

Considering the Literary Influence of Ivan Turgenev on Ernest Hemingway

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ABSTRACT

This paper will demonstrate how Alexander Sergeevitch Turgenev, Russian author of such books as *A Sportsman's Sketches* and *Fathers and Sons*, influences on Ernest Miler Hemingway as an American artist. Throughout the early 1920s in Paris when Ernest Hemingway was shaping the outstanding prose style that soon would bring him to world fame, no national literature was more important to him than that of the nineteenth century Russian masters.

A consideration of Hemingway's studying ways at the Shakespeare and company shop in Paris throughout the 1920s shows that any writer doesn't fold thoroughly as often as Turgenev.

A Sportsman's Sketches in individual, with in anxiety for landscape and environment, its careful and delicate choice of natural depiction to suggest multifaceted emotive positions, its compassion for common people who have not yet completely lost linking with place, and its sadness connected with a simpler, more combined past, presages much of what Hemingway will do in his own short-stories seventy years later.

Fathers and Sons, with themes of generational struggle, skepticism and isolation was a period marking novel which made it probable for Hemingway to inscribe a fiction like *The Sun Also Rises*.

KEYWORDS: Ivan Turgenev- Ernest Hemingway- literary influence- *A Sportsman's sketches* – *Fathers and Sons*- *A Moveable Feast*- *The Sun Also Rises*

1. INTRODUCTION

This paper will demonstrate how Alexander Sergeevitch Turgenev, Russian author of such books as *A Sportsman's Sketches* and *Fathers and Sons*, influences on Ernest Miler Hemingway as an American artist.

It should be mentioned through the early and mid-years of the 1920s Hemingway was educating himself and coming to comprehend the principles which great writers of the past had set for any new voice expecting to join their ranks.

About Anton Chekhov, Hemingway wrote:

In Toronto, before we had ever come to Paris, I had been told Katherine Mansfield was a good short story writer, even a great short story writer, but trying to read her after Chekov was like hearing the carefully artificial tales of a young old-mid compared to those of an articulate and knowing physician who was a good and simple writer. Mansfield was like near-beer. It was better to drink water. But Chekov was not water except for clarity. There were wonderful ones too. (Hemingway, 1964)

Sheldon Grebstein, in his book, Hemingway's craft has observed specific of the empathies which are present among Chekhov and Hemingway as artists:

Indeed, Hemingway's method can perhaps best be inferred from Chekhov's dictum that in both scene and character the selection of significant details, grouped so as to convey an image, is the vital thing. Above all, Chekhov worked against the depiction of mental states except through action... Hemingway probably learned from Chekhov the effectiveness of using brief passages of nature description to set or to counterpoint tone, mood, or psychological action. Hemingway may also have been influenced by Chekhov's technique of the zero ending ...The whole point of the zero ending is irresolution ...to leave the reader suspended among the apparently unconnected lines of character and action, consequently forcing him back upon his own resources of insight and imagination. (Grebstein Sheldon, 1973)

It should be mentioned that a prior literary typical for Hemingway was Sherwood Anderson. Anderson was amongst the main American authors in the twentieth-century to come under the influence of Russian literature. In specific he was captivated with what Turgenev had ability to attain in his series of fictions, *A Sportsman's Sketches*. These poetic transcriptions of peasant life were for Anderson, "the sweetest thing in all literature". (Howe, 1966) He was the first to familiarize Hemingway to Russian Literature in overall and Ivan Turgenev's work in individual.

Anderson was a main impact on Hemingway. He not only stimulated Hemingway in his inscription objectives, but he also familiarized Hemingway to Gertrude Stein who finally came to be his guide and introduced him to the Parisian Modern Movement that was the commencement of the Lost Generation. He was impressed by Gertrude Stein "continuous present tense and her steady repetition of key phrases that created meanings larger than the words themselves and considered it useful to acquire those techniques." (Reynolds, 1999) As well, Sherwood Anderson was a supportive counselor to the young Hemingway.

Sherwood Anderson familiarized Hemingway to several different people throughout the world, containing publishing companies. Another person was Ezra Pound who can be recalled as the one who had a profound effect on Hemingway because From Pound, Hemingway educated to suspicion adjectives and received valuable guidance in how to compress his words into precise images.

We should not forget the influence of another American novelist and short-story author of the Roaring Twenties, F. Scott Fitzgerald, who since his primary work displayed an idealistic feeling for the possibilities of life at college and in The East and attained the title the spokesman of the Jazz Age.

"In *A Moveable Feast* Hemingway remembers that from the day he discovered Sylvia Beach's Paris bookstore in the last week of 1921 he began to read all of Turgenev's works." (Hemingway, 1964) In a very short time, the interior powers that would give rise to the first printed short stories were starting to describe themselves in contrast to tradition and in this tradition no character performed larger in Hemingway realization than Turgenev.

2. MATERIALS AND METHODS

As a first step, the researcher read books and papers that present the major issues and concerned of in theme of the Literary Influence of Ivan Turgenev on Ernest Hemingway. In the second step, the researcher read biographical work on Hemingway and Turgenev's life to get a clear picture of their background, their development as writers and their response to the age that they lived in. The researcher, in the third step, did an exhaustive reading of Ernest Hemingway's major short stories and novels especially his great works; *The Sun also Rises* and *Moveable Feast* also Turgenev's *A Sportsman's sketches* and *Fathers and Sons*. At the last step the researcher studied critical works that analyses and reflect the thematic, philosophical, social, cultural and intellectual preoccupations that were revealed in Hemingway and Turgenev's life and works.

Furthermore, in this research all of materials has been used such as digital library books, academic journal articles about Ernest Hemingway and Ivan Turgenev's life and works and found background information on them in order to establish unbroken connection between their life and works. In accomplishing this study, intrinsic approach and also apply descriptive analytical methods are used which combine with interpretation.

3. DISCUSSION

This study began with a quotation from Hemingway's *A Moveable Feast* in which he acknowledged the Russians as his first masters. Hemingway wrote: "at first there were Russians; then there were all the others. But for a long time there were the Russians".

On December 28, 1921, Hemingway went to Sylvia Beach's bookstore for the first time. The first book he took from the shop was Turgenev's *A Sportsman's Sketches*. Hemingway said:

I started with Turgenev and the two volumes of *A Sportsman's Sketches* and an early book of D.H. Lawrence; I think it was *Sons and lovers*, and Sylvia told me to take more books if I wanted. I chose the Constance Garnett edition of *War and Peace*, and *The Gambler and Other Stories* by Dostoyevsky. (Hemingway, 1964)

On December 10, 1925 Hemingway removed the fiction *Fathers and Sons* of Sylvia Beach's shop and left a few days later for Schruns, Austria on a prolonged vacation. Also he carried his uncompleted draft of novel *The Sun Also Rises* on holiday.

As Hemingway inscribed and revised his first novel that winter in Schruns he was also reading *Fathers and Sons*. Maybe he was looking for the sense of place he was determined to recreate in his own novel. It might have had something to do with a definite position taken in relation to people, the skepticism of Bazarov giving the model for the disaffection of Jake Barnes and the rest of the lost generation. From Schruns he wrote to Archibald Macleish on December 20th:

I've been reading all the time down here. Turgenieff to me is the greatest writer there ever was. Didn't write the greatest books, but was the greatest writer... War and Peace is the best book I know but imagine what a book it would have been if Turgenieff had written it. Chekov wrote about 6 good stories. But he was an amateur writer. Tolstoi was a prophet. Maupassant was a professional writer...Turgenieff was an artist. (Hemingway, 1961)

Turgenev replies to the ethical forces of his time through the sensed relationships between people. David Lowe, in his reading of *Fathers and Sons* states of Turgenev that he "transmutes the generational, ideological, and social conflicts of the 1860s into clashes of temperament and personality". (Lowe, 1931)

This is the kind of artistic choice which Hemingway would have respected and been effected by when he began to study Turgenev's works in the 1920s. Here was a writer who placed the individual character first, but through that character's social relations evoked the moral pressure of his time. It was a choice which Hemingway himself would make in *The Sun Also Rises* and *A Farewell to Arms*. In Bazarov, Turgenev had shaped another superman of his time, a Byronic character in varied. He is skeptic and pessimist who looks with scorn at the old order and awaits its breakdown; the man who believes in nothing but straight sensory imitations, who no longer believes in the acceptable expressions and idealistic dreaming's of the older generation. And yet under this apparently unfathomable- surface there is an aggressive idealism and optimism for alteration. Bazarov is a figure who covers incompatible antagonisms within himself. He becomes one of the last of the depressed and ominous characters who are successors to the Byronic belief in Russian literature of the nineteenth-century. Hemingway, himself, is a notable heir to this tradition.

There are two sides to Hemingway's criticism of *Fathers and Sons*. On one side he fairly did understand the book as one of Turgenev's minimum fruitful. Hemingway would undoubtedly not have valued the extremely romantic note the story ends on. Turgenev, in this story at least, was in work out of a nineteenth-century belief, mainly an English belief at that, which required that all characters be accounted for, that a kind of summary of abilities and future prospects be given at the end. Also, there was very effective romance sub-plot in *Fathers and Sons* which undercuts the unpleasant satire; some would say tragedy, of Bazarov. But on the other side, Hemingway was challenged with a story which anticipated several of the thematic anxieties and stylistic strategies which he wanted to discover in *The Sun Also Rises*.

In order to clear a space for his own imaginative vision the projected sensibility in *Fathers and Sons*, what it said both life and art had to be superseded. The nineteenth-century idealistic superman cum-nihilist observes own face changed in the isolated man of Post-World War I. As characters, Bazarov and Jake Barnes are part of a injured generation – men covered in quietness and patience, attempting to protect them from feelings which threaten to cripple them in a corrupt world. Both have no more use for the fine phrases of a generation which has betrayed them and the world they live in. Bazarov in Turgenev's fiction dies very soon subsequently the loss of his quixotic delusion. He is not required to go on living in a world that is unfeeling to his desires. In the dreamy sub-plot of the novel, which includes both marriage and the final understanding among Fathers and Sons, Turgenev appears to be stating that the old generation and the new can continue together. This type of settlement is absent from *The Sun Also Rises*. In the figure of Jake Barnes, Hemingway has taken Bazarov and enforced him to enter on living past the dreamy conclusion.

Jake Barnes goes on living in a world without the possibility of belief except that one must go on, if only out of a personal standard of conduct. He and his generation have broken with all the cultural fathers that have made the world the mess it is. Barnes himself is sexually crippled. There will not be no marriage, no rapprochement between the sexes; nor there any death bed scenes for him, and certainly no poetic justice.

An additional debate of Turgenev's impact on Hemingway rationally must start with the Russian's typical fiction series collected as *A sportsman's Sketches*. In the Sketches an unidentified speaker, a member of the Russian gentry, roams through the Russian nation, visiting peasants, hunting and fishing, sleeping in meadows and haylofts, stopping at taverns and country towns, and in this movement through a landscape offers the reader a vision of Russia. Hemingway, when he came to read the Sketches for the first time in 1921, would have appreciated Turgenev's avoidance of the artificial, of anything made up or not true to felt life. Hemingway, too, had to resist those who would have pressured him into a given theme or program in the decade leading up to World War II.

But mostly in the sketches, Hemingway would have understood a thoughtful artist's effort to determine the excellent structural method of felt reality, to create a form which transcribed emotional truth in its most complex shades. Turgenev, similar to all authors of the first rank, had appealed to the inquiry of style in his own way because, finally, style and formal arrangement become the signature and very breathe of the living artist behind the words themselves. Hemingway could not have followed Turgenev too far in this way, nor would he have desired to. In *A Sportsman's Sketches* Hemingway had mirrored at him a deformed image of the voice he wanted to make for himself. And he had to change that voice in order to completely realize his own.

Turgenev's expression is fundamentally a lyric one; there is in it also sadness connected with a rotting cultural past. One is challenged for the first time in Russian literature with a thoughtful effort to give form to the common man who is not yet separated from nature- the Russian farmer. Most significantly land scape itself turn into a symbol of natural order – it embodies in a personified form an image of man's own potential for reality and prettiness. Hemingway's agenda was slightly different, and here style does become a barometer of the anxiety of influence. Turgenev's flowing, supple prose with its perfect balance and seeming adequacy to implied meaning is, more than anything else, lyric and poetic.

Hemingway, in the primary writing mainly, goes to a sparse, non-adjectival text with independent clauses combined most frequently by the term "and".

The complete method is much more terse and tense than the easy movement of Turgenev's writing style. As a result indirect definition and sentimental phrases are even less tied to noticeable signs in Hemingway's fiction. This leads straightly to "Hemingway's first theory that *the thing left out* will convey emotional meaning if it is intimately known by the author, and consciously left out." (Hemingway, 1963) Turgenev, too, worked on the principle of exclusion, but less obviously; "the lyricism of the Russian's prose is chopped off in Hemingway's work until words themselves come to represent the machine-gun reality of World War I and the truncated, half buried emotion of the psychically wounded man. One can say about Hemingway's work as a whole that "*the thing left out*" is the moment of psychic catastrophe which cannot be faced or controlled by personal will." (Young, 1966)

One looks uselessly at Turgenev's fiction for a psychosomatic similarity to this characteristic of Hemingway's art. *A Sportsman's Sketches* has little or nothing to do with mental injuries produced by bodily violence. What one senses instead, although it is nowhere straight stated, is a remembrance of a cultural past, an close relative that has been between self and environment that now has been broken except in the farmers that the narrator sees.

Turgenev's storyteller goes through the Russian land in search of a faintly remembered sense of self; he understands his gone spitting image reproduced in the faces of the farmers that he for a short time attaches himself to. In *Ermolai and the miller's wife* Turgenev slightly suggests the noiseless considerate that is amongst the farmers – a sympathetic which completely rejects their masters. The narrator of this story, and his farmer hunting companion Ermolai, stay for the night in miller's shed. As the fogs bring into being to rise from the river, the storyteller sleeps only to be woken sometime later by the noise of low speeches. She has a cough, and there is something withdraw and beaten about her bearing. At one point Ermolia asks her to come away with him but she ignores his question. Slowly Arina's story comes out. She was a maid servant but she fell in love with a footman against her master's wishes. In this brief story Turgenev be able to suggest both unpleasantness and the stoic resignation with which the farmer and servant agree to take their position as chattel. But if social crime is hinted in this story it comes not from what anyone speaks but from the indirect emotional shades that are taken through the proceedings of the fiction itself: the miller is a brute; Arina's previous master is a ruined fool; and Arina decided to live in slavery for the reason that as a Russian farmer she has not any other chance. The story, like the *Sketches* as a whole, becomes an indictment of the entire institution of serfdom in nineteenth-century Russia. None of this is ever mention in Turgenev's stories. It is just this type of indirection, and separation of important feature, that Hemingway educated so much from by the time he came to inscribe the fictions which create *In Our Time*.

Turgenev's *Fathers and Sons* appeared in character of Eugene Bazarov who measured the first Bolshevik in Russian prose and was in turn prefigured and loathed as either adoration or satire of the new men of the 1860s. The fiction looked at the struggle among the older generation, unenthusiastic to admit changes, and the pessimistic youth. By one of main characters, Bazarov, Turgenev illustrated a traditional picture of the mid-nineteenth-century nihilist - a term created by Turgenev. The fiction, *Fathers and Sons*, was fixed for the duration of the six-year period of social excitement, from Russia's conquest in the Crimean War to the Emancipation of the Serfs.

Turgenev was a keen hunter; and it was his practices in the forests of his natural region that gave the material for "*A Sportsman's Sketches*".

Both of Turgenev's fictions contained in the present volume are representative in their anxiety with social and political queries, and in the distinction in both of them of heroes who are unsuccessful in act. Turgenev does not any addresses doctrine in his works, has not any therapy for the world; however he understands obviously main faintness of the Russian character and depictions these with complete frankness yet without nastiness.

4. CONCLUSION

The present study aimed to identify the influences of Ivan Turgenev on Ernest Hemingway according to study of theme of the two great writers works. As mentioned, Turgenev's some writing themes include: good looks of first love, disappointment to touch one's dreams, and unfulfilled love that great effects on these works are resulting from his friendship of Pauline Viardot, an actress and singer, to whom he had been dedicated for three or four years

and with whom he continued affairs for the rest of his life and his involvements with his mother, whom of which organized over 500 serfs with the same severe manner in which she elevated him.

It can be seen in the early works of Turgenev and Hemingway there are a deep admiration for the influence of nature to reproduce a man's own inner state back at him, to arrange for a physical framework in which self can be recognized and believed. "This connection momentarily heals the chasm separating self from "other" which characterizes modern consciousness. It is here, in the evocation of nature and man, that one sees most clearly the influence which extends from Turgenev to Hemingway for both, nature becomes an extended metaphor of man's possible self; terrain becomes a projection of his body, both psychic and physical." (Lewis, 1974) Also for both of them, wild nature is the same with that which is natural and attractive and undeniably good. This wild land exists in noticeable difference to society and culture. It comes to be a cleanser of the wound of deteriorated culture, and positions as a picture of self that has not degenerated in social chaos. This is why, in both Hemingway and Turgenev, the depiction of landscape and environment is always charged with sensitive power and never intervals into sheer gratitude. This meticulous interpretation of the human situation through its relation to the natural world was one well-known author's present to another.

Also, in the early stories of both novelists, characters tend to fall into three categories. There are the cultural sophisticates who have lost all sense of place and are drifting through existence. In Hemingway this character is clearly depicted in stories such as *Mr. and Mrs. Elliot*, *Cat in the Rain*, *Out of Season*, and *Hills Like White Elephants*. The analogous character type appears in Turgenev as the "superfluous man" and finds early expression in stories from sketches such as *Lgov*, *Pyotr Petrovich Karataev* and *Prince Hamlet of Schhigrovo*.

A second character type which recurs in the work of both writers, and is most often the controlling consciousness in both, is the alienated man who has still retained some capacity to respond. Sensitively to complex human situation and finds a partial, if fragmented; sense of self in relation to specific place, usually untouched nature.

It can be said; almost all of Hemingway's supermen fall into this classification, as does most of Turgenev's who do not end up being wholly unnecessary.

A third character type is associated with the peasantry in Turgenev's work and indigenous people in Hemingway's writing. These common people are linked with a specific landscape. They are healthy in a way that Hemingway's lost generation and Turgenev's superfluous men can never be.

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