

## CHAPTER I : INTRODUCTION

### **Ernest Miller Hemingway and his Works**

Ernest Miller Hemingway is a prominent interpreter of an era of disillusion and meaninglessness in which people put their faith mostly in violence, sexual passion liquor, bull fighting and the ritual of sports, Intellectual as well as spiritual status of the people was also ridiculous. Hemingway advocate freedom of oneself in leading his life reflecting the significant trait of existential philosophy and social status of the people was ridiculous. He came to know the world through his adventures. He revolted with patience and courage whatever he had to confront. His experiences, four marriages, deep sea fishing, big game hunting, great journey of African participation in the World War I, the Spanish Civil War and Second World War made him the subject of the news reporters. He brought up all these subjects in his writing. Hemingway was probably America's most famous novelist and great literary influence of his time. Scott Donaldson evaluated Hemingway's fame and contribution and said, "Hemingway became the most public of all American writers, within eight years following his death seven biographic appeared" (6). In literature and literary criticism he was at the top of discussion.

Ernest Miller Hemingway, born in Oak Park, Illinois, USA, on July 21, 1899 was the son of doctor sportsman, who gave him a man seized gun when he was ten years old, and of a musical mother who hoped he would be cellist. He achieved the legacy of his father in fishing, hunting and in sports and of his mother by being a writer who had a keen ear for music of words. He was intensely active and competitive since his childhood. His formal education was brief. In his school days in Oak Park he had a great inclination and deep enthusiasm for sports and boxing. As a consequence of being a boxer, he damaged his eye-sight. He also actively participated

in hunting and fishing expeditions in Northern Machinegun during his school days. Such experiences later on gave a shape to his literary career. During his childhood, he worked as a street boy and he spent several nights on the street. He actively took part in different literary programmes in his school. Despite of having various difficulties, he graduated from his school in 1917. He was absorbed in many pursuits.

The time of Hemingway, after great World Wars was disparaging and time of resentment, when the old standards of conduct no longer seemed valued. When the concern for the common virtues had no more meaning than the costly platitude of a wall motto, and responsibility as well respectability was rather ridiculous. Depicting this time sharply and without compromise, in the idioms of ordinary speech rather than the expression of literature, Hemingway become an outstanding novelist and great literary influence of his time and the next generation. Archibald Macheish in his few lines admires Hemingway's life.

Veteran out of wars before he was twenty,  
famous at twenty-five, thirty a master,  
whittled a style for his time from a walnut stick. ... (Baker 38)

Hemingway got mastery early because of war experiences and his enthusiasm. In writing he became famous for his distinct style. Hemingway's favorite characters are men who deal with death and accept its risk.

Two months before his graduation, the United States had entered into the war. At that time college war and work were the choices for him. Hemingway's choice was work at first, war later. After graduation, he became a reporter in Kansas city star which helped him in his literary career. He had a deep urge to get enlisted in the war. He could not join army due to his poor eye-sight and became an ambulance driver in the war front. Unfortunately he got badly wounded. This traumatic shock of war

frequently reflected in his novels. He was decorated by the Italians for his heroism. As an ambulance driver, he was assigned to bring back bits and pieces of the dead bodies from the battle field. Since he had seen war from a close quarter it became a long lasting emotional experience. So, the death of people in war became a recurrent theme in his creative work.

Hemingway came home back from the Italian front and married Hadley Richardson at the age of twenty two. They went to visit Paris. There he encountered the literary giants of the age Ezra Pound, James Joyce, and Sherwood Anderson. He was deeply influenced by them, particularly by Ezra Pound and his writing style. Although, Hemingway has been criticized sometimes as an antithetical, he started to write articles for Toronto Star. The articles were both about World War I and Spanish War. In 1923 he visited Spain and became an admirer of bull fighting.

Hemingway wrote different varieties of short stories and novels. But very important aspect of his writing is that his basic attitude remained unchanged from his first book *In Our Time* (1924). He always presented life as a solitary struggle, a desperate fever of action and consciousness of having no sense or reason beyond itself. He is a careful writer who follow the disciplined style which presents characters, objects and actions directly and truly avoiding artificiality and decorativeness.

### **A General Survey of Hemingway's Novels**

In 1924, he published a collection of short stories entitled *In our Times*. This contains adventurous tasks of the protagonist Nick and other characters, consequences of war violence, grief suffering and the value of life are main themes. He dealt with contemporary problems caused by the sudden outbreak of War, the despair hopelessness, defeatism of the age; the disintegration of the traditional value. He

expresses his sympathy for the people wounded in the War. His voice is that of a disillusioned man by the loss of hope and faith caused by the devastation of War which world provided him the subject matter. Nick Adams, his protagonist of the short stories, resembles the protagonists of his other novels. Nick's leg injury is similar to Hemingway's wounding on his knee at the front. The stories of *In Our Times* are highly autobiographical and existential.

Hemingway published two books; *The Torrents of Spring* and *The Sun also Rises* in 1926. He was fascinated by ferocity, not only major terrors and tragedies, but also by uncaring nature and casual cruelties of everybody. The former book contains the theme of random male violence. He expounded a picture of War ridden society. He presented modern man's disillusionment and frustration in the period after World War I. And the later novel shows the mode of despair which is the salient trait of the writers of "Lost Generation". The generation saw World War I as a universal deception, a nightmare of broken promises, a failure of all idealism in the name of which the War had been fought the War was a colossal and useless sacrifice of million of young lives. This made the writers dethrone the old values that were no longer useful or dependable. The novel present the "lost generation" traits people alienated by World War I and self-anesthetized with alcohol. As the leading spokesperson for the "lost generation" he became the spokesperson of war wonder and disillusioned people. His work reveals a sense of disenchantment, alienation and revulsion from the horrors of war. The men and women of that collapsed and vacuum world are like the characters of T.S. Eliot's *The Waste Land* especially the maladjusted and mutilated, of Hemingway's novels turned to one sensation after another.

In 1927 Hemingway published a collection of short stories *Men Without Women*. It is also the biography of Nick Adams. Nick likes a girl but can not get her, then he formulates his principle of "Pursuit as pleasure" and not, a fulfillment. The story, *Hills Like White Elephant* depicts the sliding and shifting relationship between man and women. The anthology like *The Sun Also Rises*, presents debased and the ugliness of the society. Hemingway's conjugal life with his first wife Hadley Richardson ended in a divorce in 1927. In the same year, he married Pauline Pfeiffer. In 1928, his father had committed suicide. He was badly hurt by his father's suicide. He saw gloom everywhere. Yet he was brave enough to face everything stoically.

He published a novel, *A Farewell to Arms* in 1929. The novel became immensely popular in its tragic juxtaposition of love and war. It deals with love and war in Italy during First World War. Like his other works the novel, presents human predicament, despair and disillusionment in the midst of the degradation of the fruitless World War I. In this novel, the major characters are the focus of the quest for order and certitude amid the chaos and disorder of modern existence. Modern mechanical war has killed the age old heroic ideals and demolished the old moral and social values. War has become a deep and permanent crisis in public affair. In war, man dies for nothing and no Godly power can be his savior. The death of the heroic ideal has hurt the male psyche. This God abandoned world has become a place of vacuity, anguish and fear.

Hemingway traveled to many places and gathered multiple experiences. In 1932, he published *Death in the Afternoon*, that glorifies bullfighting as a ritualistic mortal combat in which each contestant gambles life in spits of his fear of death, to prove himself noble. The book *Winner Takes Nothing* (1933) has destruction as its theme.

Hemingway's *The Green Hills of Africa* (1935) is a true account of the author's adventurous Safari in Africa. In 1937.. Since 1937 Hemingway served as a war correspondent during the Spanish Civil War. *The Fifth Column* (1938) depicts a conflict between the Republic Loyalists and Fascists in Spain. So, to save and protect democracy, he got involved in the Spanish Civil War.

*For Whom the Bell Tolls* (1940) inspired by his experience of the Spanish Civil War, speaks out his sense of wars immortality and of the tragic betrayal of the Spanish people by the Fascist and the Communist as well as by the Flauntiest party and the military dictator external Franco, the reactionary elements within Spain itself. The novel deals with the complex treatment of the political corruption, atrocities and futile loss of lives on both sides. The novel appeals for the real brotherhood and humanism. This novel is the perfect example of existential struggle against fascism for democracy and humanism. Beside these the *First Forty - Nine Stories* (1938) is also about the guerilla war in Spain.

In 1940, he was divorced by Pauline Pfeiffer and he married Martha Gellhorn as his third wife. Then he started to live in Cuba near Havana where he spent his time in fishing. In World War II, he became war correspondent rather than enlisting himself as an ambulance driver. Because of his adventurous reporting, he earned name and fame. He clearly presented all sorts of fatality and absurdity of war. He found ugliness, loss of values of lives, atrocities and brutalities in the war. In 1942, Hemingway started editing an anthology of war pieces entitled *Men at War*. He was awarded by Medal for his extraordinary courage and bravery during the war. In 1945, he was decorated by 'Bronze Star'. Hemingway was divorced by Martha also in 1945 and he married with Walsh who was his fourth wife. *Across the River and into The Trees*(1950) met a very poor reception. This is the story of a peace time army colonel.

Closely resembling the author, who came to Venice on a leave to go duck shooting, to see the young Italian countries he loves and to make a significant pilgrimage to the place where Richard Contwell was wounded in War I. This novel presents Hemingway's views on war and its tactics.

In 1952, Hemingway published his best novel, *The Old Man and the Sea* which earned a lot of fame. This short novel was widely acclaimed as triumph. It became popular due to its simplistic approach to courage and endurance in the time of adversity. The Cuban setting and the continuous struggle of an old man in fishing is depicted in a heart-rending way. The pain suffering of the lonely old man is romantically presented. The imminence of death was colored by a sense of the fearful kinship between the forces of survival and the forces of destruction. Santiago, the protagonist has destroyed while freighting with Marlin and sharks but not defeated. He continues his struggle not for survival only but for his pride. He shows what a man can do and what a man endures. In this way, this struggle is a struggle for his existence. Here Hemingway's existentialism and humanism can be seen in its height which is elaborately described in third and fourth chapters.

Hemingway visited many places. For the second time visited Africa with his fourth wife Mary. Hemingway experienced two plane crashes in Africa in two days. He was supposed to be dead and he had the uniquely delicious opportunity to read his own obituaries. *The Old Man and the Sea* owes the 'Pulitzer Prize' for literature in 1954. He was awarded by this prize for his powerful style forming mastery of the art of modern narration. It is most evinced in *The Old Man and the Sea*.

### **To Have and Have Not Significance of study**

Hemingway raised the social and economic issue in his novel *To Have and Have Not*. The protagonist, Harry Morgan, is presented as proletarian hero. He always

talks about the human rights and individual justice in society. At first, he was simply a boat-sailor but later on he involved in illicit smuggling to survive in the economically departed era. He was a hard-worker who never lost his dignity He had to be hard, rum-running, gun-running and man running from Cuba to Florida keys in the depression. He took risks, too, while he was going from Cuba to Florida but it was the only way he could keep his boat, keep his independence and keep his belly full. The novel arises the picture of class- and society consciousness picture of the time. It contrasts the privileged haves and underprivileged Harry Morgan. Harry Morgan revolts against the authority of society by smuggling the Chinese people in order to survive in indifference society. The decay of 1930's has the strong impact of two world wars. There is wide-spread despair as well as exploitation upon common people. This novel projects this vivid picture by the medium of all characters. Harry Morgan shows courage, heroism and stoicism in collapsing world.

Hemingway's compelling inspiration is struggle and war both as a personal and symbolic experience and as a continuing condition of mankind. Some critics have dealt Hemingway's *To Have and Have Not* as a Marxist novel. The Marxist sounding title shows the dichotomy between prosperous people and poverty-stricken people, so this novel address from "rags to richness".

Hemingway wrote *To Have and Have Not* (1937), which is known as depression novel. The writer for the first time concerned with social problems. Economic injustice is the main important theme of the novel. In many ways, *To Have and Have Not* is the most socially dedicated of all Hemingway's works. It is also the only one of his novel set in America, even if only in periphery of Florida Keys. In the 1930s, he was concerned with political and economic crisis due to World War I. On Labour Day in 1935, a hurricane struck the Keys destroying a Civilian Conservation



Corps Work camp. Hundreds of veterans drowned. Government gave no attention towards the people who were alive. So, Hemingway wrote one angry article "Who Murdered the Vets?" This novel is also based on the same context. The people were regarded as lucky enough who have a job; honest work and paid only starvation wages. Breadlines, mass unemployment, bankruptcies, abandoned farms, and widespread despair were the order of the day during the Great Depression.

In the novel, when Captain Willie had taken Harry Morgan's boat and destroyed by the bomb, he became money-less and job-less. So, Harry Morgan involved in civil-disobedience, a hundred percent American in spirit, directed at government interference through taxes levied on alcohol. In chapter three, Harry seems Without his right arm and boat but he did not lose his dignity and courage. Harry Morgan's activities preformed the proletarian zeal. He started to do hard labour with his wife, Marie, and after all owned a house in Florida with nice furniture, a piano, a car, several guns, and a big boat with two engines. As the Harry became prosperous, the government again started to levie the taxes on him but when he was a breadlines condition neither the government nor any social instructions pay attention. Hemingway created second protagonist, Richard Gordon, who is known as proletarian novelist for the market of 1930s. He knew the problems of the poor people since he was better educated than other people. He knew that, books about the struggle of labour unions and unemployed workers may be popular. He earned a lot of money selling his novels. But unfortunately when he was visiting As Rough Key Bar, he met a genuine member who charged his novels as worthless. Richard's wife was also suffered form his infidelities. The man condemned him as a parasite. Then, he uses his sexual experiences as a raw material with Richard's wife. At last Richard's wife left him and went away with another person. When he attempted to confront with his

wife's lover in a bar, he himself was severely beaten down. Richard Gordon's story is interwoven with Harry Morgan's.

*To Have and Have Not* is the dramatic brutal story of Harry Morgan, an honest boat-owner who is forced into running contraband between Cuba and Key West as a means of keeping his crumbling family financially afloat. His adventure lead him into the world of wealthy and prosperity. Hemingway perceptively shows the struggle of both groups people, "Haves" and "Haves not".

## **CHAPTER II : MARXIST CRITICISM**

### **General Development of Marxist Criticism**

Since this research paper is interpreting Hemingway's novel from Marxist point of view, it will be relevant to give a brief survey of Marxist literary theory.

Marxist criticism, in its diverse forms, grounds its theory of economy and cultural theory of Karl Marx (1818-1883) and his fellow thinker Friedrich Engels (1820-1895) on the three main points. The first is the "Material Production" of the society largely determines the evolving history of humanity, and of its ways of thinking or its overall economic organization. Second, historical changes in the social class structure establishing in each era dominant and subordinate classes that engage in a struggle for economic, political and social advantages. Third claim is that human consciousness is constituted by an ideology, the beliefs, values and ways of thinking and feeling through which human beings perceive and by recourse to which they explain what they take to be reality. An ideology is the product of the position and interest of the particular class. In any historical era, the dominant ideology embodies and serves to legitimize and perpetuate, the interest of the dominant economic and social class of the time.

Karl Marx was the most advanced economist, sociologist and supreme ideologist who formulated the revolutionary and scientific theory. His theories disprove the bourgeois economic, political and social system establishing the philosophy of proletariat. He initiated the movement of the proletariat, i.e. the movement of those who do not furnish material things but work, against those who have the abounding amount of wealth without labour. This emancipatory movement initiated by Marxism at abolishing the concentration of wealth in the hands of tiny minority by seizing the political and legal power from the hands of bourgeois class.

Marxism as a political theory advocates class struggle of the proletariat against the ruling authority until the political power is seized and socialist emancipatory society is established. This brought a significant change in the bourgeois ideology. It challenged the old view point of philosophy itself. Marx himself stated clearly that philosophers have only interpreted the world in various ways; the point is to change it, explained life and world from a quite different perspective, this theory aims at intensifying the inevitable process of change brought considerable change in the concept of art and literature as well.

Literature, from a Marxist point of view, is treated as the reflection of the socio-economic life. When we talk about the socio-economic life of a society, we can find distinct classes in struggle for the economic, political as well as social advantages. So, literature, for Marxism should reflect this dialectical totality at a society. Marxism is different from the movement of "Art for Art's Sake". It stresses the need that literature should be useful to life. It denounces the modern trend of writing which concentrates on minute subjective picture of the world. Disproving the early concept of literature, Marxist believe that literature has a social as well as political implications and it must be committed to people. It should aim for the betterment of society.

The distinction between Marxist and non-Marxist sociological realistic criticism is not so sharp. Till the nineteenth century all criticism was sociological; therefore Marxist criticism is often said to have organized form than earlier. Of course, it is closely associated to biographical, sociological and historical criticism the fundamental difference between them is that the Marxist criticism examines how far a literary work embodies ability in altering human existence and lead it in the path of progress, prosperity and emancipation whereas others give emphasis on interpretive

function and examine whether a work is successful in interpreting life and world appropriately.

For this type of criticism, interpretation is the primary function of art and literature. But for Marxism, art is living body of thought, aims at revolutionizing the whole-economic life establishing new political system led by proletariat. Orthodox Marxist theory of literature strongly insists that a work of literature should reflect the class relation and be committed to the cause of working class people. A writer's success or failure should be judged on the basis of his works which exhibit his insight of the socio-economic situation of the epoch. It demands the author's to produce reality objectively with special attention to class division especially the exploitation of the lower class by upper. So, literature instead of rendering outward superficial appearance of reality should explore the inner causes. But it is not so easy task. In order to capture reality successfully, an author needs to have deep intellectual power and penetrating vision of the historical forces of the period. Outwardly, superficial depiction of the thing like that of naturalism and modernism, which bracket off all the inner cause can never lead to reality. Literature, for Marxist critics, should be auxiliary in spreading ideology of working class.

Rene Wellek discusses about the development of Marxist theories and states that even in Soviet Russia, literature was given certain autonomy till the "Socialist Realism" was imposed in 1932, and the authors were demanded to reproduce reality objectively i.e. accurately "Socialist Realism" not only prescribed the recipe but also asked the authors to be socialist realist. Literature was directly intervened in accordance with political interest. The writers were openly demanded to use their art for spreading socialism.

Raman Seldon, on his discussion about “Soviet Socialist Realism” states that “the doctrine expounded by the union of Soviet writers 1932-34 were a codification of Lenin’s pre-revolutionary statements as interpreted during the 1920s” (Seldon 27).

Soviet intellectual literary scenario was highly dominated by linguistic and literary theory known as Russian formalism immediately, before and after October Revolution. As stated by David Lodge “the focus of Russian formalist upon the medium rather than the message of literary artifacts brought it into conflict with the official ideology of post Revolutionary Russia and under retain, it was suppressed. Most of its exponents were silenced, or forced into exile” (Lodge 15-16).

Professor Seldon is of the view that the theory of art and literature propounded by Soviet socialist writers against formalist theorists was found upon the nineteenth century tradition of Russian realism. So it was not aboriginal. He explicitly states that, “The combination of nineteenth century aesthetics and revolutionary politics remained the essential recipe of Soviet theory” (Seldon 27).

The success of Russian Revolution drew more attraction in politics. It spreads not only in Asia but also in Europe and America. According to Wellek, American intellectual activities were much influenced by Marxism during 1930’s. Granville Hicks and Bernard Smith were two early Marxist critics from America. Similarly Edmund Wilson and Kenneth Burke were Marxist for certain period of their development. Later especially after Second World War Marxist political as well as intellectual activities were much discouraged in America and they gradually fell in shadow.

Theodor Adorno, Marx Horkheimer, and Herbert Marcuse were belonged to Frankfurt school, Marxists unlike Lukacs of this school. In Marxist theorist the Negative knowledge Model, in Marxist theories, was developed by theodor, Adorno.

Lukacs was strong anti-modernist as well as anti-naturalist. Adorno criticized Lukacs for appreciating only the dialectical totality in a classical realist work and criticizes the formal laws of literature and argues that the reality in the real world is formless.

The negative knowledge model argued that Proust and Joyce make use of the interior monologue to expose the way reality is. Interior monologue or stream of consciousness as literary technique was much criticized by Lukacs. But Adorno emphasizes that “the interior monologue, far from cutting the literary work off from, reality can expose the way reality actually is. Adorno clearly states that art is the negative knowledge of the actual world” (Forgacs 189). However, according to David Forgacs, Adorno by negative knowledge:

Doesn't mean non-knowledge. It means knowledge which can undermine and negate a false assumptions and neatly shaped knowledge of reality but works within reality to expose it's contradictions. As stated by Forgacs, Adorno “opens up modernist writing to Marxist theory by showing that a different kind of relationship between the text and reality is possible. (Forgacs 190)

Seldon observes that in contrary to the Soviet socialist realists or Lukacs who totally rejects the modernist writing interferences to recognize the writers like Joyce, Beckett etc. Adorno is of the opinion that art and reality are not alike. Inverting the reflection theory of Lukacs he claims that “art is set apart from reality; its detachment gives special significance and power” (Seldon 34). Seldon observing the theory of Adorno in contemporary literary theory states that for Adorno “Literary unlike the mind doesn't have a direct contact with reality”, [Seldon 34] so Adorno gives implicit value to the works of Proust, Kafka, Beckett, Joyce and Lukacs.

Lucien Goldmann, born in Rumania and resided in France, is recognized as an influential socialist and critic. The Genetic Model was developed by Lucian Goldmann. He seems to be closer to Lukacs than any of his contemporary structuralist Marxist theorists as he views texts rich in social contents. He believes that the literary works arise out of social consciousness and behaviour but the author is not “mental structure of the author's social group” (Forgacs 1983). Which marks the originality of his theory. For him, the social group may be both revolutionary or reactionary and by mental structure he means the pattern of ideas and concepts possessed by certain social group.

Goldmann builds up his theoretical promise on the ground that a society comprises of different classes of people, ranging from the reactionary to the revolutionary, all having their own world outlook. David Forgacs discusses Goldmann's theory and genetic model as “it is centered on the origins, causes and determinates of literary production” (Forgacs 1983). According to him, Goldmann is of the opinion that literary works are not the expression of “the author's self but of the social class of which the author is member” (Forgacs 1984). In some way, they are the collective products.

He believes that language is only a medium of expressing world view of his class, which is already in existence. A successful work, which expresses the worldview of the author's class coherently is important. The creative work should show the world view not his personality. It becomes only representative of his class.

Marx and Engels were of the view that the struggle between the bourgeois and proletariat engendered by the capital labour relation may change the economic and social being of the proletariat and create situation for changed consciousness.



Goldmann emphasized the close relation between 'base' and superstructure "according to which literary structures simply corresponds to economic structure". (Seldon 39). He entirely rejects the viewpoint that claims literature having been created by "the individuals of specific gift" (Seldon 42).

Goldmann argues that the creator of a work is the social class itself. In *The Hidden God*, Goldmann observes that "...in the modern world from the 17<sup>th</sup> century onwards artistic, literary and philosophical works have been associated with social classes and closely linked with the consciousness which each has of itself" (Salughter 155). Thus, for Goldmann, precise knowledge of the class and class consciousness is highly essential for the proper interpretation of literary works written mainly after the seventeenth century.

Raymond Williams is a dominant Marxist literary theoretician. Though, he does not believe in structural and post structuralist theories, he positively responds late twentieth century development in art and literature. He does not approve the general concept that realist novels have seized to exit and literature has made departure from reality. In his penetrating work, *The Long Revolution* Williams examines the various aspect of literature.

As Williams believes in arts affinity to reality he disproves the idea that any art activity is purely creative or an artist creates something entirely new. To explore the question of authenticity of his creativity, he traces the discussion back to ancient time and examines how Plato and Aristotle had treated fellow art either art as imitation. In this opinion all theoretical development at that "modification" "transvaluatons", "developments" or interpretation" of the ideas set forth by these ancient philosophers. Different theories of imitation and creation have brought into effect in order to explore the relation between art and reality. Coleridge, according to

Williams claims that art represents superior reality “of course, there are many others who hold similar view. In the contrary, art has been denounced as false, fictitious, romantic illusion, emotional irrational etc. They think that it is fantasy not inspiration that works in creation of art, whereas there are some who claim that material for art is ordinary every reality.

Williams again insists that art like another communication is social activity and it can not be set apart from reality. It is obviously a part of our social organization. Further, he agrees that it is fatally wrong to:

Assume that political institution and convention. Politics and art go together with science, religion, family life and the other categories which we speak of as absolutes, belong in a whole world of active and interacting relationships, which is our common associative life.

(Williams 39)

For Williams, it is not that the realist tradition has disappeared in the modern fiction but what has actually disappeared is the integration between individuals and society and the detailed description of the physical circumstance in favour of rendering impression. There has been polarization of styles. The earlier novels were objective realist and the moderns are subjective-impressionist i.e. the personal and social novel. According to him a social novel generally offers the accurate observation and description of the general life, the aggregation; just the contrary, the personal novels offer the “accurate observation and description of personal units”, however, none of them are perfect to portrayal of reality i.e. life as “the way of life is neither aggregation nor unit but a whole invisible” (Williams 280). Contemporary novelists are not about to apprehend the reality that personal experience is formed on the background of general way of life as each individual is a unit of society. Their

attempt to separate an individual from the society neglecting the impacts of socio-economic as well as political situation on him is erroneous.

Williams divides art into three categories as representational i.e. the one that offers an ordinary description or reproduction of reality; realistic as the artists subjective emotional reaction to it and offers reality in organized, idealized, caricatured from the artist's personal vision; and the third naturalistic which directly expresses purely aesthetic experience and realistic is the one Williams values. As he thinks that no human experience is entirely subjective or objective. It is both because we can not see things as they are apart from any reaction, it is inseparable process so it is wrong to relate science to object or physical reality and art to subject. "[. . .] the conscience is part of the reality in the part of consciousness in the whole process of our living organization" (Williams 23).

There has been another shift of technique and subject in the twentieth century. It is generally thought that realist novels have ceased to appear; however, Williams does not agree with it and insists that the contemporary novels still hold to reality. As he says "it is not only that there is still a concentration on contemporary themes; in many ways elements of everyday experience are more evident in the modern novel than in the nineteenth century novel through the disappearance of certain taboos" (Williams 277). Describing the feature of realistic novels he observes that the nineteenth century tradition of realistic novel is replaced by psychological novels and the apprehension erosion of psychological states, the consciousness of characters, has been its fundamental characteristic. As it is already stated that he does not think that the new trend has completely abandoned the association to reality. He observes that "[. . .] realism as an intentional in the description of these states i.e. psychological states, has not been widely abandoned" (Williams 277). Though he seems much

positive towards the new developments, he is not fully satisfied with them as they are not able to embody reality in the way realist works should be. He points that “there is formal gap in modern fiction”(277). For him a realistic novel is the one which “creates and judges the quality of a whole way of life in terms of the qualities of persons” (Williams 278). This aspect of general life should be embodied in personal life and individual character should be drawn in relation to society.

The new trend has powerfully threatened the old and its impossibility to remain irresponsive to its pressure. In such a situation, its only foolishness is to try to grip hold to the old and dismiss powerful emergence of the new. Time has come to explore the new definition of realism in order to “break out of the leadblock and find a creative direction” (Williams 278). Thus in contrary to other Marxist critics and theoreticians, Williams responds positively to the new trend infection and observes that “the contemporary novel has both reflected and illuminate the crisis of our society [. . .]” (Williams 287). He is of the opinion that to continue the older tradition of realism we need similar type of society which is impossible. Explaining artistic creation from Marxist perspective, he clearly justifies the inseparable relation between art and ordinary experience. He say that art can not be excluded from “serious practical concerns and the claim that art is special and extraordinary in vain”. Neither art can be dismissed as unpractical or secondary nor it can be distinguished from ordinary living..

Terry Eagleton (born 1943) is the most influential Marxist literary intellectual after Raymond Williams. The author of several substantial works such as *Excies and Emigress: studied in modern literature (1970)*, *Marxist and literary criticism (1976)* *literary theory; An Introduction (1983)*; Eagleton was anti-post modernist and anti-structuralist. He vigorously attacked his contemporary Marxists who appeared to be

liberal towards the detached new developments in the field of art and culture. He strongly opposed the view point of Machery and Louis Althusser, the Marxist structuralist theoreticians. He was disillusioned by Althusser's "assertion of the relative autonomy (i.e. freedom from economic determination) of cultural institution, such as literature and promise of achieving a scientific knowledge about them" (Lodge 387).

Modern literary refuses to recognize literature's relevance to sociohistorical realities as a reaction to sociological humanistic criticism. Eagleton suggests that its extremism is not convincing. He says that a theory is to recognize either because of its methods and inquiry of the object. He emphasizes that it is an unquestionable fact that the literary criticism may not exist in the absence of literature and it may not be successful relying on the methods alone. In the same condition, there is great diversity in theory and methods too. Some are centered on the author's biography whereas others are on language, phenomenology and ideology and so on. There can not be seen commonly in them he sees that "perhaps literary criticism and literary theory just mean any kind of talk (of a certain level of 'competence' clearly enough) about and object not the whole method, which distinguishes and delimits and discourse" (Eagleton Literary 197). However, the object itself it not stable. As he writes, "the unity of object is an illusory as the unity of method" (Eagleton literary 197) It shows that there is some boundaries to the study of literature (object).

Eagleton shows the whole discussion with the view that in the present world of nuclear power everything has been politicized and literature is not exception to it. In his illuminating work *Literary theory: an introduction* (1983) he examines and concludes the development of various critical approaches in the twentieth century. He observes that it is "part of the political beliefs and ideological values" (Eagleton,

literary 194). It can not stand alone but relates with historical, sociological and sexual relevance. As he writes that literary theory without any relevance to socio-economic situation is only an academic myth. He says, "literary theory has a most particular relevance to this political system; it has helped writing to not to sustain and reinforce its assumption" (Eagleton, 196).

Eagleton attacks post-modernist art and culture as hollow, devoid of its political content. He says "The depthless, styleless, dehistoricized, decathected, surface of post-modernist culture are not meant to signify an alienation, for the very concept of alienation must securely posit a dream of authenticity which post modernist finds quite unintelligible" (Eagleton 386). He urges that such attempts to disengage art and culture from socio-economic determines lead them to unprivileged human position, art becomes nothing more than production of any other commodity. Regarding the anti representation- nastic nature of modern and modern art, Eagleton strongly states that "if art no longer reflects, it is not because it seeks to change the world rather than mimic it but because there is in truth nothing there to be reflected, no reality which is not itself already image, spectacle, simulacrum, gratuitions fiction" (Eagleton, Capitalism 387). He sees that in the contemporary society truth itself has been subject power and performativity instead of reason. The vital fault of modernism it bracketing off the real social world, establishing a critical negating distance between itself and the ruling social order is its "bracketing off the political forces which seek to transform order" (Eagleton 392).

In this way, Marxist literary theoreticians straight forwardly acknowledge the literature's relevance to the socio-economic situation of a society despite of having lots of diversities among themselves.

Walter Benjamin was a free thinker. He was primarily a literary critic than a Marxist, therefore, he was not pre-occupied by Marxist theories of economic, social or philosophic. However Cliff Slaughter:

Convinced that the proletarian revolution was the only solution to humanity's crisis, and yet he found the communist parties' prescriptions to writers and artist to be very opposite of revolutionary and thus destructive of any development in literature and thus destructive of any development in literature and art. (Slaughter 170)

As a result, he was treated with hostility by the communities as well as by Nazis and he lived in isolation until he committed suicide in September 1940.

Slaughter in *Marxism, ideology and literature* discussed Benjamin's theory under quite an appropriate title "Against the Stream: Walter Benjamin" Discussing his concept about art and literature he states:

Benjamin directed his polemical writing against art those who drew from Marx's prognoses only the conclusion that writers should take the side of working class in conceiving the side of working class in conceiving their subject matter, demonstrating some automatic progressiveness of the productive forces which must be victories against the production relations to imagine that a commonsense adoption of "Progressive" themes with existing literary forms constitutes a revolutionary line in art and literature was considered by Benjamin to be a pure nonsense. (Slaughter 174)

Benjamin argues to resist the influence of bourgeois art such as cinema, telephone, radio, T.V. etc revolutionary have to "become produce in their own artistic sphere" (Seldon 97). Seldon says that Benjamin "rejects the idea that revolutionary art

is achieved by attending to the correct subject matter” (Seldon 97). Benjamin is of the opinion that revolution in art can be achieved by revolutionizing the “technique” itself. He emphasizes “the artist needs to revolutionize the artistic forces of production of his time and this is a matter of techniques. Nevertheless, the correct techniques will arise in response the complex historical combination of social and technical changes” (Seldon 97). He did not agree with the cultural policies of communist parties as he rigorously opposed politicizing of art.

### **George Lukacs: Reflection Theory**

George Lukacs, who is the most significant and influential Marxist literary critic in the twentieth century, born in Budapest, Hungary on 13<sup>th</sup> April 1885, was of bourgeois origin. In his early life, he was attracted to revolutionary activities. He joined a students' club named Revolutionary Socialist Students of Budapest which inaugurated his life long Marxist political and intellectual career which he was a student. He read several books of Marx and Engles and was deeply impressed by the economic and political principle of Marxism. He studied the Marxist ideology. Das youthful enthusiasm. Lukacs early hatred of capitalism was strengthened by his association to the revolutionary youths in Budapest and the reading of Marx and Engles as well. He rejected his father’s financial business to devote himself to the political and intellectual activities. He was interested in analytical study of literature. He wrote many critical books as well as theoretical ones.

The Bolsheviks Scized power in Russia in October 1917, under the leadership of Lenin and established the government of the proletariat for the first time in the world history, Lukacs who was observing keenly the Russian revolutionary movement was greatly inspired by its success soon, he joined the “Communist Party of Hungary” established on November 16, 1918 and devoted himself in the



revolutionary activities. The Hungarian soviet Republic was established in the following year, and Luckacs was also included in the new government. Later the “Communist Party and Social Democracy Party” were merged and the “Hungarian Socialist Party” was formed. But the union between the revolutionaries and bourgeois could not work at all. On 1<sup>st</sup> August 1919, the Communist Party was banned. Because of the growing pressure on the communist activities, Lukacs left Hungary for Vienna. Between the year 1920-21, he became the editor of “Kommunismus” a radical left review published there in. He was being quite frustrated from the politics and decided to engage himself in theoretical works. Despite his active political life, Lukacs is better known as a Marxist literary theoretician than a politician.

After the second world war (1944), Lukacs returned to Hungary the newly formed Left government offered him to work as the member of presidium of the Hungarian academy. He also worked as the professor of Aesthetics and of the philosophy of culture at the University of Budapest. In the following years, he became the member of the Hungarian National Assembly too.

Luckacs does not believe the romantic concept of art that separates it from social reality and its utility. He believes that romanticist art has no more scope and aim than expressing the purest feeling of the author. For Wordsworth, one of the greatest romantic poets, the creation of poetry is nothing more than “spontaneous overflow of powerful feelings. and emotion recollected in tranquility”(271). For Shelly, "a poet is a nightingale who sits in darkness and says to cheer its own solitude with sweet sounds" (272). So, romantic poetry is less about making, more amount nature such as landscape, lakes, birds and flowers etc. the poems that are about mankind are quite subjective. Thus, the romanticism that entirely excludes the

mimetic and pragmatic function of art was clearly a reactionary movement in Lukacs view.

Lukacs rejected romanticism and criticized naturalism that attempts to reproduce photographic picture of life, with equal vigor. He wanted to discuss about naturalism and observes that, “universality without mediation is necessarily abstract” (214). Naturalism which appears to be more realistic in its depiction of life is unmediated. He says that naturalist “kept strictly to an exact rendering of immediate reality [. . .]”, but fell into abstraction. Further he remarks:

[. . .] there exclusion of historical determinants (Meditations) which in the everyday life of the average person are not, as a rule, reality perceptible, but which interacting in their totality with everyday existence from the concrete, essential features of an historical situation, transformed naturalist authenticity into abstraction. (Lukacs 215)

Lukacs’ major argument in his work is that literature reflects reality outside it. Lukacs believed in “reflection theory”. Luckacs received the full thrust of Aristotelian concept of mimesis. The class struggle as already known within the terms of Marxist theory. This theory refers to the social totality which is particularly relevant to our purpose in the concept. The idea of art and literature as reflection began in the primitive age with Plato and Aristotle in ancient Greece. We find them discussing about art as proper or improper reflection of Plato, in the *Republic book X*, discusses about art in detail. It opposes all kinds of art which can’t reflect the original. He discusses that all arts should imitate. He argues that not only poetical but also all kinds of imitations are far removed from truth and reason. They neither carry any healthy aim nor have any utility so that are idle sources of amusement.

Although George Lukacs and Aristotle agree on several points, Lukacs' theory of art can not be dismissed as mere elaboration of the same. Lukacs' reflection theory of art can not be dismissed as mere elaboration of the same. Lukacs' reflection theory is quite refined and subtle. Moreover, it is influenced by "dialectical materialism", one of the key ideological principle of Marxism. His theory emphasizes the society and political implications of literature along with other literary values.

Plato's theory of art has provided basis for all kinds of critical discussions about art and literature. Later theories are either reflection or modification for him. Aristotle refuted Plato's changes against art. In his poetics, he argues that all the fine arts are founded on the principle of imitation although they differ in manner, mode and medium, they successfully imitate the original. He compares history and poetry in their presentation of reality and states that history is limited as it is centered on some specific past happening but poetry enjoys absolute freedom and it expresses universal truth.

Marxist philosophy claims that the generation of ideas and feeling in a head is not personal phenomenon as it directly corresponds to the objective reality and is determined by it. As a true Marxists, he criticizes the modernist literary practice of separating individual from social process. The stream of consciousness as narrative method is equally unacceptable to him. In his view, the modernist unmediated type of reflection of reality is erroneous. The modernist writers entirely fail to present reality as they sacrifice "dynamic historical environment" in the interest of rendering "subjective impress". They cut their characters away from the social historical process and plunges them into inescapable flux. He objects such fragmentation and presentation of man of a solitary being unaffected by the social forces.

Reflection of reality outside is the key idea of his theory of art. Art for him is social historical phenomenon. But the reality in literary works and the reality in the actual world need not have one to one correspondence. Artistic representation is not photographic as the art is not a machine. A photographic machine presents everything indifferently as it can not reality whereas, an artist is a sensitive creature, he feels and reacts. So, a picture presented in a literacy work like novels, dramas, poems etc ultimately passes through the active and sensitive minds of the author. His interpretation of the world is influenced by the previous experience and his own likes and dislike. For Lukacs, the world is chaos from where an artist picks up the required materials. The objective reality which lies in the chaotic state is given form and arranged in sequence. David Forgacs in his brilliant essay *Marxist Literary Theory* observed that according to Lukacs “to be reflected in literature, reality has to pass through the creative, from giving work of the writer. The result, in the case of correct form work, will be that the form the literary work reflects the form of the real world” (Forgacs 171). The process of selection and combination imposes bound to the chaos of objective reality. Forgaces says, in Lukacs’ view form is “the aesthetic shape given to content, a shape manifested through technical features such as time and the interrelationship of characters and situation in work” (Forgaces 171). He accuses the naturalist writers of neglecting the important question of life and history in his view, the naturalist writers are alienated from comprehensive social problems. They possess superficial vision of life and dismiss the inner and constant antagonism between the classes. They are unable to apprehend the basis and historical truth. He says that “the naturalist manner of portrayal in estimably blunts both popular movements and popular attitudes; it deprives one of historical objectivity and other of consciousness” (Lukacs 212).

In Lukacs' view, reality reflected in a literary work should be similar to the one reflected in human consciousness and it is the duty of critics to examine whether it is translated correctly or not a literary work; and to judge whether a literary work is realistic or not. The achievement of success or failure of an author depends upon his greatness in capturing the objective reality through his work. In Lukacs view, a true artist is the one who is successful in depicting the social and the historical reality objectively through in literary work. All artistic creation are inseparable from the socio-historical phenomenon. Therefore, art is a special form of reflecting reality which is the sum total of social historical phenomenon.

Lukacs stresses that art is closely connected to the reality the socio-historical situation of specific period: it is not reality in itself. It is only the knowledge of reality. Art is totally and reflects totality. So, he argues that scientific thought as well as our everyday thinking possesses reality but art differs from them because the impression of reality in art is mixed with individual reaction. Thus, he does not believe on the emotive theory of art. He argues that "the creation and appreciation of art is not unique and mysterious kind of knowledge" (Lukacs 232).

From Marxist point of view, art is originated in the society and it must have some social significance. Marxist philosophy itself insists that literature closely corresponds to reality. It is explicitly stated that literature belongs to the superstructure as politics religion and philosophy which are based on socio-economical base. Lukacs stresses that there must be some formal correspondence between the literary work and "dialectical totality". According to the Marxist point of view, art is originated in the society and it must have some social significance. However, this reproduction of reality can not be always indifferent. It also carries the artist's attitude towards it.

Lukacs tried to show art from Marxist realistic perspective. All characters, whether good or bad, should be “portrayed as living many sided human beings and not as poster like caricature” (Lukacs 330). The only measurement of the successful artist is his touch to reality. Whatever the language, style, use of images, construction of plot is, if it doesn't copy the life faithfully. Lukacs does not allow it to be entitled a work of art. The universality of such picture depends upon the variety of the characters depicted in a work.

Lukacs argues that the work of art reflects an objective reality but it does this not by slavish copying. The work of art becomes successful if it presents a concrete universality. The formal integrity and objectivity of the work lies in the relation of real world. The goal for all great art is to provide a picture of reality in which the contradiction between appearance and reality, the particular and the general, the immediate and the conceptual etc merge together. These two factors converge into a spontaneous integrity and it remains as inseparable integrity in the work of art. Lukacs sets the movement of Enlightenment, idealism and realism in Marxist version of history in which the old "harmony" of the ancient Greek is forever lost only nostalgia remains for it.

Both idealism and realism failed to capture the old "harmony" of Greek art but they were historically understandable and valuable for the response to this loss. But unfortunately, both become one-sided. The idealist and realist both show the fragmentation of individual in bourgeoisie art. They show the literary divorcee between harmony and beauty. Realism proceeds to reject harmony and beauty as illusions. The opposition of idealism and realism explicates the division in humanity that is the product of bourgeoisie society. Lukacs calls for a reawakened social

humanism that would heal the breach between life and beauty and create a new harmony that would be worldly.

The reflection model sees literature as reflecting a reality outside it. As a matter of fact, it was quite safe and rather conventional to treat literary works as something referring to a reality outside them. Marx himself maintained against Hegel that external reality is prior to ideas in the mind and that the material world is reflected in the mind of man and translated into forms of thought. One of the best critics practicing this model is the Hungarian thinker Lukacs. He didn't see literature as reflecting reality in the way a mirror does. But since of literature is knowledge of reality, knowledge is not a matter of making one to one correspondence between things in the world outside and ideas in the head. Lukacs insists on a shape of a dialectical totality of the reality in the external world, where all the parts are in movement and contradiction. To be reflected in literature, reality has to pass through the creative, form giving work of a writer.

For Lukacs, the correct form is one that reflects reality in most objective way. In this ground, he finds the form of the early 19<sup>th</sup> century novels of Scott, Balzac and Tolstoy to be corrected for embodying knowledge of the contradictory content of capitalist society. He found a significant form in the triangular configuration of three social classes: landed aristocracy, bourgeoisie and Peasantry. The conflict between these classes was the form of then society and it got reflected in the novel in the form of characters' interrelations. The shift from Balzac and Tolstoy to Zola and Flaubert was actually the shift from Realism to Naturalism. Lukacs argues that when presenting naturalistic details, the reflection becomes one-sided and hence a presence of "unmediated totalities". In such a case, there can be no true reflection of the dialectical shape of society. Lukacs' point is that to reflect the underlying pattern of

contradictions in a society, the writer should maintain a certain distance with "unmediated totalities". Result in the one sided emphasis on minute details. This is the case with James Joyce, Marcel Proust, Beckett and others as they emphasize on a particular aspect of life. Why Lukacs criticizes the writers is that these "unmediated totalities" have a political significance because when we are always expose to only one side of the society or social life we are in a way accustomed in that kind of perception, turning blind to other aspects of life. The concept of type and typicality is central component in Lukacs' reflection model.



### Chapter III : Textual Analysis

#### Marxist Criticism on *To Have and Have Not*

In *To Have and Have Not*, Hemingway tries to show the Marxist ideological concept. A work of literature always possesses form and structure, but it exists in a certain time and space, history and society. Each literary work has to reflect the social dimension. Likewise, this novel *To Have and Have Not* shows the impact of capitalistic mode of production of 1930s. The novel reveals ideological oppression of a dominant economic class over subordinate classes. The protagonist Harry Morgan resists the bourgeois values. Marxism as an intellectual perspective still provides a wholesome counterbalance to our propensity to see ourselves and the writers that we read as completely divorced from socio economic circumstances. It also counterbalances the related tendency to read the books and poems. We read as originating in an autonomous mental realm, as the free products of independent minds. In *To Have and Have Not*, Hemingway presents counter attack of proletariat against bourgeoisie. Harry Morgan did not involve in illicit activities forever but he always used to give the intellectual threat to government. The social institution government became indifferent towards the problem of individual. Harry Morgan was in great economic crisis when he lost his sailing boat. The beginning scene of the novel is in a restaurant of Havana. Harry Morgan was coming there from San Francisco. Harry Morgan started to talk with other colleagues in restaurant, at the same time Chauffeur killed a Negro woman. Harry Morgan disliked the killing of Negro woman because he was a lover of humanity. In these following lines, his social position is presented:

The three of them started for the door, and I watched them go. They were good-looking young fellows, were good clothes, none of them

were hats, and they looked like they had plenty of money. They talked plenty of money anyway and they spoke the kind of English Cubans with money speak. As they turned out of the door to the right, I saw a closed car come across the square towards them. The first thing is pane of glass went and the bullet smashed into the row of bottles on the show- case wall to the right. I heard the gun going and bop, bop, bop, there were bottles smashing all along the wall. I jumped behind the bar on the left side and could see looking over the edge. The car was stopped and there were two fellows crouched down by it. One had a Thompson gun and the other had a sawed-off automatic shotgun. The one with the Thompson gun was a nigger. The other has a chauffeur's white duster on. (5)

From these above line it is clear that Harry Morgan is in the category of Haves not people but other people seem as prosperous who were in resturant. The absolute domination is seen in Negro women's murdering. The power holder people try to impose hegemony upon people who do not have any power under hegemonic conditions, the majority of a nation's citizens has so effectively internalized what the rulers want them to believe that they genuinely think that they are voicing their own opinion, but there is always room for decent. Hemingway concerned about socio-political situation of 1930s. In this novel, Hemingway's sympathy goes upon the people who have low economic standrd. The protagonist, Harry Morgan, has proletarian zeal and strong commitment for economic upliftment. However, material Philosophy is interested in studying how the human mind via the sense, perceives the external reality and particularly with the idea of how we know things objectively. Materialist Philosophy often wants to ask how we know something is real.

Hemingway shows the socio-economic background of character as well as their understanding capabilities. In *To Have and Have Not*, many of the characters are taken from low economic status who do not have well understanding power. The socio-economic and historical periphery became main obstacle to promote their academic carrier. So, they do not understand the intellectual things easily. According to Marxism, the production of ideas, concept, and consciousness is first of all directly interwoven with the material intercourse of man. The language of real life, conceiving, thinking, the spiritual intercourse of men, appear here as the direct efflux of men's material behaviour. It means consciousness does not determine life, life determines consciousness. In the social production of their life, men enter into definite relations that are indispensable and independent of their will. The relation of production which correspond to a definite stage of development of their material productive force. The sum total of these relations of production constitute the economic structure of society, the real foundation on which rises a legal and political superstructure and to which correspond definite form of social consciousness. The mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that determines their being, but on the contrary; the social being that determines their consciousness. Moreover, men are not free to choose their social relations; they are constrained into them by material necessity.

To understand the novel *To Have and Have Not*, it is necessary to search the social significance and social connotative meaning. The novel is full with the spirit of class conflict and political tension. The novel displays the contradictions within society and within the individual in the context of a dialectical unity. The aim of Marxism is to bring about a classless society, based on the common ownership of the

means of production, distribution and exchange. This same spirit is reflected in Harry Morgan's characterization. Marxism is materialist philosophy which tries to explain things without assuming the existence of a world or of forces beyond the natural world around us and the society we live in. It looks for concrete, scientific, logical explanations of the world of observable fact, Marxism sees progress as coming about through the struggle for power between different social classes. The class struggle brings the gradual progress towards the attainment of national identity and sovereignty.

It regards by the competition for economic, social and political advantage. The exploitation of one social class by another is seen especially in modern industrial capitalism. The result of exploitation is alienation. This is the main cause for Harry Morgan to remain alone without his wife, Marie. Harry Morgan was exploited by upper class people so he was compelled to go away for his survival. On the other hand, Marie had to do hard struggle to solve the hand to mouth problems. They are alienated with each other due to economic problem. Likewise Richard Gordon also became alienated character because his wife was abducted by an upper class man. He has to spend his life in traumatic situation due to abduction of his wife by another prosperous person.

Harry's post-prohibition smuggling is a free wheeling form of civil disobedience, a hundred percent American in spirit, directed at government's interference through high taxes levied on alcohol. In his own way, Harry Morgan is no different from such figures as Joseph Kennedy, who made a fortune during the prohibition bootlegging whisky and became a symbol of economic success even as he and his wife were giving birth to a home-grown version of the Royal Family. Like Joe Kennedy, Harry Morgan embodies the spirit of capitalism, unlike, Kennedy, who has

the money to buy his way out of trouble, the lone wolf small scale operator. Harry ends up in part three without his right arm or his boat, driven only by a gut conviction that “there ain’t no law that you got to go hungry”. (68). *To Have and Have Not* labours in various ways to evoke the class and society conscious picture of the times. It depicts drunken, dehumanized veterans who smashed each other senseless just to prove they can take it, two generations of “sporting women” who trade in the only assets they have Cuban revolutionaries who spew political slogan, vindictive government officials who bristle with disdain for the average working man, and the corrupt, vacuous, and rich “haves”. However it is difficult to shake the feeling that in shedding his political indifference Hemingway has not transcended his political naivete. His criticism of the upper class is developed as degenerating into denunciations of sexual impotence, aberration, or promiscuity. Likewise, his contrast between the privileged haves and underprivileged Harry who after all owned a house in Florida with nice furniture, a piano, a car, several guns, and a big boat with two engines. Harry Morgan’s expression shows the economic outlook in general.

There ain’t much money in any kind of chances now, At, he said, Look at me, I used to make thirty-five dollars a day right through the season taking people out fishing. Now I get shot and lose an arm, and my boat, running a lousy load of liquor that’s worth hardly as much as my boat. But let me tell you, my kinds ain’t going to have their bellies hurt and I ain’t going to dig sewers for the government for less money than will feed them. I can’t dig now anyway. I don’t know who made the laws but I know there ain’t no law that you got to go hungry. (68)

In above lines, Harry Morgan arises the question of inequality in social hierarchy. People do not have enough money and security of any job in the society. There is

the impact of World War which is the main cause of economic inconsistency. Harry Morgan used to earn thirty-five dollar each day from boat sailing but unfortunately he loses his boat as well as his right arm. This event shows the significance of world wars. In this situation neither any social institution nor government pays attention to provide food and essential basic things for Harry Morgan's family. There is no natural law to remain in hunger. Everybody has the right to have stomach full. In *To Have and Have Not*, Harry Morgan is this kind of hero who shows courage and stoicism in collapsing world. At the same time, there is a change in Hemmingway's moral themes. He stops writing about the individual alone. He is now interested in the relationship between people. The story is told as three separate time-segments in Harry's life, which forces a certain disjointedness to the tale. But it also allows Hemingway to illuminate Harry's story with different segments of the Cuban and Key West societies at different times with changing social conditions. There are many character vignettes people capture sometimes only in few paragraph, people who are desperate, silly, egotistical, idealistic, cynical, worn-out, greedy, dissolute, resigned, driven and just coping. Albert a man doing relief work for less than subsistence wages is one of the clearest and most poignant images, hiring on as mate to Harry even though he knows the voyage is supremely dangerous. Within this short portrait of this man, we see not only the extremes that desperation will drive a man to, but also Hemingway's commentary on social/ political organizations and economic structures that give rise to such desperation. This was quite typical of Hemingway, as he never beat his reader's over the head with his political philosophy, but showed the underpinnings of his reasoning through the circumstances of his characters. The life of characters and economic

circumstances are caught in the implacability of fate. All of these people have their own dreams, their own methods of dealings with the vagaries of life, and each is limited by the ultimate depression of life limited to only a short span. Morgan's wife though relegated to only a small part on these pages, shines through as one of the most engaging and durable people here, supportive of her husband's dreams, willing to forgo any thing more than minimal material wealth, able to put aside her husband's foibles, and having the inner strength to continue when all her world collapses around her. The contrast between her and many of the characters is striking a fine illustration of what really comprises the "have" and "have nots"

#### **Proletarian Zeal in *To Have and Have Not***

From the beginning, Harry Morgan embodies the proletarian spirit. He was not a well prosperous person but he had strong commitment and dignity upon his occupation. He was an honest middle-class hard worker but was forced to be a revolutionary person. According to the Marxist philosophy, any person involves in protest against authority when s/he suppressed being. Marx wrote, "[. . .] the hitherto society is the history of class struggle" (212). Likewise, Harry Morgan represents middle class and he opposed the rule and regulation of the upper class. Harry Morgan shows the pathetic scene of Negro people in front of a bar in Havana. The power holder people severely beat the nigger even after the prohibition was over. This event made mentally injured for Harry Morgan. He himself lost his boat and he was insulted by upper class people because he did not have enough economic standard. From the middle part of the novel, Morgan involves in revolution and opposes all rules and regulations. The revolutionary spirit is clarified from these lines:

What kind of revolution do you make now? He asked we are the only true revolutionary party the boy said. We want to do away with all the old politications, with all the American imperialism that strangles us, with the tyranny of army. We want to start clean and give everyman a change. We want to end the slavery of the *guajiros*, you know, the peasants, and divide the big sugar estates among the people that work of them. But we are not communists. We just raise money now for fight, the boy said. To do that we have to use means that later we would never use. Also we have to use people we would not employ later. But end is worth the means. They had to do the same thing in Russia, staling was a sort of brigand for many years before the revolution. (117)

In these above lines, Hemingway shows the voice of people of those who have not been given the equal opportunities in each field. So, the revolution became the ultimate way to remove out from slavery. The people had strong commitment to continue revolution until they get equal opportunities. They claim that they are revolutionists but not terrorists. These lines are helpful to support the logic:

Lost of people would help us; the boy said. But because of the state the movement is in at present we can't trust people. I regret the necessity for the present phase very much. I hate terrorism. I also feel very badly about the methods for raising the necessary money. But there is no choice. You do not know how bad things are in Cuba' you can't know how bad they are. There is an absolutely murderous tyranny that extends over every little village in the country. Three people cannot be together on the street. Cuba has no foreign enemies and doesn't need any army,



but she has an army of twenty five thousands now, and the army, from the corporals up, suck the blood from the nation. (117)

In above lines Hemingway arises the patriotic feeling. The Cuban people respect for the nation so they believe that there is no necessary of army generals in a large number because people themselves can guard for the nation. They respect for national sovereignty, on the contrary government mobilized a large number of army soldiers. Even those incidents are slightly acquainted with Marxist criticism which calls the writer to commit his art to the cause of the proletariat. The layman's image of Marxist criticism, in other words, is almost entirely shaped by the literary events of the epoch we know as Stalinism. There was the establishment in post-revolutionary Russia of *proletkult*; with its aim of creating a purely proletarian culture cleansed of bourgeois influences. The revolution goes on for social liberation. *Proletkult* regarded art as a class weapon and completely rejected bourgeois culture; recognizing that proletarian culture was weaker than that its bourgeois counterpart, it sought to develop a distinctively proletarian art which would organize working. Class ideas and feelings towards collectivist rather than individualist goals. The dogmatism of *Proletkult* was continued in the late 1920s by the All Russian Association of Proletarian Writers (RAPP). The historical function of which was to absorb other cultural organizations, eliminate liberal tendencies in culture and prepare the path to socialist realism.

The Cuban people never like to go in revolution and destruction but there was no any alternative way for them. Government itself pushed the people to go against the prevalent system. There was too much domination upon middle class people which results the great revolution. From those following lines, it is clear that how much people were aggressive against the authority.

I love my poor country and I would do anything, to free it from this tyranny we have now. I do things I hate. But I would do things I hate a thousand times more. I want a drink, Harry was thinking. What the hell do I care about his revolution. F\_\_ his revolution. To help the working man he robs a banks and kills a fellow works with him and then kills that poor damned. Albert that never did any harm. That is working man he kills. He never thinks of that, with a family. It's Cubans run Cuba. They all double cross each other. They sell each other out. They get what they deserve. The hell with their revolutions. All I got to do is make a living, for my family and I can't do that. Then he tells me about his revolution. (71)

In above lines, it is clear that how the honest man also turns into aggressive violent. Harry Morgan himself used to hate the alcoholic things but later on he himself started to drink alcoholic things because government became failure to give way out for him. The government tries to minimize the revolution rather than to find out the solution of social problems.

According to Edmund Wilson, Hemingway offers a more sophisticated attitude to the slogans about proletarian dictatorship, the brotherhood of working men, or the peoples' revolution in Cuba. He has given the blistering irony which, undermines the young Cuban's defense of Stalinist terrorism and Harry's court comments. It is hard to believe that any Marxist faction could take *To Have and Have Not* as a piece of orthodox propaganda. Hemingway a less discerning writer than he was, is clear from Edmund Wilson's 1939 exasperated report that received his least credible piece of fiction as a delivery of a new revelation. Hemingway intended to create a fictional document of the surrounding social decay, his success should be measured not by the volleys he fires at the dissolute rich, but by more subtle scenes which is like his famous narrative iceberg pack with so much veracity that they freeze

the spine. “When the fleet’s in New York and you go ashore... there’s old guys with long beards come down and you can piss in their beards for a dollar” (129); a Masochist veteran gloats.

This stark image of old men from the dregs of society inviting strangers to utilize on them says more. About the poverty and despair than do pages of indignant prose. The reality that for a buck many people will endure any indignity is as revealing as the realization that a supply of such abnormal services arises in response to the demand. Hemingway is telling us something about the decay of the American Dream. The rise of proletarian movement was also great challenge for American Dream. The essence of commodity-structure has been pointed out through the novel.

#### **Reflection of Reality in *To Have and Have Not***

The novel shows the social bifurcation and economic depression of 1930s. In this period whole world was haunted by social disorder and anarchy. Hitler killed more than sixty thousand Nazis people so there was no social harmony and proper order. Moreover, in America the proletarian movement was initiated to give great challenge to the prevalent social order and government. Hemmingway tries to reflect the social anarchy through the novel *To Have and Have Not*. Most of the American writing in this decade of the century was both practical and popular, though it carried the sense that this was an age of revolutionary ideas yet, as modernist revolution developing in the European arts made clear, the crisis and the promise of modern forms were far more complex, radical in far more fundamental ways. As the nineteenth century synthesis sheltered, as the tradition collapsed and the underlying value system that had shaped centuries of art were challenged or dissolved. The whole basis of artistic enterprise has seemed to be re-created. According to Lukacs bourgeoisie society is disharmonious and so the art created in such society loses its

aesthetic pleasure. Likewise, Hemmingway presents the disharmony and loss of beauty in bourgeois society. Art shows the contradiction between appearance and reality, particularly and general, and immediate and conceptual. The struggle of Harry Morgan against authority embodies these qualities. Art can not be the mirror image of reality but it is the combination of form and content. There is always nostalgia for the harmony and beauty in Harry Morgan's characterization; but that harmony of his life was lost forever. And, the cause was of capitalist society. But in socialism such thing does not occur since there is the freedom for all potentialities. Due to the repression under capitalism, harmony does not appear. Lukacs embodies the spirit that art should help fight against capitalism because individual fails to do that. A work of art reflects the objective reality in which dialectical totality of form and content come together.

In the world of the Depression, poverty, starvation and breadlines, descriptive documentary writing received renewed attention. The novel *To Have and Have Not* brings these all reference to show pathetic picture of "have not" people. Alix Wilber has given the review on the novel:

The first time we meet Harry Morgan, he is sitting in Havana, bar watching a gun battle raging out in the street. After seeing a Cuban get his head blown off with a Luger, Morgan reacts with typical Hemingway understatement: "I took a quick one out of the first bottle I saw open and I couldn't tell you yet what it was. The whole thing made me feel pretty bad". Still feeling bad, Harry heads out in his boat on a charter fishing expedition for which he is later stiffed by the clients with not even enough money to fill his gas tanks, he is forced to agree to smuggle some illegal Chinese for the mysterious Mr. Sing. From there it's just a small step to carrying liquor - a disastrous run that ends when Harry loses an arm and his

boat. Once Harry gets mixed in the brewing Cuban revolution, however, even those losses seem small compared to that's at stake now: his very life. (27)

Alix Wilber shows the Hemingway's view upon economically downtrodden people. Harry Morgan was innocent at first but he started to have drinks when he lost his right arm and boat. The novel concerns a broke fishing boat captain who aggress to carry contraband between Cuba and Florida in order to feed his wife and daughters. Hemingway tells most of the story in the third person narration but, significantly, he brackets the whole: with a section at the beginning told from Harry's perspective and a short, heart-wrenching chapter at the end narrated by his wife, Marie. In between there is adventure, danger, betrayal, and death, but this novel begins and ends with the tough and tender portrait of a man who plays the cards that are dealt him with courage and dignity: long after hope is gone. The story shows how Morgan, a former cop, is drawn into a string of illegal activities because he sees no other way to keep his beloved boat and support his family. As it progress; he gets anger and more bitter, and the story, could have worked as the tale of a man beaten down by the Depression. He was lured by money so he started to work in public project. But in some of the cases Morgan is utterly immoral within 20 or 30 pages, he is contemplating murder, in cladding the murder of a friend who gets in the way. There is no tragic story of a good man who loose his way, because Morgan is stone killer at the start of the book and gets progressively worse. In the context of novel, Harris J.W. has given a review:

Hemingway is successfully conveying with Harry's character is the hardship of the times. Harry is an ex-cap, a position that generally holds some moral and ethical standing turned fisherman, turned rum illegal alleu, bandit runner. Harry is driven by his paternal and machismo inclination to provide for his family. He murders for his beloved Marie and his three daughters- not because he is

particularly murderous or is greedy with an acute thirst for money. The final chapter about Marie encapsulates the beauty of Morgan's life. (107)

Harris J. W. says that Morgan's family had everything regardless of material wealth because Harry always provided for his family. The rich people whose lives are closely examined in this novel are miserable. By seeking inner harmony, men cut themselves from society's struggle. Such harmony is illusory and superficial. It vanishes at any serious contact with reality. Harmony for individual presupposes his harmonious integration into his environment into his society. Concept of beauty and harmony seem empty only because capitalist society denies their realization in life. The dream of harmony can be realized and can be effective in art only when occasioned by genuinely serious, progressive tendencies in actual life. Artists and thinkers became increasingly overwhelmed by the bleakness in the age of capitalism. The great thinker and realist see the inhumanity of capitalist society that all the harmony within man, his every creative expression, is being ruthlessly crushed. Lukacs states that there is no human emotion that is intrinsically evil. An emotion becomes evil and only as the consequence of the anarchy and inhumanity of the capitalist division of labour remain in society.

Hemingway created a second protagonist, Richard Gordon, who is everything, that Harry Morgan is not. Gordon is a proletarian novelist who writes for the 1930s market. He knows little about the problems of the poor, since he is better educated and richer. He knows that books about the struggle of labour union and unemployed workers will sell, given the current economy. He also knows that he will be rewarded by the same critics who had complained Hemingway's apparent lack of interest in economic and political themes. Gordon is a writer without integrity. Richard's story is interwoven with Harry's. It undergoes a less tragic but humiliating series of defeats. He is finding it hard to complete his latest novel, when he visits a rough. Key west bar, he meets a genuine member of the proletariat, a World War I, veteran, who tells him that books are worthless. His wife, who has suffered from his infidelities, condemns him as a parasite who uses his sexual experience as raw-material for his books. She leaves him for another man. When he attempt to confront his wife's lover in a waterfront bar, the bouncer beats him up. Gordon, who might have served as the hero of a typical thirties social novel, is pathetic rather than a tragic failure. While Hemingway was apparently giving the reviewers and critics what they wanted

from him at the same time he was making a statement about the sort of writer who wrote, not to create the best art that he could, but to fit current trends. Richard Gordon used to talk about the styles and contents of Novels.

"I mean is it part of the homework of a writer". Helen asked. "A writer has to know about everything". Richard Gordon said, "He can't restrict his experiences to conform to Bourgeois standards" (99).

Richard Gordon wanted to explain social reality in his novels. The personal experiences interwoven with social reality and comes out through creative writings. During the 1930s along with his generation, Hemingway moved away from the early novels towards more social and communal themes. He left Paris and moved to key west, then Cuba; and recognized the changing mood of the times. *To Have and Have Not* tells of Harry Morgan, who tries to make a living by smuggling as he dies he expresses the new Hemingway lesson "no matter how a man alone ain't got no bloody fucking chance" (149) with its heavy social satire. This novel has political connotation. Harry prefers working alone, trusting only his wife, recognizing the needs of "the other" only through her yet this commitment makes Harry a man and a "Have". In this novel, Hemingway concerned with collective action than individualistic stance. Richard Gordon was supporter of socialism. He wrote several books in order to aware the people against capitalism, But he himself became the victim of capitalistic society.

Richard Gordon lurching down the street until he was out of sight in the shadow from the big trees whose branches dipped down to grow into the ground like roots. What he was thinking as he watched him, was not pleasant. It is a mortal sin, he thought a grave and deadly sin and a great cruelty and while technically one's religion may permit the ultimate result, I cannot pardon myself. On the other hand, a surgeon cannot desist while operating for fear of hurting the patient, But why must all the operations on life be performed without an aesthetics ? If I

had been a better man I would have set him beat me up. It would have been better for him. The poor homeless man. I ought to stay with him. I am ashamed and disgusted with myself and I hate what I have done. (156)

These above lines are the soliloquy of Richard Gordon after his divorce with his wife. He had self-realization that he belongs to powerless class so he could not defend with his wife's lover. It is the another case in the novel to show that how a man becomes victim of alienation and fragmentation in capitalist society. Regarding this aspect Lukacs view is very appropriate. He gives a kind of fragmented life in bourgeois society like Schiller who also talks about harmony of man by combining two opposite factors reason and experience, intellect and passion. He goes on to argue that man can be harmonized by combining two opposite drives within him in capitalist society. His harmony comes not from inside but from outside reality. The social factor is powerful thing that can determine the personality of an individual. A work of art is the production of society where life is no more than a part of a big machine repressing the human creativity. Human life under the capitalism has nothing to do with creative power and only potential quality is harmonized, so the capitalist society has created disharmony.

The professionals like teachers, labour, clerk etc. have their different kinds of potentiality but they are compelled to specialize only one potential quality which results in the suppression of other potential quality. Then, they revolt against the authority but such things do not take place in socialism. There is freedom for each potential quality and there is chance for developing every arts. By his way, capitalism always creates illusion and false truth. He states that a good writer has to point out the problems within solutions. A good writer has to give awareness to the people through the work of art, such art only make people ready to fight against capitalism. To fight



there has to be harmony (unity) because individual alone can easily be defeated like Richard Gordon in the novel *To Have and Have Not*. Harmony and harmonious man can not exist under the capitalism that is why he says that writers like Balzac, Thomas Man, Antole France try to show path to show the horror of life in capitalism.

## CHAPTER IV: CONCLUSION

The Marxist sounding title *To Have and Have Not* evokes the concept of class-consciousness and ideological determination. The "material production" of society largely determines the evolving history of humanity, and of its ways of thinking or its overall economic organizations. The historical changes in social class structure establish in each era dominant and subordinate classes that engage in a struggle for economic, political and social advantage. Harry Morgan's struggle with the social authority is to get the equal economic and social justice. An ideology is the product of the position and interest of the particular class. In any historical era, the dominant ideology embodies and serves to legitimize and perpetuate, the interest of dominant economic and social class of time. Harry Morgan's involvement in smuggling is also the impact of ideological concept. He struggled against those who have the abounding amount of wealth without labour. He wanted to abolish the concentration of wealth in the hands of tiny minority by selecting the political and legal power from the hands of bourgeois class. Not only Harry Morgan's but also Richard Gordon's characterization advocates class struggle of the proletariat against the ruling authority until the political power is seized and socialist emancipatory society is established.

Hemingway reflects the life of common people as it is in capitalist society. He represents life and the social world as it seems to the common reader, evoking the sense that its characters might in fact exist, and that such things might well happen. To achieve such effects, Hemingway prefers the commonplaces like Cuba, Havana, Key West etc. He represents complete characters with mixed motives who are rooted in a social class, operate in a highly developed social structure, interact with many other characters and undergo plausible and everyday modes of experiences. Hemingway presents the characters who are sharply discriminated as heroes or

villains, masters or victims, its protagonist is often solitary and relatively isolated from a social context. The position of Harry Morgan and Richard Gordon is often solitary, and relatively isolated from a social context.

Hemingway shows the fragmentation, harmony and alienation of individual in capitalist society. Harry Morgan had to stay far away without his wife, Marie. On the other, Richard Gordon had to remain alone during his age because his wife was abducted by a prosperous family member. Lukacs' analysis of the condition of labour and the critique of the alienated and "reified" consciousness of man under capitalism is quite appropriate in case of Harry Morgan and Richard Gordon. The historical condition of society and the reality of class consciousness are singled out as the ideological agenda of works of literature and the major source of their appeal. Like Lukacs the second protagonist, Richard Gordon claims that only the intuition of the proletariat can properly apprehend the totality of history. As a novelist Richard Gordon's motive was to inspire the common people against capitalism because individual fails alone. There is no harmony and beauty in bourgeoisie society but there is fragmentation and high exploitation upon individual. Gordon sees the inhumanity of capitalist society that all the harmony within man, his every creative expression, is being ruthlessly crushed.

Lukacs stresses that there must be some formal correspondence between the literary work and "dialectical totality". Art is originated in the society and it must have some social significance. The reproduction of reality can not be always different. The measurement of the successful artist is his touch to reality. Hemingway is very much concerned with social reality in the present novel *To Have and Have Not*. He perceived that external reality is prior to ideas in the mind and that the material world is reflected in the mind of man and translated into forms of thought. He did not see

literature as reflecting reality in the way a mirror does, but the knowledge of reality. Knowledge is not a matter of making one to one correspondence between things in the world outside and ideas in the head. The novel, *To Have and Have Not* is comprised on a shape of dialectical totality of the reality in the external world, where all parts are in movements and contradictions. To be reflected in literature, reality has to pass through the creative, form giving work of a writer.

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