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ELEMENTS OF REALISM IN HEMINGWAY'S "THE SUN ALSO RISES"

Simplicity, Objectivity, Honesty

M.A: AHMED RASHEED MAJEED AL_RUBAIY

Assistant instructor in Al_Yarmouk University College, Diyala-Iraq.

Department of English Language.

E.mail: aal_rubaiy@yahoo.com.



ABSTRACT

Hemingway's realism is the attempt to give the reader an illusion of everyday life happening to actual people, stressing objectivity, simplicity, and honesty. These three elements, plus the use of implication characterized Hemingway's realism. In this research these elements necessitated his developing a technique suitable for the presentation of his people, his scenes, and thoughts with simplicity, honesty, and with that stark-naked objectivity which he employs advantageously. The title of the novel *The Sun Also Rises* is a quotation taken from Ecclesiastes. It means *the lost generation*. The Sun Also Rises only to hasten back to the place where it arose. In other words, the real point in the novel is that nothing leads anywhere. The Sun Also Rises is in way a moral and social history of after-war time. Hemingway shows the loss of values caused, by emphasizing the meaningless actions of his characters. All they can do is eat, drink, make love, and move restlessly to keep them. They avoid reference to the past and try to forget it.

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1. INTRODUCTION

Baker (2005) states that "Man is not made for defeat". This is one of many quotations of the author Ernest Hemingway that reflects not only his personal outlooks on life, but many facets of his works of novels and short stories. A writer of controversy to this day, Hemingway has become somewhat of a legend for his literary stature and prose. With a rather distinctive writing style, heavily influenced by his experiences in war and a life marked by misfortune, the author earned a significant number of awards in his lifetime for his works. His writings have consequently managed to overcome the ravages of time. Hemingway was Born and rose in Oak Park, Illinois, July 21(1899), He began writing in his teens. Prompted by prior experiences in high school newspapers and publications, after his graduation, he began a junior reporter position for the Kansas City Star. Even at this time, in his journalism, "Hemingway demonstrated a proclivity for powerful yet utterly objective stories of violence, despair, and emotional unrest, concerns that dominated his fiction." After returning from his service in World War I, his work was further influenced by his experiences as a Red Cross ambulance driver in Italy, as well as ill-fated relationships in family and romance. In 1921, Hemingway returned to Europe for the

sake of a writing career, and soon launched his first publication in 1923: *Three Stories and Ten Poems*. His major successes came soon after this. It was not until he published *A Farewell to Arms* in 1929, which was decidedly a success, that Hemingway became highly acclaimed as a writer. This research was one of the instances in which the author's invention of the "code" hero first appears. Demonstrated before in *The Sun Also Rises* and again in *For Whom the Bell Tolls*, the "code" hero is a very influential definition of character used in Hemingway's style. It was more clearly defined after one of his short stories, "The Killers," as a quality in one who "has learned that the only way to hold on to honor, to individuality, to, even, the human order. Is to live by his code" It is here that his concern for strength, rigidity, and personal loyalty becomes evident. Strongly emphasized in many of his works, this idea of the "code" hero became very prominent in many aspects of Hemingway's writing. Despite the immediate success of his works such as *The Sun Also Rises* and *A Farewell to Arms*, he received his first award, the Pulitzer Prize, for *The Old Man and the Sea* in 1953. It was in 1954 that he later claimed both the Nobel Prize for Literature and the Award of Merit from the American Academy of Arts and Letters. Critiques of his publications over the years, however, have varied significantly. According to some, his fiction is "shallow and insensitive" as a result of "his narrow range of characters and his thematic focus on violence and machismo, as well as his terse, objective prose. . . "Others, however, "claim that beneath the deceptively limited surface lies a complex and fully realized fictional world." These are the reasons why Hemingway remains a writer of controversy. The author ended his life abruptly in 1961 when he committed suicide—a tragic, yet not completely unpredictable end to a life of complexity and anxiety. One could consider the man's means of ending his own life as contradictory to his aforementioned values of strength and self-loyalty. It is up to oneself alone to decide whether this has relevance or not in regards to the importance and truth of his works. Nonetheless, it may be observed that, regardless of all elements of his life and death, the works of Ernest Hemingway live on as some of the most influential in modern American literature. Hemingway, never a large man, endured an adolescence of viewing the world from the perspective of someone five feet, four inches tall. This early perspective eventually made itself felt in his work. Beginning to write long before the graphic arts had coined the term "minimalist," Hemingway was an early minimalist in his writing. He learned part of the minimalist lesson during his years as a newspaper reporter. He learned, also, during that period the importance of close, accurate observation. As anyone who has studied journalism knows, journalistic writing is direct, unencumbered, and accessible. Journalists write short sentences that they incorporate into short paragraphs. Their vocabulary is simple, their syntax not obscure. During his apprenticeship as a writer, Hemingway was a journalist—but not merely a journalist.

He was a journalist living in post-World War I Paris, certainly the preferred gathering place of avant-garde artists and intellectuals of that age. Besides living at the geographical center of European— and therefore, worldwide—intellectual and artistic ferment, Hemingway was a part of an inner circle of challenging artists.

2. Hemingway.

2.1 Hemingway and Man.

Hemingway set for himself the task of writing about a thousand words a day, or about three typed pages. He did not consider his work done, however, until he had revised those thousand words down to about three hundred. His sentences were short. His words were simple. His constructions were uncomplicated, his prose electrified. He assured himself of its electricity by reading what he wrote each day to his wife. When she got goose bumps from what he read her, he knew that he was on target. Hemingway was a consciously masculine writer. His protagonists, with the possible exception of Jake Barnes in *The Sun Also Rises*, were men engaged in extreme external conflicts. The forms these took included the solitary conflict of Santiago in *The Old Man and the Sea* as he tried to beach his fish after a three-day struggle; that of the bullfighter in *Death in the Afternoon*; the adventurers in *The Green Hills of Africa*; his autobiographical character, Frederic Henry, in *A Farewell to Arms*; or Robert Jordan, who fought along with the Spanish loyalists in *For Whom the Bell Tolls*. In nearly everything he wrote, Hemingway depicted courage as he defined the word: grace under pressure. He was fearful lest he not be considered courageous himself, and he rankled when William Faulkner, who was awarded the Nobel Prize in Literature four years before Hemingway received it in 1954.

2.2 Hemmingway's Style.

Graham (1991) mention that among many great American writers, Hemingway is famous for his objective and terse prose style. As all the novels Hemingway published in his life, *The Sun Also Rises* typically reflects his unique writing style. The language is simple and natural on the surface, but actually deliberate and artificial. Hemingway's style is related to his experience as a journalist. The influence of his style is great all over the world. *The Sun Also Rises* is full of facts, most of which comes from Hemingway own experience. In this novel, they are used to show the quality of life, and how they are narrated simply and naturally. Among many great American writers, Hemingway' is famous for his objectivity and terse prose style. As the last novel Hemingway published in his life, *The Sun Also Rises* typically reflects his unique writing style. This research also aims to discuss the writing style and techniques in *The Sun Also Rises* and focuses especially on the language style and one of the important techniques—the way to use facts in his novel.

2.3 Analyses of the Language Style

Among all Hemingway's works, *The Sun Also Rises* is the most typical one to his unique language style. Its language is simple and natural, and has the effect of directness, clarity and freshness. This is because Hemingway always manages to choose words concrete, specific, more commonly found, more Anglo-Saxon, casual and conversational. He seldom uses adjectives and abstract nouns, and avoids complicated syntax. Hemingway's strength lies in his short sentences and very specific details. His short sentences are powerfully loaded with the tension, which he sees in life. Where he does not use a simple and short sentence, he connects the various parts of the sentence in a straightforward and sequential way. We can see the words are very colloquial. Thus the speech comes to the reader as if he were listening. Hemingway has captured the immediacy of dialogue skillfully and has made the economical speech connotative. The simple sentences and the repeated rhythms hit at the profundities that the surface of the language tries to ignore. Its simplicity is highly suggestive and connotative, and often reflects the strong undercurrent of emotion. Indeed, the more closely the reader watches the less rough and simple the characters appear. In *Death in the Afternoon*, Hemingway uses an effective metaphor to describe his writing style. If a writer of the prose knows enough about what he is writing about, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The author seldom expresses his own feelings directly, nor does he make any comments or explanations. On the contrary, he tries to narrate and describe things objectively and blend his own feelings harmoniously to the natural narration and description. In *The Old Man and The Sea* action is fishing. To the hero, fishing is not simply of contest in life. It contains profound philosophic meaning. In addition, two details, the baseball match and the hand wrestling with the Negro, like fishing, symbolize the contest in life. They compensate and enrich the inner meaning of the main plot of fishing. So the simplicity of the novel is highly suggestive. So Hemingway has formed narrative and dialogue, which though natural and simple on the surface, actually in this novel the author combines elements that are realistic with elements that are stylized and heightened.

2.4 The Influence of the Language Style

The influence of Hemingway's language style is great. In the latter part of his life, Hemingway was known as "Papa Hemingway". It refers mainly to his contribution to the development of a new writing style in America—the colloquial style. A critic named Storm Jameson discussing "The Craft of the Novelist" in the January 1934 issue of *The English Review*, she advanced an explanation of Hemingway's popularity: It is this simplicity, this appeal to out crudest interested, which explains Hemingway's success...In English at least his success has been largely with the intellectuals. They have praised his simplicity, his directness...And Hemingway's influence as a stylist was "neatly expressed in the praise of the Noble Prize Committee about 'his powerful style—forming mastery of the art' of writing modern fiction." Hemingway's language in *The Sun Also Rises* is simple and natural on the surface, but actually deliberate and artificial. "The language is rarely emotional. Rather, it controls emotions: it holds them in." It is unique. Now "Hemingway style" is widely used to refer to the kind of prose writing which is characterized by simplicity, directness, clarity, freshness and naturalness. Hemingway learned much about literary style, especially about depicting human speech

authentically, He, in turn, became a stylistic model for such modern writers as James Jones, Nelson Algren, and Norman Mailer. Perhaps no other twentieth century American author has been the spiritual progenitor to as many notable literary offspring. Whereas Faulkner examined his native Mississippi microscopically in his work, Hemingway bolted from the environment in which he had grown up. His major work explores foreign cultures in one way or another. If his cast of characters is American, as it often is, these characters live out their roles in foreign, usually hostile, environments. Moving people away from all that is most familiar to them heightens the pressure under which they must perform, and that is clearly a part of Hemingway's technique.

3. Plot and Main Elements.

In post-World War I Europe, a group of expatriates wanders about the Basque country, trying to find meaning in life. Hemingway's characters in *The Sun Also Rises* are much like the people with whom he came into daily contact in Paris in the early 1920's. A large group of expatriates, labeled by Stein "the lost generation," lived by their wits, by what jobs they could find, or by handouts from home. So it is with the Characters in Hemingway's novel. The story revolves around two Americans—Jake Barnes, a newspaperman whose war injury has made him impotent, and Robert Cohn, who boxed well enough at Princeton University that he, became the university's middleweight boxing champ. Cohn, the son of a wealthy Jewish family, married when he left college and lived combatively with his wife until she left him for someone else. Then he drifted to California and salved his post marital wounds by founding an avant-garde review and settling in with Frances Clyne as his mistress.

Cohn and Frances are living in Paris when Jake first meets him, shortly after the armistice. Cohn has come to Paris to work on his first novel. He has a social life that includes his writing but that compartmentalizes his two other principal activities, boxing and tennis. Cohn's groups of friends do not spill over onto one another. His boxing friends are his boxing friends. They know neither his tennis friends nor his friends who read and write. Cohn's life is neatly arranged. Jake is in love with a British war widow, Lady Brett Ashley, but his impotence makes marriage unthinkable for them. Jake sublimates by listening to his friends complain while he sits in bars drinking enormously. When this life begins to wear on him, Jake escapes to the Pyrenees and luxuriates in trout fishing in the fast-moving streams of the Basque country, or he goes to Spain for the bullfights, of which he is an aficionado. One dismal night, Jake takes a prostitute to the Café Napolitain for a drink and conversation. They go on to have dinner at a restaurant on the Left Bank, where they happen upon Robert Cohn and Frances, as well as some of Jake's other friends. In the course of the evening, Lady Brett comes in, trailing young swains behind her. It is soon evident that Robert Cohn is much taken by her. Lady Brett rebuffs Robert, refusing to join him for dinner, saying that she has a date with Jake. She and Jake leave together. They avoid any mention of Jake's emasculating injury, but it is clearly on both of their minds, setting up the tension necessary to the story. Cohn later asks Jake questions about Lady Brett. He also, conveniently, sends Frances to England, against her will. Jake's friend Bill Gorton is about to arrive by steamship from the States. Robert Cohn and Lady Brett go off to San Sebastian in the Basque country after Brett convinces Robert that he needs a change. Jake decides to take his visitor to Spain for trout fishing and to see the running of the bulls and the bullfights at Pamplona. The plot thickens when Brett's former fiancé, Michael Campbell, arrives in Paris from Britain. He and Brett have arranged to meet Jake and Bill in Pamplona for the bull fights. This leaves Robert Cohn in San Sebastian by himself. Never one to fade quietly into the background, Cohn joins the party in Bayonne. Then they all are to meet in Pamplona for the bullfight. When Bill and Jake get to Bayonne, Cohn is waiting for them. They continue to Pamplona, and the next morning Bill and Jake take the bus to Burgette, riding on top of it, sharing their wine with the Basque peasants who ride with them. This is one of the most colorful and memorable scenes in the book, one in which Hemingway captures and depicts local color with such an astounding veracity that many people, having read *The Sun Also Rises*, have gone to the Basque country to try to relive some of what Hemingway depicted in it, including this bus ride. The three men finally get to Pamplona, where Mike and Brett are staying. It is apparent that Robert Cohn is not welcome, and Mike Campbell does little to disguise his annoyance. Finally, however, the festivities are sufficient to distract their attention from their rivalry. The bullfight is magnificent. The torero, Pedro Romero, is brilliant, and Lady Brett,

never one to linger long over any one man, falls in love with him even before she meets him. Soon after she meets him, she takes him to her room. Jake and Bill, meanwhile, are drinking heavily. Jake tells the drunken Cohn that Brett has gone off with the torero, and Cohn strikes his two companions, knocking them both to the floor. He soon apologizes and breaks down in tears. He is totally confused by Brett and decides to leave for Paris the next day. He is not to depart without having his satisfaction, however, so he bursts in upon Brett and her new conquest. He beats Romero badly but not enough to keep him from performing magnificently in the next day's bullfight. The party disperses, and Jake lands in San Sebastian alone. Brett sends him a telegram asking that he come to her in Madrid, where she also is alone and without any money. She has decided to go back to Mike because they have similar backgrounds. She and Jake ride around Madrid in a taxi, while Brett fantasizes about how good it could have been for the two of them had Jake not been injured in the war. Hemingway has depicted the pointless, purposeless wandering of the lost generation. He has captured their ennui and their dislocatedness. In a way, Robert Cohn's striking out at people is the manifestation of what Jake might be doing over his anger at having been wounded in the way he was. Jake, however, has accepted the inevitable and has learned to live with what he cannot change.

4. Analysis of the Sun Also Rises

Hemingway's fame is won largely by the simplicity of his style. Hemingway is the bronze god of the whole contemporary literary experience in America. His stories give a sense of life as a chaotic as experience itself. Life is not arranged in self-contained episodes. I am greatly impressed with Hemingway's strict regard for integrity in everything. Never does he accept beliefs because they are long-lived; rather, he tests them according to his own experience. His scrupulous honesty has resulted in an original technique which has gained for him an enviable position not only in the literature of his own country but also as an influential figure in international literature.

Hemingway's realism is the attempt to give the reader an illusion of everyday life happening to actual people, stressing objectivity, simplicity, and honesty. These three elements, plus the use of implication characterized Hemingway's realism. These elements necessitated his developing a technique suitable for the presentation of his people, his scenes, and thoughts with simplicity, honesty, and with that stark-naked objectivity which he employs advantageously.

Hemingway thinks that "man" **should not place himself in a position to lose. He should find things he cannot lose.** These two sentences can serve as a key to understand the basic needs of Hemingway's characters. When we read Hemingway's novels we realize that the heroes are in for a lot of losing. They lose when they are at war; they lose those they love; they lose their earlier ideas, their standards, and their basic faiths. But if we read Hemingway's writing closely **__The Sun Also Rises__** we see that Hemingway's conflicts do not lie in the hero's struggle to hold these possessions of the external world. The real conflict is in his struggle to attain a position which surpasses external security__a security that is not defined by external gain or loss but will enable him to find things he cannot lose.

The title of the novel **The Sun Also Rises** is a quotation taken from Ecclesiastes. It means the **lost generation**. The Sun Also Rises only to hasten back to the place where it arose. In other words, the real point in the novel is that nothing leads anywhere.

"The Sun Also Rises_ stands as perhaps the most impressive first novel ever written by an American writer. A roman à clef about a group of American and English expatriates on an excursion from Paris's Left Bank to Pamplona for the July fiesta and its climactic bull fight, a journey from the center of a civilization spiritually bankrupted by the First World War to a vital, God-haunted world in which faith and honor have yet to lose their currency, the novel captured for the generation that would come to be called "Lost" the spirit of its age, and marked Ernest Hemingway as the preeminent writer of his time. "You are all a lost generation_."--**GERTRUDE STEIN**

"One generation passeth away, and another generation cometh; but the earth abideth forever... The sun also ariseth, and the sun goeth down, and hasteth to the place where he arose... The wind goeth toward the south, and turneth about unto the north; it whirlith about continually, and the wind

returneth again according to his circuits. . . . All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again_."-- **ECCLESIASTES**

Hemingway presents a war wounded, war-distracted generation to whom events seem a meaningless round of insignificance, a generation hurt in its nerves. Therefore, they are being pulled generation supports of faith and hope. This novel portrays a whole generation damaged in the disaster of war. Each one of the characters dies several times; he learns how to live with some of his troubles, how to overcome the others. We see the characters of the novel express their bitterness, their feeling of disenchantment, with calculated bravado. They act like people who have not fully grown up and who lack the self-awareness to realize this. They possess no desire to grow up. There is something they always try to escape from. It is the past and they try not to talk or think about it. They live for the present, constantly searching for new and fresh sensation. Jake, for instance, tries not to think about himself or about his own impotence. What he wants to do adjust himself to live for the present. This is to that applies to and Bill. All are looking for something peace and they forget the past to live in the present only the people in this novel have enough time and money to travel. The tragedy of their lives is pictured—lives which are nothing more than continuous rounds of eating, drinking, and making love. Jake, the narrator, is newspaperman an occupation that naturally tends to develop the point of view of the spectator. Jake is constantly of the looking at the other characters at himself, at the scenery of Spain, at everything that occurs or comes within his view.

The Sun Also Rises is in way a moral and social history of after-war time. Hemingway shows the loss of values caused, by emphasizing the meaningless actions of his characters. All they can do is eat, drink, make love, and move restlessly to keep them. They avoid reference to the past and try to forget it. Bill's definition of the expatriate, in his conversation with Jake, well sums up the position of most of the characters. He says:

"You're an expatriate; you've lost touch with the soil. You get precious. Fake European standards have ruined. You drink yourself to death. . ."

What Hemingway tries to do is to make the readers understand that his characters are trying to find ultimate values. It is important to realize that he first discards all the old values that he has been thought to accept, values that have proven idealistic and that have offered little help in his fight to find peace in the modern world. What he now seeks to do is to reconstruct a new moral code that will be valid only when proven on his own terms. This code must accept naturalistic defeat in an external world and yet offer security by means of an internal peace. Jake says,

"I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about".

To develop a value system by which he can "**live in it**," Jake must define and carry out the rules of discipline that he has found convenient for his position in life, a discipline administered with all the skill, honesty, and courage a man can maintain. He cannot expect to depend on luck or on any help from outside His victory rests on the strength of his inner dependence. Jake, tries throughout to find happiness in what his physical responses have found valuable for him, and through this kind of selection he eventually establishes a sense of security, a security which is based on his conviction that his values will never prove false.

It is true that *The Sun Also Rises* gives a sharp and bitter picture of a generation that has estranged itself from any and all values. But within this novel we find characters that have not completely surrendered themselves to the "**vanities**" and "**vexation of spirit**".

For example, Jake, the central figure of the novel, is not entirely engulfed by this meaningless society. He is one of them, but he is also seeking, the midst of this turmoil, for values that will create for him a personal peace.

In Jake's world we find two kinds of people. Some are the same as Jake___ seeking for an answer to their problem. One of these is Bill Gaston, who is aware of the "**Code**" and who joins with Jake in his appreciation of individual values. Others are Count Mippipoulos Wilson-Harris and Montoya, the hotel owner. Though they are not major characters in the novel they share with Jake the secret knowledge of a more

substantial life that undergirds the brassy shallow world of those on the outside. The other kinds of people are the ones who are not even aware that a problem exists___ Pedro Romero, young and nice-looking, looks forward to his future.

In those who understand the "Code" We touch a sort of unspoken communion. For example, Jake and Bill give evidence of having established such understanding more than any of the others. Driving to Pamplona these two share beauty of the country without so much as a word.

"After a while we came out of the mountains, and there were trees along both sides of the road .and stream and ripe fields of grain...".

Later these two shares the revitalizing experiences of the Burguete fishing trip where they enjoy beautiful country and wholesome physical them exercise. It is on this trip that the very pleasant Wilson-Harris joined they enjoyed many things together. Montoya he owner of the hotel in Pamplona, shares with Jake the knowledge of values about bullfighting and the deep Personal emotions truly felt. This also, was not discussed, but the understanding existed. "He smiled again. He smiled as bullfighting were a very special secret between the two of us; a rather shocking but really very deep secret that we knew about".

Although at first appearance Count Mippipoulos, does not seem to belong to them, he proves that he knows the code by showing Breet and Jake his war wounds. He tells them that he has so much experience that he can now enjoy life. The Count says,

"You see Mr. Barnes, it is because I have lived very much that now I can enjoy everything so well. Don't you find it like that?"

"Yes, absolutely"

"I know," said the Count," that is the secret. You must get to know the values."

On the other hand, no one likes or wants Cohn around because he is an outsider and not one of them. He is with them because of his love for Brett. We see this contrast when Brett denounces Cohn as a stranger making everyone feel relieved.

All thought novel we observe a sort of unspoken communion those who understand the code. These characters seem to understand that too much about good thing will spoil it, and when incidents occur which are mutually appreciated as being of genuine value. We see a brief recognition of such with little or no discussion. The communication of like minds is definitely evident, and the restraint held upon the communion has a way of intensifying it. For instance, no one discussed why Brett has gone with Chon, and at the end of the novel very little is said between Brett and Jake about her incident with Romero.

The second interesting character in the book is Lady Brett, a beautiful woman who has lost the man she loved in the war, married a man for his title whom she later divorced because she couldn't stay with one man. She became a frustrated woman turning from man to man, drinking and losing her self-respect. Throughout the novel we find a kind of desperate struggle taking place within Lady Brett as she attempts to find an answer to her situation. On many occasions she recognizes the special sense of peace Jake is able to maintain, but she is unable to maintain it because she finds another man to satisfy her frustrated emotions. First there is Cohn, and then she becomes infatuated with the young bullfighter whom she decides to have. She tells Jake,

"I've got do something, I've got to do something I really want to do".

Then she says,

"I don't say its right. It is right though for me. God knows I've never felt such a bitch."

At the end of the novel she finds herself and understands the Code of ___Honor when she sends Remero away to save him from ruining himself.

Hemingway goes deeper in analyzing Brett's personality. In his treatment lie clarifies the personality structure a post-war generation from his picture of Brett it is apparent that his characters are typically self-defeated and project this perversity upon their friends. This novel show the inner conflict for one thoroughly exposed in the shift from an irresistible attraction, with its desire to dominate, to the remorse of a renunciation when the desire has been satisfied and the damage done.

Hemingway writes in a certain naturalistic pattern. The core of his problem is the exploration of the **world within individual**. He admits is the forces of naturalistic defeat first. His characters then attempt to find a living response to counteract this defeat, which they achieve by the discovery of an inner being.

Hemingway's individuals are able to achieve nobility through the very means of moral decisions and moral enactments. The courage and hell they maintain in the face of external defeat places them. For example, Jake, hiding his real tenderness, tries to keep within him his real feelings. He shows that he is reconciled to his impotence, but he says,

"It's awfully easy to be hard-boiled about everything in daytime, but at night it is another thing".

The external world offers the characters nothing but permanent defeat. They are beaten by uncontrollable force. Their reaction to their defeat, however, has proven their statures to be much above that of the average man. **They have been beaten but never destroyed**. Each of these characters has developed, by his own observation and experimentation, a code of morality that has proven valid for him in all the trials of a destructive world. The code consists of maintaining an attitude of strict discipline in the Hero's work and in his thinking being almost stoic in accepting what the world offers, finding happiness on his own terms and by the means of his own sensory responses, and remaining honorable, courageous, and loyal in upholding these values that have offered him security and peace.

Hemingway touches upon religion through his characters. **Man's search for ultimate meaning in an impermanent world is the problem of the spirit**. Jake in many places seeks a religious answer to his problem and tries to find spiritual comfort in religion. Once he says,

"I was a little ashamed and regretted that I was such a rotten Catholic, but realized there was nothing I could do about it... but that anyway it was a grand religion, and I only wished I felt religious..."

Though in religion he finds comfort, he turns his back on its accepted institutions. Somewhere in the novel Bill asks Jake whether he is really a Catholic Jake answers that he does not know if he were a Catholic or not.

After leaving Romero Brett asks Jake to go to church to find some peace in praying. They reject the formalized religion but seek solution for their problem in their religious faith.

Hemingway's style is simple and his prose is easily recognized For the most part it is colloquia! Characterized chiefly by a conscientious simplicity of diction and sentence structure. The words which he uses are short and curiously fresh. When we read this novel we feel that Hemingway has listened almost painfully to his characters to get the flavor of their speech, their own particular rhythms, and their methods of expressiveness. In his writing, he is a reporter that writes his story with a minimum of words. For example, in describing the famous scenes in the bull-fight ring, he never stops to outline a panorama but keeps the description, like matador, close to the bull. All though the novel, events are described strictly in the sequence in which they occurred; no mind reorders or analyses them, and perception comes to the reader unmixed with the comment from author. The simplicity of such description shows Hemingway's wonderful art in writing.

Conclusion

Like many writers, Ernest Hemingway was a man of many contradictions and of a very convoluted nature. A master stylist, he identified with common people and captured them in their speech patterns, faithfully depicted in his pages. His personal and political philosophies have much to do with proving oneself. Life to Hemingway was a battle to be fought valiantly; Perhaps for Hemingway there are no victors, only people who display grace under pressure. Ernest Hemingway's major works of fiction, short stories and novels, are written by scholar-teachers for students, fellow teachers, and other readers who also share an interest in the works of one of America's, and indeed the world's, outstanding writers. Just naming Hemingway's titles invokes recognition of his genius. His Nobel Prize in 1954 confirmed international recognition of his distinction, but it has been exceeded by the early, avid readership of each work that continues unabated and is likely to endure and to confirm an often-invoked maxim of Hemingway's Like some of the famed authors he learned from and sought to emulate or surpass, Hemingway endures, speaking to his readers through both his wisdom of worldly ways and his artistry in a way that he was presenting them.

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