pure air, and white snow signify health and peace, while plains with pollution, strife and commotion of all kinds signify disorder and disintegration. In The Old Man and the Sea and Islands in the Stream, we become conscious of the outstanding contrast between land and sea. The contrastive relationship between Santiago and the unnamed fisherman, between the heroic values of Santiago and the practical, commercial values of the unnamed fishermen is sharp. So is the one between land and sea in Islands in the Sea. The peace, serenity and the healthy atmosphere of the island where Thomas Hudson spends his life and pursues his art with devotion sharply contrast with the grave accidents and strife on the land. The recurrent contrast between the initiated and uninitiated in Hemingway's characterization is central to his art. The contrast between Jake and Robert Cohn in The Sun Also Rises, between Pablo and Pilar in For Whom the Bell Tolls and between Col. Cantwell and the driver in Across the River serves to underline the crucial difference among characters as well as the differences in values. It is clear that Hemingway makes extensive and meaningful use of the method of contrast for elucidating characters, and the central thematic concerns.

The practice of building contrasts on the part of Crane and Hemingway naturally leads to the question of irony in their war-fiction. Irony is perhaps the most striking feature of Crane's style. Its centrality in Crane's art is commented upon by various critics. According to Edwin H. Cady, Crane's irony is deep, distinctive and inseparable feature of his art. He writes :

Along with his other gifts, a most striking fact about Crane is his possession of an irony so powerful, so deep and so his own at an age so young.⁴³

The Red Badge of Courage is a sustained exercise in irony. The central organising principle in Crane's narratives is irony. Fleming keeps playing with the ideas of heroism and splendour but at the first opportunity, runs away from the battlefield. He regards Nature as a benevolent presence but soon discovers its horrible nature which contradicts his earlier impressions. Fleming, who had run away from the battlefield out of fright, gets a hero's welcome by his friends who mistake his dubious wound as heroically earned. And towards the end, after so many skirmishes, excitement and sufferings, the regiment finds itself at the same place from where it had started.

To generate irony, Crane usually creates contradictory or incompatible characters and situations or ideas and then juxtaposes them with each other. The tall soldier, Jim Conklin,

who first of all, brings the news of imminent fighting is also the first to become its victim. Crane brings out the irony of Fleming's character through contradictions underlying his personality. As far as the major characters in the novel are concerned, Crane shows them as having inadequate understanding of their minds, abilities and the external reality. Then, he proceeds to devise events or situations which, as a result of their interactions with characters, prove their assumptions and perceptions as inadequate and wrong. The way things happen upsets their calculations. Human attempts to know the unknowable and the impossibility or futility of such exercises represent, to a great extent, the source of irony in Crane's works. Almost all the major characters in The Red Badge of Courage become the antithesis of their former selves. A series of reversals of fortunes serve as the means of generating irony.

The irony created by structural devices is strengthened by verbal sarcasm in Crane's narratives. When Fleming, returns to his regiment and begins to act in a superior manner, one private uses sarcasm which hurts him indirectly.

A sarcastic man who was tramping at the youth's side then spoke lazily.

"Mebbe yeh think yeh fit th' hull battle yest'riday, Fleming," he remarked.⁴⁴

This remark immediately reminds him of his shameful conduct on the battlefield earlier. The gap between the passionate

desire to hide or forget something dishonourable in one's conduct and the acute consciousness of the discreditable acts committed in the dark generates grim irony in Crane's works.

Hemingway, too, employs irony as an important technique for effective expression of his vision. From the early stage of his literary career, Hemingway has perceived a grim irony at the centre of the human existence. His early story Indian Camp is rplete with irony. The time to deliver a baby on the part of an Indian woman is also the time for her to experience death of her husband. There is little distance between birth and death. E.M. Halliday, an important critic on Hemingway's art, underlines the centrality of irony in Hemingway's fiction. He observes :

The ironic gap between expectation and fulfilment, pretence and fact, intention and action, the message sent and the message received, the way things are thought or ought to be and the way things are has been Hemingway's great theme from the beginning and it has called for an ironic method to do artistic justice.⁴⁵

E.M. Halliday, here, draws attention to the interactions between the opposites in Hemingway's fiction and their role in generating irony in his novels.

The Sun Also Rises highlights the irony involved in the desperate pursuit of sex and wine, by the principal characters, in order to mitigate their sense of boredom and the belated

realization of its futility. This is true more of Brett, the heroine of the novel. In A Farewell to Arms, For Whom the Bell Tolls and Islands in the Stream, the protagonists set out to achieve something positive or to contribute something meaningful to the general health of the society, but the forces opposed to them, so violent and formidable, disrupt their well-meaning endeavour and underline the impossibility of any fruitful action. Both Frederic and Robert Jordan realize the meaninglessness of their missions. Thomas Hudson in Islands in the Stream who pursues his art in his secluded world is drawn out of it by the disturbing events taking place outside his world. Edmund Wilson, in his comments on For Whom the Bell Tolls observes :

His hero, an American teacher of Spanish who has enlisted on the side of the loyalists gives his life to what he regards as the cause of human liberation but he is frustrated in the task that has been assigned him by the confusion of forces at cross-purposes that are throttling the loyalist campaign. By the time that he comes to die, he has little to sustain him but the memory of his grand father's record as a soldier in the American Civil War.⁴⁶

Hemingway brings about dramatic confrontation between the intentions of his protagonists and their violent contexts. He invests his heroes with some degree of romanticism coupled with inability to apprehend the complex reality and then

devises scenes wherein a violent confrontation takes place between the two. Through this structural device, he shows the disillusionment of his heroes. This process leads them to develop an unusual insight into the nature of existence. They also realize the meaninglessness of their missions. Quite often, through effective organization of scenes, he shows his heroes absorbed in hopeless, self-defeating pursuits which yield only a sense of frustration. The meaningless pursuit of woman and wine on the part of the principle characters in The Sun Also Rises, out of which they expect happiness and inspiration, in reality complicates their situation and intensifies their despair. This proves to be a source of irony in Hemingway's war-fiction. This applies to Harry Morgan too, in To Have and Have Not. Through juxtaposition of his well-meaning intention to support his family through honest means, with the compulsion to adopt illegal, violent course of action, Hemingway creates tragic irony in the novel. The conception of heroes beset with human limitations and possessed of irrepressible moral and spiritual yearnings is fraught with grim irony. Through irony, Hemingway communicates the ambivalent fate of modern man torn between the aspiration for heroism and the meaninglessness of all action.

In literary works, language assumes symbolic dimensions due to its inclusiveness. In Edmund Wilson's view :

Every poet has his unique personality; each of his moments has its special tone, its special combination of elements. And it is the poet's task to find, to invent the special language which will alone be capable of expressing his personality and feelings. Such a language must make use of symbols; which is so special, so fleeting and so vague cannot be conveyed by direct description but only by a succession of words, of images which will serve to suggest it to the reader.⁴⁷

What Wilson says about poetic language is, to a limited extent, true of the language in fiction too. Highly individual, vague and indefinable human emotions and experiences cannot be expressed through common, everyday language. For their effective and artistic expression, poets and writers take recourse to the use of symbols and symbolic language.

Crane had fine insight into the nature of life and the world. To express his disturbing vision of life, Crane employs various techniques including symbolic language.

Crane's The Red Badge of Courage and his wonderful story, 'The Open Boat' invest Nature, seas, rivers and clouds with symbolic significance. Through their constant association with significant emotions, perceptions and ideas in the novel, they acquire symbolic significance. While focussing on Fleming's tortured mental world, Crane's imagination usually conjures up night and its darkness, woods, forest and clouds. Crane establishes a relationship between Fleming's agitated,

Consciousness and his longing for dark recesses and solitary places. Through recurrent association, such dark solitary places become symbolic of his consciousness. It is remarkable that whenever Fleming is beset with complex problems, Crane shows him moving towards such dark, solitary places as he does for instance, after his shameful flight from the battlefield.

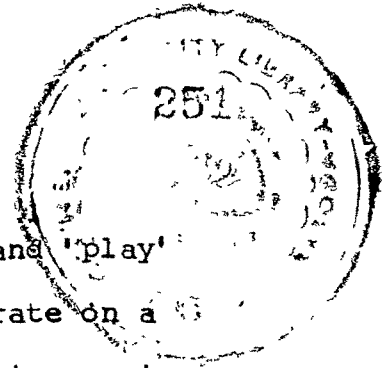
Darkness, forests and woods are often associated with unknown dangers in Crane's narratives. Nature with its inscrutable behaviour, symbolises the ambiguities and ambivalences of life. Crane's 'The Open Boat' dramatizes the bitter conflict between human beings and the fury of Nature which simply baffles human imagination. Nature, most of the time, is depicted by Crane as violent, mysterious and unpredictable. Thus, Nature is meant to symbolize the inscrutable in human life. The river is projected right from the beginning in The Red Badge of Courage and it corresponds with the aimless wanderings of the characters as well as the regiment which fail to make any meaningful achievement. Dark and grey clouds, through their juxtaposition with unpleasant or ominous developments and mental states acquire distinctive symbolic significance. References to clouds in the narratives arouse thoughts well beyond the one's states in the text. Colours and light as discussed in the earlier section on imagery, acquire symbolic meanings. The use of colours and

light is usually associated with the fluctuating prospects of individual fortunes. Commenting on Crane's symbolism, R.W. Stallman observes :

Darkness and smoke serve as symbols of concealment and deception, vapours masking the light of truth. Sun light and changing colours signify spiritual insight and rebirth.⁴⁸

According to R.W. Stallman, Crane makes use of symbolic language and various symbols used by him invoke the psychological and spiritual planes of the human existence. The employment of 'moving, enclosing box'⁴⁹ for the regiment emphasizes the sense of entrapment felt by Fleming and others. It is enhanced by images of machines - callous and impersonal in their destructiveness - and of battles which produce corpses on a large scale. Through such images, Crane tries to symbolise realities of war and their psychological impact on human beings.

Christian values play an important role in Crane's symbolism. The words like 'devils', 'monsters', 'hell', and 'damnation' which are copiously used by Crane have obvious Christian overtones. Fleming's mother, with her Christian values, stands for christian morality. The dying Jim Conklin, with his mutilated body and agonizing death-throes, represents the modern crucifixion. At this point, Crane writes, 'The red sun was pasted in the sky like a wafer'.⁵⁰ Here, the 'red sun' and 'wafer' acquire symbolical potential.



The abstractions like 'dreams', 'visions' and 'play' which contrast sharply with fire and battle operate on a symbolic level in The Red Badge of Courage. The impressive use of dreams and visions in the early part of The Red Badge of Courage articulates the sense of Fleming's immaturity and inexperience. It also underlines the unreality of Fleming's imaginary world. 'Fire' and 'battle' symbolize harsh realities. Fleming gradually emerges out of the world of dreams and visions into the world of fire in an agonizing manner. These symbols are organically related to the total semantic structure of The Red Badge of Courage. Some structural developments like Fleming's flight from the battlefield represents his escapism and mental disindination to come to terms with reality. He goes through intense agony before he can accept the reality of battle and fire. His coming back to battle symbolizes his acceptance of the painful reality.

Crane's use of bees, insects, serpents and other crawling things in The Red Badge of Courage has symbolic function as they bring out the relative insignificance and vulnerability of Fleming and his friends in contrast to the over whelming, destructive forces. As war gathers momentum and Fleming sheds his fears, Crane makes use of the epithets 'wild cat' and 'war-devil' in connection with Fleming's military fervour. As the battle rages bitterly and tempers flare up. Crane's language abounds in words like 'curse', 'devil',

'damnation' and 'destruction' and when fighting recedes into the background, the language is laden with pleasant Nature motifs like tranquil skies, fresh meadows and cool brooks⁵¹ as in the following lines :

He had been an animal blistered and sweating in the heat and pain of war. He turned now with a lover's thirst to images of tranquil skies, fresh meadows, cool brooks-an existence of soft and eternal peace.⁵²

Here, in the passage, blister, sweat and heat symbolize the harsh reality and 'tranquil skies, fresh meadows and cool brooks' symbolize heavenly joys and happiness which man longs for. This symbolic contrast is a major structural device in Crane's war-fiction.

Hemingway said in an interview that

"No good book has ever been written that has in it symbols arrived at before hand and stuck in."⁵³

Here, Hemingway emphasizes the aesthetic principle that symbols are not imposed from the outside as decoration but they function organically and merge with the rest of the literary text. Keeping Hemingway's aesthetic principle on symbolism in mind, I will examine the major symbols in Hemingway's war-fiction.

Symbols like hills, mountains, seas, rivers and clouds so pervasive in Crane's war-fiction are also impressively used by Hemingway. Quite often, the entire action of a novel revolves round one or two major symbols : mountains and plains

in A Farewell to Arms, the sea in The Old Man and the Sea and the bridge in For Whom the Bell Tolls. These objects acquire symbolic significance as a result of their continuous association and sometimes, identification with the action, and ideas.

Prof. Carlos Baker is one of the first to attempt a comprehensive study of symbolism in Hemingway's works. In a close study of major symbols in A Farewell to Arms, Prof. Baker argues that mountains and plains are two major symbols in the novel. According to him, peace, health and happiness are invariably associated with mountains in the novel. Contrary to this, the symbol of plains represents war, violence, death and depravity.⁵⁴ Prof. Baker analyses the relevant scenes in the novel where mountains and plains figure prominently and he points out the contrast in terms of the material and moral implications. He comes to the conclusion that Hemingway has employed the symbols of mountains and plains to represent two opposite sets of values and realities.

Responding to Prof. Baker's interpretation, E.M. Halliday maintains that mountains do not consistently stand for peace, purity and health and plains for violence and depravity.⁵⁵ However, in agreement with Prof. Baker, we can say that most of the times, mountains do stand for health and peace and plains for violence, death and depravity. The depiction of Abruzzi and the Swiss landscape in A Farewell to Arms lends support to this argument.

One or two symbols acquire primacy in Hemingway's novels and they are organically connected with the structure of the novels concerned. As mountains and plains do in A Farewell to Arms, metropolis and the pastoral landscape in The Sun Also Rises, the bridge and machines in For Whom the Bell Tolls and the land and the Sea in The Old Man and the Sea and Islands in the Stream operate as major symbols as a result of their association with specific action, ideas and emotions. These symbols are central to the action of the novels concerned. Their use helps Hemingway to give a verbal body to his themes.

In The Sun Also Rises, Hemingway has built up the symbolic contrast between Paris, an urban centre and the Spanish landscape like the symbolic contrast referred to in A Farewell to Arms. It is usually Hemingway's artistic practice to build symbolic contrasts in his war-fiction and then to invest them with contrastive values. Thus, crucial meanings embedded in his fictional works centre round such symbols. The unidentified fishermen who stay close to the shore and represent the values associated with land are contrasted with Santiago who is at home with the world of the sea. Commenting on the symbolic nature of The Old Man and Sea, Earl Rovit observes :

There can be little doubt that it is meant to be a symbolic fiction but it would be wrong to suppose that Hemingway fixed his meanings in the fable, expecting his readers to haul them up after him like so many weighted lobster traps. His remark to

a reporter is revealing. I tried to make a real old man, a real boy, a real sea and a real fish and real sharks. But if I made them good and true enough they would mean many things.⁵⁶

Hemingway has certainly made them good and true in the sense that they embody basic, universal qualities. As a result, they operate on a physical level as well as a symbolic level. Santiago, to imitate Emerson's style of expression, is a universal Man-fishing and the sharks, with their indiscriminate violence, symbolize the destructive realities. It is worth while to recall that Crane, too, employs this technique of imparting the basic, universal qualities to his characters. In The Red Badge of Courage, he keeps calling his characters as the loud soldier, the tattered soldier and the spectral one. This method of stressing their anonymity and indirectly emphasizing their universality invests the characters with symbolic significance. Further, as Crane employs the colour symbolism to correspond to varying mental states and changing prospects, Hemingway employs the symbolism of light and darkness for similar purposes as we find in his well-known story, The Clean Well-Lighted Place. The symbols of rain, frost and its thawing process are extensively used by him in A Farewell to Arms. The rain and the melting snow are usually associated by him with unpleasant or ominous developments. Towards the end of the novel, he makes use of these symbols rather frequently as a prelude to the

catastrophe which Frederic is going to experience in his life.

It rained for three days. The snow was all gone now on the mountain side below the station. The road was a torrent of muddy snow water. It was too wet and slushy to go out. On the morning of the third day of rain we decided to go down into town.⁵⁷

According to E.M. Halliday, Hemingway, instead of talking about the specific emotion experienced by a character at a particular moment, creates an 'objective epitome',⁵⁸ analogous to the emotional situation of the character concerned. It embodies the emotion in imaginative terms and has the capacity to communicate it forcefully.

Sometimes, the entire sections depicted in novels like The Sun Also Rises, For Whom the Bell Tolls and The Old Man and the Sea strike as symbolic representation. The singular preoccupation with the banalities of life on the part of the characters in The Sun Also Rises suggests the absence of any meaning or direction in their life. The mode of living depicted in the novel characterized by dullness, despair and meaninglessness strikes as a symbolic representation of the psychological and spiritual realities following the World War. For Whom the Bell Tolls ostensibly depicts the horrors of the Spanish Civil War, but it also symbolises the horrors of the contemporary world tragically divided by opposing ideologies. The Old Man and the Sea can be

interpreted as symbolic of modern man's predicament threatened by the destructive realities.

Hemingway has said, on one occasion, that if you make a particular event, thing or a character true and good, it⁵⁹ might mean many more things. That is, while creating a character or an event, if a writer shows deep insight into the essential nature of things and persons and concerns himself with the depiction of the fundamental and universal qualities of events and people, such imaginative creations can operate on many levels. While dealing with particulars, Hemingway shows a marked concern with the fundamental and the universal in his apprehensions giving his creations a symbolic significance.

Both Crane and Hemingway show their preoccupation with Naturalism and Naturalistic technique in their works. The literary movement known as Naturalism is an offshoot of revolutionary developments in the fields of natural sciences. Its earlier practitioners were Emile Zola, Flaubert and others in France. Naturalism in literature emphasizes the crucial influence of the external forces - environment, heredity and the pressures of the moment on man and his destiny. According to its tenets, the external forces, through their inexorable operations shape human destiny in a ruthless manner, denying him free-will, initiative and right of choice. Being scientific in nature, it sets a high value

on the objectivity of presentation. This explains the presence of densely documented descriptions in Naturalistic works.

The Naturalists treat decadent social or economic situations in their fiction and then trace their negative influence on the lives of the characters concerned. There is something revolutionary about their content and style. To represent the sense of the omnipotence of the external operations and the subservience of man, they work out a specific relationship between plot and characters. The action or plot in Naturalistic works tend to be massive, forceful and irreversible, while characters, pliable objects, without will power and well-defined individuality, suffer the fate of being borne away by the powerful current of the action. The plot in Naturalistic works acquires dominance over the demoralised characters.

Both Crane and Hemingway have focussed on the curious inter-relationship between man and his circumstances. Both have experimented with naturalistic fiction : Maggie : A Girl of the Streets of Crane and To Have and Have Not of Hemingway subscribe to the Naturalistic credo. Apart from these distinctly Naturalistic works by them, their war-fiction, in general, bears some recognizable traces of Naturalism. Crane's The Red Badge of Courage depicts war as a conditioning force on Fleming's mind and behaviour. It shows it as tightening its grip on his psychology and behaviour. In view

of the unequal relationship between the inexorable external reality and the fortunes of man built up in the novel. The Red Badge of Courage is an exercise in Naturalism. Hemingway, too, incorporates Naturalistic elements in The Sun Also Rises, The Old Man and the Sea and Islands in the Stream. In these novels, Hemingway recognises the power and influence of the external, destructive realities in relation to man and his destiny but seeks to counter them through heroism and stoicism imparted to his protagonists. Unlike the typical Naturalistic protagonists, they defy them rather than surrender abjectly.

In accordance with the formal features of the Naturalistic fiction of Zola and Flaubert, Crane and Hemingway depict the action of the novels, as overwhelming, vast and ruthless. The irresistible action generated by the violent forces enmeshes the protagonists, and brutalizes them. To some extent, the action of the plots brings about their reduction in human and moral terms. This is realized through Naturalistic bent of the plots. The action of the external realities in 'The Open Boat' is depicted as vast and overpowering and it enmeshes the crew of a small boat. The action generated by the external forces in The Sun Also Rises, For Whom the Bell Tolls and Islands in the Stream is shown as gathering momentum, getting brutal and making a bid to subdue the protagonists. Of course, Hemingway, in

some of his novels, seeks to counter such forces through heroism and stoicism. But in novels like The Sun Also Rises and Islands in the Stream, the brutal action of their plots triumphs over human will and endeavour. The massive, inexorable nature of action embodied in his novels gives Naturalistic flavour to Hemingway's style.

Both Crane and Hemingway practise the Naturalistic method of documentation to a great extent. Crane in The Red Badge of Courage gives elaborate descriptions of the locale, weather and the movements of the army. He describes fully the wretched plight of the soldiers in purely Naturalistic terms. In 'The Open Boat', the unrelenting operations of Nature and the hectic movements of the crew are elaborately described by him. The emphasis on physical hardships - hunger, thirst and exhaustion is unmistakable. This is a distinctly Naturalistic preoccupation. Hemingway, too, gives documented descriptions of the monotonous routine of the principal characters in The Sun Also Rises. The early chapters of A Farewell to Arms are replete with elaborate descriptions of the locale, weather, and the movements of the army and the unpleasant effects of the military action. This naturalistic method is fully employed in dealing with the retreat at Caporetto and in the Naturalistic mode it highlights human hardships and suffering in physical terms. Both Crane and Hemingway employ this Naturalistic method of documentation in rendering the scenes of military marches, retreats and battlefields.

The Naturalistic emphasis on the physical struggle for existence leading to the loss of human dignity and identity is noticeable in Crane's Maggie : A Girl of the Streets and The Red Badge of Courage and Hemingway's To Have and Have Not and The Sun Also Rises. The fate suffered by Maggie, Fleming Harry Morgan and the characters of The Sun Also Rises illustrates this point. Both Crane and Hemingway, in these works, evolve a language which expresses a rawness of the lives of these characters.

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