“ROMANTICISM” IN HEMINGWAY’S FICTION

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ABSTRACT

Hemingway was very much concerned to express the truth in his short stories and novels, but he is not content to present a realistic picture of the external world. Under the surface of his creative writings, we find the undercurrent of “romanticism” flowing continuously. Though he confined himself to the experience of actual life, the characters and atmosphere are galvanised by his superb sense of romanticism. He has expressed “romanticism” through his desire of the unusual deep search for mental reality. His characters suffer from an obsession of restlessness and never ending quest. He has treated the themes of war and love which have always fascinated the romantic impulse of the writers. Hemingway’s use of autobiographical elements, his choice of episodes, images and symbols and his concern with the quest in the realm of mystery illustrate the deep seated “romanticism” in his fiction.

Malcolm Cowry’s introduction to the portable Hemingway describes the publication of The Old Man and the Sea left little doubt of Hemingway’s romanticism and careful study of his works reveals that the romantic impetus had always been present in his fiction. Carlos Baker discusses Hemingway’s Wordsworthian romanticism in his chapters on The Sun Also Rises & For Whom the Bell Tolls, but the most convincing argument for placing Hemingway in the American Romantic Tradition, linked more closely with Emerson and Whitman than Hawthorne and Melville is made by Earl Rovit.

KEYWORDS: Romanticism, Mystery, Fiction & Creative

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