

## 1. Introduction

### I. Grim Reality of War

This research entitled “Ernest Hemingway’s *A Farewell to Arms* as a Modern Tragedy,” deals primarily with war, namely the process by which Frederic Henry, the protagonist discards himself from the war and its consequences. The majority of the characters in the novel remain ambivalent about the war, resentful of the terrible destruction it causes, doubtful of the glory it supposedly brings.

*A Farewell to Arms* offers masterful descriptions of the conflict’s senseless brutality and violent chaos: invited by the sense of egotism of modern men and his weapons. The exact site of war is not presented, however it is in the Alps of Italy bordering with the Germans. As, the neat columns of men begin to crumble, so do the soldiers’ nerves, minds, and capacity for rational thought and moral judgment. And, the scene, where the detached Italian Army is returning from the Mountains, is the most touching depiction of war is one of the best in American, as well as world literature.

Many of the inhumane and unjustifiable acts in the novel are justified in the name of war. For instance, Henry’s shooting of the engineer for refusing to help free the car from the mud, shocks the reader for two reasons. Firstly, the violent outburst seems at odds with Henry’s coolly detached character; secondly, the incident occurs in a setting that robs it of its moral import -- the complicity of Henry’s fellow soldiers legitimizes the killing. Including many such incidents, the murder of the engineer seems acceptable because it is an inevitable by-product of the spiralling violence and disorder of the war.

Nevertheless, the novel cannot be said to condemn the war, in frank words. *A Farewell to Arms* is hardly the work of a pacifist. Instead, just as the innocent

engineer's death is an inevitability of war, so is war the inevitable outcome of a cruel, senseless world. Hemingway suggests that war is nothing more than the dark, murderous extension of a world that refuses to acknowledge, protect, or preserve true love. Killings of hundreds and thousands of innocent people have no particular explanation, of course, except the political reason to rationalize it. But, deep in its themes, *A Farewell to Arms* is a tragic love story of a soldier; Frederic Henry and Catherine Barkley, a nurse. It is the story of a modern recklessness man, who ultimately finds solace and meaning of his life, at the cost of his beloved.

## **II. Hemingway: Life and Work**

It was a disparaging time. It was a time of resentment, when the old standards of conduct no longer seemed valid. When the concern for the common virtues had no more meaning than the cosy platitude of a wall motto, and responsibility as well as respectability was rather ridiculous. Picturing this time sharply and without compromise, in the idioms of ordinary speech rather than the expressions of literature, Ernest Hemingway became an outstanding novelist and a great literary influence of his time and the next generation. Archibald MacLeish in his few lines comments on the *Life of Hemingway*; "Veteran out of the wars before he was twenty, Famous at twenty-five, thirty a master, Whittled a style for his time from a walnut stick" (38).

Ernest Miller Hemingway, born in Oak Park on 21 July, 1899 was the son of a doctor-sportsman, who gave him a man-sized gun when he was ten years old, and of a musical mother who hoped he would be a 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 the music of words. He was intensely competitive since his childhood. His formal education was brief. In his school days in Oak Park, he had a deep enthusiasm for sports and boxing. As a consequence of being a boxer, he damaged his eye-sight.

He was absorbed in manly pursuits. He took part in literary activities in his school and edited the weekly newspaper called *The Trapeze*, and he distinguished himself as an aspiring journalist/writer. His father had a lake house in Michigan, where they used to spend the vacation. The young aspiring boy used to accompany his father, visiting his patients among the Indian settlements that became the subject matter to his writings. At fifteen he ran away from home. He returned in 1917 to complete his high school. After graduating from his school he became a reporter in the *Kansas City Star*, and learnt to write graphic and vigorous prose. He gave it up as the World War I broke out in Europe. 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. In the war he was wounded almost fatally. This traumatic shock of war frequently recurs in his creative works. After being wounded, he had to be admitted in a hospital where he fell in love with a nurse, who gave him the model for Catherine Barkley, the heroine of the novel *A Farewell to Arms*.

Hemingway came home back again from the Italian front. He married Hadley Richardson at the age of twenty-two and went to Paris. There he encountered the literary giants of the age like Ezra Pound, James Joyce, Gertrude Stein, and Sherwood Anderson. He was deeply influenced by them. He started to write dispatches for the *Toronto Star*. In 1923 he visited Spain and became an admirer of bull-fighting.

In 1924 Hemingway published a collection of short stories called *In Our Time*, which contains war, violence, grief, suffering and bull-fight and other adventurous tasks that he liked very much. He was that kind of writer who searched the value of life at the stakes. He dealt with contemporary problems caused by the sudden outbreak of war, the despair, defeatism of the age; the disintegration of the traditional value. His world provided him the subject matter. Nick Adams, his hero of the short

stories resembles the heroes of his other novels. Nick's leg injury is similar to Hemingway's wounding on his knee at the front. The story "Indian Camp" deals with the caesarian operation of a pregnant woman, performed by his father with a thick jack-knife in front of Hemingway. The Stories of *In Our Time* are autobiographical.

In 1926 Hemingway published two books, *The Torrents of Spring* and *The Sun Also Rises*. He was fascinated not only by ferocity, major terrors and tragedies, but also by uncaring nature and the casual cruelties of everybody. The former book contains the theme of random malevolence. He expounds here a picture of war-ridden society. And the later novel shows the mood of despair, which is the salient trait of the writers of the Lost Generation. This generation was, which 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 millions of young lives. This made the writers dethrone the old values, that were no longer useful or dependable, and to revive the old ideals regarding sex and life. The novel presents the Lost Generation traits people alienated by World War I and self-anesthetized with alcohol. The man and woman of that collapsed 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. The hero of *The Sun Also Rises*, Jack Barnes is a victim of World War I. He has been emasculated. He moves here and there in search of love. He loves Brett Ashley, who turns to a boxer and matador for fulfilling her sexual appetite. In this way, Hemingway presents a gloomy and blighted hope of world-view. He shares the wounds of his characters and their cynicism, but surpasses them in his life and writing.

Hemingway published a collection of short stories called *Men without Women* (1927). It is also the biography of Nick Adams. Nick likes a girl but cannot get her,

and then he formulates his principle of pursuit as pleasure and not of fulfilment. The theme of this anthology is similar to the story of *The Sun Also Rises*. The novelist has presented the ugliness of the society.

Hemingway's first marriage ended in a divorce in 1927. In 1928 his father committed suicide. It deeply affected him. He saw gloom everywhere. Yet he was brave enough to face everything stoically. He published a novel, *A Farewell to Arms* (1929). This novel became immensely popular in its tragic juxtaposition of love and war. It deals with love and war in Italy during World War I. The novelist has heightened the tragic effect of the novel with his irony and symbolism. It shows human predicament and despair. In the midst of the degradation of a fruitless war, Hemingway's characters play out a melancholy but ennobling love, tragedy of doomed love rising above the chorus of defeat.

Hemingway travelled to many places and gathered multifarious experiences. He published *Death in the Afternoon* (1932), which glorifies bull fighting as a ritualistic mortal combat in which each contestant gambles life and loves to spite his fear of death to prove the noble. The book *Winner Take Nothing* (1933) bears the same theme of destruction as in *The Green Hills of Africa* (1935) in which the dangerous big game hunting replaces the risk of bull-fight. These two books are the products of his adventurous safari in Africa. In this way the "canon of death" as one critic suggested becomes an *ideefixe* in most of the Hemingway's works.

Since, 1937 he served as a war correspondent during the Spanish Civil War. Actually the war was a conflict between the republican loyalists and the fascists. So to save and protect democracy, he got involved in the Spanish civil war. Later on he wrote *For Whom the Bell Tolls* (1940) in which he used his experiences of Spain. This 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 of man. Besides these he published *To Have and Have Not* (1937), and *The Fifth Column* and *The First Forty-Nine Stories* (1938) about the Guerrilla War in Spain.

Hemingway married Marthan Gellhorn. It was his third Marriage and went to live in Cuba near Havana where he spent his time in fishing. In World War II he did not enlist himself as an ambulance driver, rather he became a war correspondent. Because of his adventurous reporting he earned name and fame. He found ugliness, loss of value, loss of lives, atrocities and brutalities in the war. He presents in his reporting all these absurdities. During those years he collected material for *Across the River and into the Trees* (1950). This novella did not succeed. But his later publication *The Old Man and the Sea* (1952) earned a lot of fame. 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 here in a heart-rending way. The suffering of the lonely old man is pathetically presented. The imminence of death, Hemingway's major theme, was coloured by a sense of the fearful kinship between the forces of survival and the forces of destruction.

Hemingway visited many places. He for the second time visited Africa with his fourth wife Mary. The Hemingway's were involved in two successive plane crashes in two days. He was supposed to be dead and he had the uniquely delicious opportunity to read his own obituaries. Later he received the Noble Prize for literature in 1954.

Hemingway radiated a kind of charisma that made people talk about him. He became the most public of all the American writers of the time. During his lifetime both slick and pulp magazines kept their readers informed about Hemingway. While

syndicated newspaper columnists reported on his travels and opinions. By working in collaboration with mass media, he shaped his own public image.

Meantime Hemingway got ill. He suffered from his declining health. He was deeply depressed. He had paranoid tendencies that may have been projected from self-hatred. His strength was ebbing away but his fame was at its peak. Seeing this reality, he took a long rest by killing himself with his gun in 1961. After his death a book called *A Moveable Feast* (1964) was published dealing with the abusive sketches of people whom Hemingway met in Paris during 1920's. Another book *Islands in the Stream* (1970) was also published posthumously.

In this novel Hemingway depicts man's loneliness or isolation in the universe. Even though we may surmise humanitarian motives behind Frederic's having joined the Italian ambulance service in *A Farewell to Arms* for instance. It is evident that he has rejected the world and society in establishing his separate peace with Catherine. In spite of his ties with Rinaldi and the Priest, Frederic is essentially a lonely man who finds refuge from boredom in liquor and sex. His love with Catherine gives meaning to his life. His building up an isolated paradise in the Swiss Mountains shows that he has found an ideal comradeship with Catherine but her death makes him as lonely as he was in the beginning. Frederic finds irrationality prevailing in the world, whenever he seeks rational explanation of things. He finds meaninglessness in the world yet dares to live in it. He does not lose his will.

Hemingway views man as a trapped creature seeking love, communion and fulfilment in an alien and meaningless world. He expresses the meaning of life in our time with the help of characters who are sick wounded or queer, deformed by life. He finds the environment that his characters must confront as the barrier to complete their desires. To him the environment means the whole Western civilization of the time.

Hemingway world is not the world of men without women, but of men without jobs, without parents, or children, men without homes or even communities. His characters are rootless. It is a world in which the soldiers desert or else operate as guerrillas, for there are no lasting affiliations in those worlds of isolates.

In Hemingway's writings there are the ironic gap between expectation and fulfilment, pretence and fact, intention and action, the message sent and the message received. There is the gap between the things thought and their reality. His novel, *A Farewell to Arms* shows the condition of man in a society upset by the violence of war which is the product of his first hand experiences in the World War I. In this novel, the novelist has presented the loss of lives and traditional values that the war has driven away. His world is filled up with sterility, failure and death. His nihilistic vision of life is repeatedly modified by his own affirmative assertion of the possibility of living with style and courage. His prominent characters always stand under the sword of ruin and the ruin has not only the obvious objective aspect but an inner aspect that of spiritual ruin, of a disintegration of self.

Many critics have dealt Hemingway's novels in many ways. Philip Young in *Ernest Hemingway* (1952) deals with the Hemingway's hero and the code and he relates it to the theory of "traumatic neurosis" (O'Conner 175). Carlos Baker's *The Writer as Artist* (1956) and John Atkin's *The Art of Ernest Hemingway: His Works and Personality* (1952) find autobiographical elements in Hemingway's novels and they also study the Hemingway values of courage and honour and the economy and simplicity of his style. Similarly, critics like Edgar Johnson and Maxwell Geismar read Hemingway's novels in "atomic individualism" and "defeatism" (*Sewanee Review* 295). On the other hand Alfred Kazin, Lionel Trilling and W.M. Frohock who give more importance to Hemingway's technique than to the theme Malolm Cowley

and Edmund Wilson in the decade of forties dealt with Hemingway as a symbolist and naturalist novelist. Sheridan Baker in *Ernest Hemingway: An Introduction and Interpretation* (1967) also deals with the Hemingway hero. John Killinger in *Hemingway and the Dead Gods* (1960) views the loneliness and individualism of the Hemingway hero as his never changing attitude of existential philosophy. Richard Horey's *Hemingway: The Inward Terrain* (1962) and Jackson Benson's *Hemingway: the Writers Art of Self Defense* (1973) give psychological interpretation of Hemingway works. Robert W. Lewis's in *Hemingway on Love* (1984), argues that Hemingway wrote his fiction for psychic relief. Robert Wylder's *Hemingway's Heroes* (1975) separates Hemingway the man from his fictional characters. In this way many critics have studied Hemingway from many different angles. Some critics have examined Hemingway by applying the feministic approach, and yet others the political approach.

In this present study I would like to add one more dimension to the study of Hemingway's *A Farewell to Arms* (1929) as a modern tragedy. I would like to show how the Hemingway hero quests for order in the midst of war, loss of life and disorder.

Is it possible to find out an order and harmony in the milieu of war-torn period? The answer is, it is quite absurd to dare or to pursue, but in the present novel the Hemingway hero dares to do so. He succeeds and upholds the positive values of human being through his love affair.

The novel is a series of human defeats within one perpetual and terrible sequence, the rain, the cholera, the mutilated soldiers, which lead up to Caporetto, and the fall of the hero's friends. In contrast to these matters the love affair of Frederic and

Catherine Barkley is the antithesis of joy. Thus, love and despair are interrelated to each other in *A Farewell to Arms*.

The love affair between Frederic and Catherine in the novel gives the central idea for the pursuit of a meaningful life. Both of them are stricken by war. It is the war that leads them to a continuing search for a significant life that predominates the sense of void and nothingness. Their intense hunger after a life-sustaining principle reveals itself in the recurring encounter between the two characters. In the inception of the novel Catherine supposes Frederic as her dead fiancé and he, does not love her spiritually. Rather his love is profane. He thinks his relation to Catherine: “This was a game like bridge, in which you said playing for money or playing for some stakes” (31).

Frederic neither loves her nor has any intention to fall in love with Catherine. The novel starts with two contrasting rituals. His sensual ritual of wine and women and escapist game to hide his embarrassment at the defeat of the heroic ideal or the masculine mode (and this defeat is complete at the retreat at Caporetto), and Catherine's ritual by which death is to be defeated by dying for life. These two rituals correspond to two contrasting states of a mind. Catherine has also tasted death. Her fiancé had been killed at the front. She is struggling to bear this shock and her attitude to death is still ambiguous. Sometimes she feels that death is the end of all things and yet she is dying to do something for him as long as she is alive. She has now resolved to bring him ritualistically back to life and give her all to him. She completely devotes herself into his self. She says, “There is no any me anymore. I want just what you want” (110) and “you are my new religion” (120). This Catherine's self-effacement makes him see into the reality of his own self which is a very important first step in

the process of self-discovery. Henry's realization of his self and falling in love with Catherine is actually one and the same thing.

After the recovery of Frederic's operation of his broken knee, he is anxious to get married and he wants to have a child. He says, "I wanted us to be married really because I worried about having a child" (119). It is important to point out that he is longing for cosy domesticity, symbolized through marriage and child, in a war-torn world with its erosion of positive social values. The social environment is not favourable to them to be married. Their intention to be married is striving for order, a deeply rooted desire for social stability. They are in search of a life that will help them in posterity.

This novel is a very carefully structured work of art, where war is presented symbolically as a crisis in public life, the failure of male to create a life sustaining order in the society. Frederic has come to Catherine distracted, defeated and disheartened. Her sole business is not only to sustain him by giving hope and encouragement but also to rekindle in his shouldered the light, which would steady his mind and reintegrate it to become ready for the struggle of public life once again. That is why even after the tragic death of Catherine in child-birth he faces social blows and narrates the whole story.

The acceptance of Catherine's love by Frederic has a great significance in the novel. As it is the acceptance of some principle of cosmic order which keeps the continuity of life. Frederic completely forsakes the war and turns his face away from death. He is all for love and life. During the operation of Catherine, he sits outside the operation theatre and prays to god. Despite his prayer to God, she dies and he sees just a dead statue (body) and return to the hotel in the rain. Though, Hemingway

characters are crushed by malignant circumstances, yet they flourish the positive values of life.

Hemingway quests for order in the midst of war through his characters in *A Farewell to Arms* as it is a romantic tragedy of love and duty in a theatre of war. To prove this hypothesis I would like to study the novel in depth. The characters, the symbols, images used in the text have been applied in a great extent. Even the autobiographical element of its author has been used to show the tragic effect in *A Farewell to Arms*. I do not hesitate to consult relevant other novels, commentaries, articles related to the thematic aspect of the text as secondary materials.

This present study of Hemingway's *A Farewell to Arms* is from tragic point of view. The first chapter is about the author's life and works. It also contains the critics on the novelist. The second deals with the development of tragedy from Classical Age to the present. The third chapter delineates the tragic world of the author. The fourth has dealt with the text as a modern tragic novel and the last one with the conclusion of this research.

### **III. Criticism on Hemingway's Work**

*A Farewell to Arms*, based on Hemingway's Italian service in the World War I, is a distinguished war novel. In this novel he rejects the Classical tragic unity in the catastrophic defeat of the lovers who have unpredictably got away to safe destination to face the cruel futility of Catherine's fatal demise in child birth. Dying she murmurs with Frederic, "I'm not a bit afraid. It's just a dirty trick" (342). Here, the writer's naturalistic reinterpretation of fate is consistent.

Hemingway's compelling inspiration is war both as a personal and symbolic experience and as a continuing condition of mankind. The readers of the World War II and beyond it still find inspiration in his symbolic ritualism dedicated to the

survival of selfhood amid the chaos. Many critics have dealt Hemingway with his tragic vision and *A Farewell to Arms* as a tragic novel. Let's enumerate some of them in the following passages.

J. Kashkeen reads Hemingway's works in life and death: "For Hemingway life ... overcome not only the fear of death but the fear of life's intricacies and the disintegration threatening the individuals" (Baker 165). Similarly, Ajit Kumar Mishra in his *Loneliness in Modern American Fiction* (1984) says:

Hemingway protagonist realizes early in his life that society is hostile or indifferent to him that all organizations and organized activities of the community are confused and confusing; he makes his separate peace with life. This separate peace is not an escape into hope nor submission to a life of despair and defeat. (III)

This was the era full of uncertainty and confusion. Large number of American citizens was marred by this uncertainty scenario. Henry was one amongst such in thousands, who took life as it gave them. Mishra further deals with the search for order in the war-ridden society:

*A Farewell to Arms* begins with the officers talking about girls in the wheelhouse. No other form of relationship has any meaning in the life of the soldiers awaiting orders to launch an offense. Behind the love story of Frederic and Catherine, there is another story. It is about the quest for meaning and certitude in a world that seems to offer nothing of the sort. (130)

All of Hemingway novels are tragedies. Some critics have accused him of being obsessed by death and others say that he is simply depicting life in a naturalistic way.

Generally, in any case readers do not read Hemingway hoping a happy ending. There is a doom that hangs over this novel from the inception. His mastery is in dragging down this stark tragedy by maintaining a sort of roller-coaster, happy-sad, life-death tempo that brings to us the last chapter. It is only to be cast down into the depth of sadness. Carlos Baker in *Ernest Hemingway: Critiques of Four Major Novels* (1962) reads this novel as a tragedy:

Neither in *Romeo and Juliet* nor in *A Farewell to Arms* is the catastrophe a direct and logical result of the immoral social situation. Catherine's bodily structure, which precludes a normal delivery for her body, is an unfortunate biological accident. The death of Shakespeare's lovers is also precipitated by an accident the detention of the message bearing friar. The students of aesthetics recognizing another kind of logic in art than that of mathematical cause and effect may however conclude that Catherine's death like that of Juliet shows a kind of artistic inevitability. Except by a large indirection, the war does not kill Catherine any more than the Veronese feud kills Juliet. But in the emotional experience of the novel, Catherine's dying is directly associated and inter-woven with the whole tragic pattern of fatigue and suffering, loneliness, defeat, and doom of which the war is itself the broad social manifestation. And one might make a similar argument about *Romeo and Juliet*. (50)

Hemingway himself is convinced of *A Farewell to Arms* as a tragedy. He once has referred it as his *Romeo and Juliet* and he has said: "The fact that the book was a tragic one did not make me unhappy since I believed that life was a tragedy and knew if could only have one end" (Merrill 571).

Brently Glicksberg, a prominent critic on Hemingway in *Twentieth Century Interpretations on Hemingway* shares, “The tragic lovers of *A Farewell to Arms* with their dreams of simple, sequestered happiness, and remarked that Hemingway should understand that beside these little and unattainable dreams there exists a large dream which will win out in battle” (153). Rena Sanderson in *The Cambridge Companion to Hemingway* (1996) claims that his works deals with domestic life, order and peace:

[. . .] Catherine is a good sport and pal possessing traditional, material and domestic qualities (without, however, their intuitional rigidity). She is self-reliant and competent but without that cruelty or mannishness displayed by some strong women in Hemingway's later fiction. She is ready and qualified to run away with the man she loves and to help him and domesticate the world of his wishful dreams.

(Donaldson 180)

In Preface of *Critical Essays on Ernest Hemingway*, George Monteiro writes about Hemingway's vision of life: “It is true that Hemingway's vision of life embodies itself in stories about physical activity in the outdoor world,” (3). He further talks about the meaningless and vacant universe of Hemingway, which is equal to T. S. Eliot’s, *The Waste Land*:

The Hemingway universe is the metaphysically vacant waste land of much modern literature but with a special emphasis on meaningless suffering [. . .] Suffering and death are essentially arbitrary part of the order or rather the disorder- of things. Hence the emphasis in Hemingway's work is not upon seeking explanation or solution for the problems of existence, but upon the questions of how to love with them. (34)

Other critics have also dealt Hemingway's *A Farewell to Arms* in respect to 20<sup>th</sup> century idealism. There is conflict between an individual's needs and social demands, which is matched by the contest between feeling man and unfeeling universe. There is conflict between an individual's aspiration and his biological limitation.

However, the closing of the novel, where Catherine meets death due to excess haemorrhage in process of giving birth to a still child, stands for the unpredictable and apparently uncontrollable power of biological environment and modern man's nature. Catherine's love for Frederic, which is utterly personal affair in her life, invites upon her this destructive force. Not every loving pair must face this result but in contrast Hemingway wants to derive home the message that no one is secure from the jaws of death and heartless universe, modern epigram. And still more, it is not nature or fate to invite such dooms, but it is due to the recklessness of contemporary man; a modern sense of tragedy.

## 2. Theoretical Tools

### I. Tragedy: A brief Synopsis from Aristotle to Modern Day

Tragedy is the consequence of individual consciousness. It is an art out of the tragic experience of human life in broader sense. Michael Tanner's *Friedrich Nietzsche: The Birth of Tragedy* asserts the unification of the opposing forces: *Apollonian and Dionysian*. Both the Apollonian art of dancing and non visual Dionysian art of music are equally important for the creation of tragedy. Tragic life experience makes the tragic art. It can be dancing, or music, or literature. The expression of human feeling as such is Apollonian and the experience itself is Dionysian. Art is the greatest of all the metaphysical activities. Art derives its persistent development from the duality of the Apollonian and Dionysiac experience, represented by the two arts-sponsoring deities Apollo and Dionysus. In this connection, Tanner echoes Nietzsche's idea of tragedy:

To the two gods of art Apollo and Dionysus, we owe our recognition that in the Greek world there is a tremendous opposition, as regard both origins and aims, between the Apollonian art of the sculptor and the non-visual, Dionysiac art of music. These two very different tendencies walk side by side, usually in violent opposition to one another, inciting one another to even more powerful births, perpetuating the struggle of the opposition only apparently bridged by the word 'art'; until, finally, by a metaphysical miracle of the Hellenic 'will', the two seem to be coupled, and in this coupling they seem, at last beget the work of art that is as Dionysiac as it is Apollonian-Attic tragedy. (14)

These are the opposite but equally important impulses of man. These formative forces Apollonian and Dionysiac, work side by side for all kinds of creation. Tragic art is also the outcome of the constant interaction of these two art-sponsoring deities.

Tanner rephrases in his *Friedrich Nietzsche: The Birth of Tragedy*, “This tradition tells us quite categorically that tragedy arose from the tragic chorus, and was originally only chorus and nothing else. This is what obliges us to penetrate to the core of his tragic chorus as the pure primal drama” (36). Tragic chorus is a form of music.

Music is sufficed over the body of the listener, giving the impression of tragic vision in non-visual form. The sound image is painted in the id of the listener. It is, thus, the tragic music that first projected the human tragedy in the form of art.

Glicksberg reiterates the point in his *The Tragic Vision in Twentieth Century Literature*: “It is certainly the case, a Schiller rightly saw, and that the ground walked upon by the Greek Satyr Chorus, the chorus of the original tragedy, is an ideal ground lifted high above the real paths of mortal men (38). It is music that first expressed the tragic experience of human life.

The Greek Satyr chorus, an appeal of devoted life, is the initiative of tragic music. It is the melancholic note of music that brings vibration in the heart and mind of the audience. This sort of experience is later expressed in literature as well as other forms of art. Hemingway’s novels also present the tragic picture of human life. Especially, the hero is projected as the tragic character in the novels.

In Hemingway’s heroes, tragedy turns out to be the life force. He accepts tragedy as a part of life. He does not fear tragedy of life. Without pain and perils, his life is meaningless. As Lewis expresses:

Suffering is not an illness or a reflection of bad Karma (deeds), as some would explain it. It is a natural part of life full of challenges that allows us to reflect our psychic muscles. It is also the other side of the coin of what we term happiness. Only when we strive to avoid suffering at all costs through human weakness, lack of courage a simplistic understanding, do troublesome complexes and psychic or semantic illness proliferate. Pain is merely a neutral site that directs our attention to a specific issue. (34)

Obviously, life is incomplete without tragedy. Happiness is the part of suffering. Life has sense only in tragic experience. It is human weakness that brings pains and sorrows in human life.

The twentieth century literature unifies the opposing impulses of mankind. The theme is interwoven of Promethean defiance and Sisyphean despair. As Glicksberg writes, "The gods, the dark decimal, are the agents of the biological will that Hary ironically calls 'it,' have us completely in their power. Men must bear the terrible burden of pain and death without any justification for their struggle and their sufferings on earth," (4). The tragic hero is almost always destroyed. The Greek hero, Oedipus, can do nothing to change his fate; he is under the governance of the all powerful gods. When he is recognized as the criminal, he is left unpunished in the kingdom of Thebe. He resigns himself to the will of gods. But the Hemingway hero is somehow saved from a debacle. In *A Farewell to Arms*, Henry, for example, feels that someone is dying without experiencing much about life. He thinks he is unable to enjoy life.

The Hemingway heroes hopefully stride even though they are trapped. Even if the whole sky falls on them, they wish to conduct rescue operations. At times, they

are forced to stop taking action, but the rebels have courage enough to rise above the problem. His heroes meditate on their work and enjoy doing things in totality. The tragic moment of life helps the heroes find meaning of life. In this connection, Glicksberg makes comment, “Out of failure, success is born, out of death comes bliss of everlasting life in eternity,” (14). The binaries of birth and death, success and failure and comedy and tragedy, equally contribute to the making of art. Precisely, life in art is permanent. Shakespeare shares the spirit and aspiration of Greek tragedy. Kaufmann re-echoes: *In The Birth of Tragedy*, Nietzsche pictured Socrates as the man, whose rationalism brought an end to the tragic era and, with real reverence, blamed him for the demise of tragedy. There is some truth in this view, yet Socrates may also be viewed as a tragic hero” (16). In fact, the great tragedies appear in the present world, too. There are moments of tragedy in hunting, fighting, fishing and doing other things. To experience life intensely, the Hemingway hero brings himself in to such a situation from which he cannot escape. He experiences the hardship of life.

Taking into consideration, Aristotle ideas, any man with noble spirit can be the hero, who should not necessarily be of high class family and profile. The Hemingway heroes let them be of a high or low social status determines his nobility by his action and motivation to perform the greatest task, not necessarily it is by birth or profile. It is the individual’s action that makes a man the hero. A noble man may or may not be heroic. Man may be heroic in spirit and aspiration and not by birth.

It is the individual’s action that makes a man hero. A noble man may or may not be heroic. Man may be heroic is spirit and aspiration and not by birth. All types of poetry known in Greece in fifth century B. C. namely tragic, satiric and comic originated in the worship of Dionysus, the deity of wild vegetarians fruits and

especially the wine. In his honour at the opening of spring season, dithyrambs, hymns were performed by the chorus. They used to dress like satyrs, the legendary followers of Dionysus. They also presented song and copy dance stories from the adventurous life of the God.

The word tragedy is often used to describe any sort of disaster or misfortune. More precisely, it refers to a work of art, usually a play or a novel dealing with the fortune of heroic character. The subjects of Greek tragedy were taken from legends and legendary history. The tragedies were acted in the great theatre of Dionysus at Athens. Sophocles, Aeschylus, and Euripides were the writers of Athenian tragedies of the time. Out of their many plays, thirty three plays are still there in the theatre. In early tragedies the role of the chorus was vital. There was only the choral dance in tragedy. It was Aeschylus, who for the first time introduced a second actor and reduced the role of chorus and assigned the leading part to the dialogue. To bring two opposite or sympathetic characters face to face to exhibit the clash of principles by means of the class of personalities was change put forward by him in to a new word. "Aeschylus was first introduced two actors and Sophocles increased the number to three" (Norwood II).

There were a few characters – two characters and a chorus in the early tragic plays. The characters used to be above the level of ordinary men. The protagonists and other characters used to be kings, queens, princes and princesses. The idea of 'dramatic tragedy,' in which the characters on the stage were 'just like ourselves' would have been quite strange to Greek tragedians. The murder and violent scenes or the evil deeds were done off the stage. The audience learned from the chorus of the messengers. The dress of the hero also differed from the modern one. The Greek

tragedians did not include comic relief, and subplots to relax the tension of the audience.

## II. Greek Tragedy

Classical Greek tragedy grew out of theatrical contests held in Athens in the 6<sup>th</sup> century B. C. During morning sessions of the annual winter festival, masked actors performed three related tragic plays and a satyr play, which often mocked the overall serious theme. The social importance of theatre competition in the life of Athens cannot be overstated. Private and public patrons gave vast amounts of funding each year to sustain it, and also regulated all aspects of its production.

Aeschylus is one of the best known of the ancient Greek tragic playwrights. The author of some 90 plays, he established many of the conventions of the tragic dramatic form, which he perfected throughout his career. Aeschylus's skilful use of poetic language and brilliant characterizations effortlessly brought together human and divine characters as creators and participants in a single mythic destiny. The *Oresteia* trilogy (produced in 458 BC) is among his few surviving texts. The trilogy excited and frightened Athenian spectators unlike anything they had ever seen, as the Furies (avenging goddesses) alighted to exact their retribution on the righteous Orestes, who had killed his mother to avenge her murder of his father.

Sophocles, another well-known tragic author, refined Aeschylus's tragic storytelling, infusing his mythic characters with a sense of irony and plausibility. In *Oedipus Rex* (430 BC), the horrid fate of Oedipus, who eventually blinds himself, is known to the spectator long before the protagonist unravels his violent and incestuous past. Oedipus's self-conscious vanity and restless nature seem strikingly familiar and plausible, making his self-mutilation at the end of the play all the more unsettling. Euripides, Greece's third great tragic dramatist, wrote the most provocative tragedies

yet known, although he was not as popular as Aeschylus or Sophocles because he worked against the expectations of his audiences. His trilogies challenged the accepted mythological canon, exploring different points of view in order to uncover novel and disturbing meanings. His *Medea* (431 BC), for example, allows the barbarian princess Medea to commit murder and infanticide without earthly or supernatural punishments: At the end of the play, Medea is whisked away to safety in a chariot.

Most Roman tragic poets adhered closely to their Greek models, often imitating the grand themes and language of the originals. Seneca, writing in the 1st century AD, also composed dramas on Greek subject matter and themes. But his works had a moral tone, with commentaries on the action punctuating the plays. This moral tone, along with his sensational treatments—witches, ghosts, and dead bodies populate the stage—made evident an innovative vision that powerfully inspired future playwrights.

### **III. Medieval Tragedy**

Academic institutions and universities in England during the time of Queen Elizabeth I, who reigned from 1558 to 1603, used Seneca's plays as vehicles to teach Latin and *rhetoric* (the art of using language). When theatres were constructed in London during the late 1500s, Seneca's plays, not the *Poetics*, formed the artistic foundation of the five-act English tragedy. Playwrights of the Elizabethan period further violated dramatic codes derived from Aristotle by mixing comic and tragic scenes in their comedies, tragedies, and histories. Dramatist Christopher Marlowe perfected the Senecan and so-called tragicomic models to create such masterpieces as *The Tragical History of Doctor Faustus* (1588).

The poetic tragedies of William Shakespeare, notably *Hamlet* (1601), *Othello* (1604), *King Lear* (1605), and *Macbeth* (1606), also ignored classical Greek conventions. The episodic and multiple unfolding of time, place, and action enhanced Shakespeare's epic storytelling ability. The grandeur and magnitude of his dense language became the expressive means of focusing on tragic character and complex motivation. For actors and spectators alike, identification with the tragic fate of Shakespeare's protagonists allowed for a compelling feeling of cathartic release. His tragedies are the most widely performed serious plays in the world repertoire.

#### **IV. Modern Tragedy**

Although playwrights continued to produce tragedies in the 18th and 19th centuries, few plays could surpass the theatrical magnificence and emotional resonance of those by Shakespeare and Racine. As Europe's monarchies vanished, so did support and inspiration for dramas about the misfortunes of kings and their royal households. Melodrama, with its sensational, suspenseful plots and stereotypical characters, replaced tragedy. Such plays as *Coelina, ou l'enfant du mystère* (1800; *A Tale of Mystery*, 1802) by René Guilbert de Pixérécourt of France offered tales of heroes and heroines who suffer initially but triumph in the end because of their virtue. Audiences of the 19th and 20th centuries required more uplifting fare, and they were more likely to identify with middle-class and underclass characters.

The struggles for equality and human dignity in the modern period undermined the average spectator's empathy with highborn protagonists. Playwrights instead investigated questions of social justice and of self-determination. These issues animate the serious dramas of Henrik Ibsen of Norway, August Strindberg of Sweden, and Eugene O'Neill, Arthur Miller, and Tennessee Williams of the United States.

Although tragic elements certainly appear in the works of these master playwrights, none of their plays fit the definition of tragedy set down by Aristotle.

The modern concept of tragedy is a complex study and it covers a large sphere of literary analysis. Through many analytical views, it contains heterogeneous literary substances. Tragedy in the modern sense is hybrid of literary genres which grows more sophisticated both in its form and substance.

In modern concept, tragedy is considered new and radical literary genre because it is multi disciplinary study. Different tragic ideas need to be transferred from the very foundation laid in the previous period. In modern tragedy the hero is not like Hamlet, King Lear or Julius Caesar. In fact, the hero is an ordinary person: a fallible creature who has many weakness in him. The early concept of hero as a perfect ideal creature is no longer in vogue today. Modern tragic concept goes beyond the Aristotelian and the Renaissance concepts of tragedy. Now, tragedy has been a subject matter which adapts to new genres of literary arena. The study of tragedy, then, is various juxtaposed literary genres comprising various literary interpretations and inventions in the contemporary literature

Naturally, the study aims at attaining heterogeneous literary discipline. So, violation of early tragic concept brings a new strategy in the study of tragedy in the modern sense. According to Aristotle, tragic flaw occurs from the hero's mistake or his lack of capacity to choose between good or bad. But, in modern tragedy, we don't find clear mistake from the side of hero. Like in *Waiting for Godot*, the characters remain silent; and there is no clear tragic flaw in their actions. Without action, modern tragedy is supposed to have some beyond action plot. It transcends the visible plot in a drama. Rather, it amalgamates different character traits, exposing human physical, psychological, and socio economic confrontations in practical life. To look into

comparative study of ancient and modern tragedy, we come across various salient features between them.

Concept of the hero of ancient tragedy is glorified notion. He is regarded as gifted person from high aristocratic family. He is the King or the Prince. As compared to this, the notion of hero in modern concept is humanistic because he is an ordinary person in a common society. Concept of plot in ancient tragedy is a story regarding hero's personal interest or his self esteem. Moreover, the ancient plot contains chronological events one after another. Claims of events proceed in a sequence that makes entire construction of the plot. Compared to this, a modern tragic plot is not a story of the hero and his actions.

Rather, it is never a chronological chain of events of characters in a drama. Commonly, conflict in ancient tragedy is struggle or clash between hero and villain. Whereas, modern tragedy is conflict is not pertinent factor in modern time. It is associated with visible as well as mental actions of the hero. Further, the tragic picture is an amalgamation of physical and mental status of the characters. So, it is not external clash found in Shakespearean tragedies. And, we perceive tragic picture in various conflicting situations.

Substance of plot also attaches to some cognitive views regarding human psyche and inner insights by which it is made vague in explicit sense. According to the norms of early tragedy, the fortune of the hero plays a vital role and its transit from prosperity to adversity. This does not fully prevail in a modern tragedy. In *Waiting for Godot*, we do not find such a reverse of fate of the hero because the fate of the two characters remains the same from beginning to the end. A character presentation, in modern times, is a person: a member of a society one, who has to adjust to the different social complexes that arise on his path. And a character is

studied in terms of physiological and psychological levels. Death was a vital factor in early tragedy because it is inevitable in the clash between the good and the bad. The concept of death was the main tragic culmination in Shakespearean tragedies.

However, modern tragedy doesn't attach to death. Today, the main crux of tragic flaw cannot be death only, but other inner complexes which lead the hero to an internal crisis. Tragic sense generates inner complex and instinctive qualities of the mind. So, a character seems torn into impulses in a quest for new thought and ideas. This quest cultivates an ironical picture: a witness of distance between the hero's expectations and the real world. The hero develops a sense of futility that increases his conflict and wrath. His raw nature is reflected in different ebbs and flows, culminating confused state of mind caused by external and internal forces. Because of discordant elements in the plot, tragic situation is less active in external, but powerful internal plot. The internal world substantiates the whole tragic spectrum showing some contradictory and discordant ideas together. Tragic flaw, in modern sense, deals with the cognitive function rather than with dramatic function. A character reflects the tragic situation through the cognitive process of an audience. In other words, the tragic situation is understood by not visual eyes alone, but by cognitive process of the mind.

As the concept of tragedy developed, both its form and substance underwent a gradual transformation. Tragic substance in mystery and miracle plays was dominated by the religious content. Characters were tragic due to their weakness in religious faith in God and Godly duties. In the Renaissance period, Shakespeare and his contemporaries revived the tragic plot and substance. Shakespeare gave importance to the individuality of the characters. His heroes were noble persons like kings, princes and state leaders.

Later on, contemporary tragic ideas emerged with revolutionary outlook in the dramatic world of tragedy. Tragic substance is rather subtle and tricky in modern times. Tragedy consists of an admixture of different literary genres inter mingling each another. Tragic picture is not reflected with dramatic presentation alone; it describes an elaboration of social, economical, psychological and emotional problems of a man. So, a text of tragedy explores dramatic presentation in visible and human inner conditions in abstract medium. Raymond Williams is of the opinion that modern tragedy is self-conflict and contradictions. He writes:

Man can achieve his full life only after violent conflict; man is essentially frustrated, and divided himself while he lives in a society, man is torn by intolerable contradictions, in a condition of essential absurdity. From these ordinary propositions, and from their combination in so many minds, it is not surprising that so so much tragedy has in fact emerged. (189)

This definition aptly presents modern tragedy a terrific human condition both physical and mental. A man becomes a man only when burn in fire; it fire that develops the internal of an man into manhood. In modern fiction, not only one factor but many factors group together to form tragic ideas.

#### **V. The Tragic Vision in the Novel**

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot full of sound and fury  
Signifying nothing. (Shakespeare, *Macbeth* 5.5.24-8)

In Hemingway's world the war has cast away all the traditional values of life. God and Christianity no longer could be the saviour of human being. Besides this, Nietzsche's declaration of the death of the God, and the rapid development of modern science have altered all the thoughts based on religion. In this Godless universe man could get no meaning of life. Since god does not exist, man must give up the futile search for standards outside himself. Man is alone in the universe. What we see is only anarchy, disorder meaninglessness and absurdity, so that his life does not signify meaning like the Shakespearean lines. Out of this absence, the Hemingway hero formulates a system of love to exist in this earth. But his mission could not long last. His dream is broken into pieces. However he hears it stoically and does not turn to anybody for help. The suffering of Frederic is never justified. His failure in his quest for meaning and order and his most agonizing defeat testify his greatness. The suffering of tragedy makes Frederic face the truth in all its terror and grandeur of his situation. It also gives him the moral strength to rise out of the grave of despair. This tragic suffering does not induce the feeling of resignation. Having the bitter experiences, Frederic after the tragic demise of Catherine faces this bereft calmly without complaining anything. He faces the chaos of catastrophe in life. The tragic vision of life gives him courage to confront the unknown and the prospect of disaster.

Tragedy as a literary genre was born out of the tragic muse and developed in Greek. Previously in Greek, tragic music was celebrated in the name of old year. Hence we can say that tragedy is born from the deep anguished spirit being modified in the school of suffering. Tragic vision is a vision animated at the bursting point. So to say in other words it is a sudden insight into the nature of things. The mystery of human suffering is the basis of tragic vision. The tragic vision is not a broad sum of insight of the artist. To Murray Kreiger the tragic vision is only Dionysian with no

Apollonian restraint in it. Unamuno is of the opinion that tragic vision is the furious hunger for being against the power of non-being or death. In general the tragic vision tends to interpret man from two sharply opposite points of views. One of them is man who is equal to God like Prometheus, having great instinct and the other is he, who represents as being and part of nature like Hemingway hero Frederic.

Though the Greek tragedy begins with the affirmation of faith in the will of Gods, it later begins to question the justice of their action. Through the tragic form, the Greeks expressed their tragic vision of life that would encourage human being to face the difficulties at the highest level. Likewise in the Renaissance, Shakespearean tragedy secular in the content focuses on the character of man, his ambition, his potentialities and pride. The 18<sup>th</sup> century English tragedy expressed their heroic vision of life. In Romantic and Victorian era tragedy does not flourish as a genre. Some novelists like Herman Melville, Fyodor Mikhail Dostoevsky, Emily Bronte, Thomas Hardy, etc. Present their tragic vision in their novel. The 20<sup>th</sup> century shaper of tragic vision beholds a universe, in which the Gods are dead since man no longer believes in them. Whereas the Greek tragedy depicts the struggle of the individual against divine powers whose will mysteriously triumphs in the end. The 20<sup>th</sup> century witnessed the banishment of god from the horizon of human consciousness. Hemingway like Kierkegaard, Sartre, Heidegger, Jaspers and Camus places emphasis on the importance of the individual as the only one genuinely vital entity of existence. He sees that individuality is not a quality, which can be superimposed externally but it can be achieved by a decision of a person. Our age has lost the greatness of man. Modern mind is incapable in creating the highly exalted hero who will bear the passion and splendour of the tragic conflict. It is because he is alienated from nature and God.

For Hemingway as for certain existentialists like Nietzsche, Sartre, Camus and Heidegger, God is dead in our time and the traditional ethic is invalid. Modern hero is very much alone in the world because he has no god and no real brother. We can get only the dying flames of religion appear to glow for time to time, as in the prayers of Old Santiago, Jake Barnes and Lt. Frederic. But where the mind is clean and well lighted this trace of religion pales away and spiritual aspiration becomes absolute in our time:

'Are you croyant?' asks Cont Greffi.

'At night' replies Frederic.

'... Perhaps I have outlived my religious feeling', says Count Greffi.

'My own comes only at night', says Frederic. (270)

This shows that not only at night do Hemingway men feel the trace of religion because that time the mind is not well lighted and well ordered.

Similar is the case with Frederic; with no Gods in heaven, modern man becomes his own creator giving form of his own life. Frederic (modern man) himself forms a new ethic, which will stand in an intimate relation to him alone. Frederic in the end of the novel bears the cruel blow of chance bravely and he moves alone to the hotel. This loneliness is tragic in modern world. This is why he has ceased to believe in the reality of invisible world. For him there is no life after death.

### 3. Textual Analysis

#### I. *A Farewell to Arms* as a Modern Tragedy

*A Farewell to Arms* is more a man made tragedy, rather than destiny. This tragedy is set up at the backdrops of the World War I. The background of the novel is, though not mentioned, clearly in the Julian Alps, which is now the frontier area between Italy and Yugoslavia. Italy as an ally of England and France and Soviet Russia, was engaging the forces of the Austro-Hungarian Empire. The front ran from the Swiss border in the Oetzaler Alps across the Austrian border in the Carnic-Alps to the Julian Alps along the Yugoslav frontier and down into the plains around Trieste. It was Italy's job to keep the Austro-Hungarian forces occupied so that they could not actively help Germany on the Western and Eastern fronts. Most of the scenes are delineated in Italy such as Gorzia, Trieste, Milan, Plava, and in Switzerland like Laussane and Montreux. Italy had been successful in the front but after the Bolshevik Revolution (1917) in Russia, Soviet troops returned back home. In the end the Italians were victorious but at a fearful cost. This local of the novel signifies that the fighting went on in the mountains as well as in the plains.

The first book of the novel depicts the passing troops on the dusty road raising powder. It also tells us that in the year (1915), the leaves fell early and mountains were brown and bare. The chapter ends with the understatement of the author: "When winter came, there was an epidemic of cholera only seven thousand died [. . .]" (4). The depiction of images of dust, falling leaves make the reader aware of the impending doom. The above description sets the scenes for the tragic doom to come.

Regarding the time events in the novel, book I covers a period from the autumn of 1915 to the spring of 1917. Most of the action is, however, set in the spring of 1917, at the time of the battle of Plava. Book II covers the summer in Milan when

the love of Frederic and Catherine gets maturity. In Book III the action is more concentrated and covers a brief period in late October 1917. Book IV covers a short period in November 1918, when Catherine dies at Laussane hospital in Switzerland. After this Frederic finds himself isolate in an alien world with his calm stoic mind.

Frederic is a disillusioned man of the modern world searching for some values or some system that he can believe in. Modern science has achieved the amazing success and provided modern man with only the material facility not the spiritual advantages. So the modern hero is restless. He has lost faith in the traditional values inherent in Christianity because they are no longer operative in modern world. He has seen many deaths in the Italian frontier and Christianity has not been found to be effective to rescue human being from the threats of war and death. He is a lonesome and restless man. One of the first images of the novel depicts him as man wandering from one house of prostitution to another, and is incapable of finding out any meaning in life. In conversations with the priest from the Abruzzi, Frederic knows about the systematic and disciplined life. Actually he wanted to visit this place but he could not because he does not function well in this whirlwind existence of disorder and confusion. Meantime he meets Catherine and makes a 'bridge game' (sex) with her. But as he becomes more and more involved with her he sees in their relationship a type of order, a kind of commitment to a regular existence in the middle of war. Previously he is estranged from himself and his self is divided. He does not want to fall in love with Catherine. He says, "God knows I had not wanted to fall in love with her. I had not wanted to fall in love with anyone. But God knows I had ..." (97). He is indifferent both to war and love.

It was Catherine's love and self-effacement, which make Frederic change his mind. She has merged her individuality in Frederic's. She says, "There isn't any me.

I'm you. Don't make me up a separate me [. . .] Don't I make you a good wife and you are my religion. You are all I have got" (120). In this way she erases her dread (angst) of the death of her former finance, which was killed in Somme. Frederic is also in deep love with Catherine and says, "When I saw her, I was in love with her everything turned over inside of me" (95).

After discovering this basic value in his relationship with Catherine, Frederic has to return to the front. There he sees the Italian army in total disorder and confusion. He then, is no longer a part of this anarchy. His friends are executed and he could hardly save himself by plunging into the river Tagliamento. He left the war front and came into arms of Catherine. Desertion can be justified on the grounds that he is loyal only to a small group, has no loyalty to a large group, and that he is searching for order and discipline in life. He leaves the Italian army when he sees it totally undisciplined and out of order as in Yeats's lines:

Things fall apart; the centre cannot hold,

Mere anarchy is loosed upon the world,

The blood dimmed tide is loosed ... ("The Second Coming", 3-5)

Frederic feels a deep sense of loyalty to Catherine. He feels that in the love they have for each other a sense of duty and a sense of order. They formulate a 'separate peace' in the hostile society. There are frequent threats of his arrest so that they escape to the neutral zone, Switzerland. Hemingway man cannot live in a world separated from other people. He must be in a constant confrontation with other men. He must test himself in severe encounters with dangers. He can never isolate himself from the mainstream of activity in the world. Frederic's attempt to make 'a separate peace' with the world and live in isolation with Catherine is doomed to an end in failure. Frederic is not completely happy in his separate peace and his idyllic life

could remain no longer in Switzerland. The war is in the background and he feels guilty and truant for his escape.

Catherine's death emphasizes the futility of all death. She sums it up: "I'm not a bit afraid. It's just a dirty trick," (342). She dies according to her view of what the brave should do in death as in life. Once she comments, "The brave man dies perhaps the thousand deaths if he is intelligent. Simply, don't mention them" (146).

Ultimately in the end of the novel, Frederic comes to the realization that the cruelty of fate can be endured with courage only if he develops his inner discipline, which will allow him to meet all kinds of dangers. He, on looking at the dead body of Catherine, comes to know that she was 'like a statue' (343) and death is the end of all things.

Other characters are also important in heralding the central theme of the novel. All of them are disillusioned with war. They say that they have nothing to do with the war. They have the queasy feeling of the big words like 'glorious', 'sacred', 'honour' etc. Rinaldi sees the doom of the world yet the priest is hopeful of the future. Each offers Frederic an extreme vision of life, either reliance on the flesh or trust on God's love. Both visions tempt the protagonist but he finally accepts none of them. At last *A Farewell to Arms* presents a continual tension between an ideal for which Frederic searches and the reality of a universe based on death. For Frederic and Catherine there is no 'home', which the Italian young lovers find in the cathedral, there is only the 'dirty trick' of the game of life which they must lose.

The images and symbols used in the novel also heighten the tragic vision in the novel. The series of images and symbols give way out to Frederic's emotions. E.M. Halliday says that Carlos Baker is the leading oracle of Hemingway's

symbolism. He finds the essential meaning of this novel is conveyed by two master symbols; the mountain and plain:

By a process of accrual and coagulation, the images tend to build round the opposed concepts of Home and Not-Home ... The home concept, for example, is associated with the mountains; with dry and cold weather; with peace and quiet; with the dignity, health, happiness, and the good life, and with worship or at least the consciousness of God. The Not-Home concept is associated with low-lying plains; with rain and fog; with obscenity, indignity, disease, suffering, nervousness, war and death and with irreligion. (6)

The home concept is the basic formula for the quest for order in the novel. Both Frederic and Catherine are eager to settle down their domestic life. She says, "I am going to have a baby darling" (144), and Frederic replies, "That's it. That's what you must do. People have babies ... everybody has babies" (144). For their domestic life Frederic imagines, "We felt very happy in a little time the room (The hotel's room) felt like our own home. My room at the hospital had been our own home and this room was our home too in the same way" (159). They always try to create a 'home' at the hospital, in the hotel of Milan, in Switzerland and they discuss for it: "I have to try and make this room look like something. Like what? Like our home" (319).

The rain is used in the novel as a symbol of disaster, death and doom. Catherine says, "She sometimes sees Frederic and herself dead in it" (131). The first chapter also says, "At the start of the winter came the permanent rain and with the rain came the cholera ... in the end only seven thousand died" (4), and establishes a mood of doom by its sombre tone and the epitomic symbols of dust and falling leaves.

The rain is the premonition of disaster. As in Eliot's *The Waste Land*, here too, water is the symbol of death. In Switzerland the Edenic life of Frederic and Catherine culminates with the heralding of rain. It is raining outside when Catherine dies in the hospital. Frederic's plunge into the Tagliamento River, in contrast to the above explanation, gives the reverse interpretation. He says, "Anger was washed away in the river along with any obligation" (241). Malcolm Cowley has linked his plunge into the river not escape execution as a baptism, a symbol of his entering the world of initiated, but this is true only in so far as it refers to his rebirth. In this way the novel presents the desolation of the war.

There is not a detailed picture of Frederic's activities in the ambulance corps. The novel presents little progress of the war and more of the lack of purpose of life during the war. Many of these incidents are not directly associated with the plot. The conversation in the officer's mess about sexual exploits, the obscene games, the vulgar baiting of the young priest, mainly communicate the way in which war simplifies man's emotions. At the field hospital Frederic watches a soldier whose duty is to make a continuous series of crosses for the graves of those who die. The medals given for bravery are delayed by the authorities, when the military action has not been successful. During the retreat for Caporetto, images of the girls from the brothel and two frightened young sisters are juxtaposed to show how war treats all women. The peasants during the retreat carry their most valuable objects: "Mirrors projecting up between mattresses and chickens and ducks tied to carts" (205). Frederic notes that the soldier who killed Benello, one of the comrades of him, had worn the dirty long-sleeved underwear.

Another series of images creates a feeling of the falsity and desolation of life. The horse races in Milan are fixed; one horse is disguised to enter into a race for

which it is not eligible. The dog nosing in the dustbin near the hospital where Catherine dies, can only find dust, withered flowers and coffee ground, which is the image of the end of love and of domestic tranquillity. As the dog does not get its desired objects in the dustbin, so Frederic's desired beloved is also leaving him amid the torture of suffering and pain. This is the predicament of modern tragic hero.

Frederic is however rootless, as is indicated by a series of images portraying him as 'masquerade' without clear nationality or identity. He is not attached to single nation. Helen Ferguson sees him as an Italian disguised as an American. The barber thinks he is an Austrian. The guards at the bridge of Tagliameto river think he is a German (Gestapo) in Italian uniform. As a bearded boxer Frederic himself looks 'funny' wearing a white hospital apron to visit Catherine, he feels in disguise.

The most stricken series of images is that linking the story of Frederic's experiences in love and war with the cyclical change, changes along with the seasons and weathers. Frederic meets Catherine in the spring, the season of happiness and rebirth. Their love ripens during the summer in Milan hospital, when Catherine conceives. Book III and IV are set in the autumn, the 'season of mellow fruit fullness'. The retreat of Italian army for Caporetto may be seen as a kind of harvest of the war. Frederic's escape into Switzerland is at the closing of autumn season. Most of the scenes in Book V take place in winter season. It is the season of snow, which symbolizes peace and order. The lovers spend this season in their idyllic style and try to erase the memory of war. Again the spring comes with the rain. The child is born when Catherine die, Frederic learns that even the season of rebirth can bring death. There is no recurring cycle of life. The tragic death of Catherine and "the baby who did not know what it was about" (338) leave only of statue. The same happens in T.S. Eliot's *The Waste Land*:

April is the cruellest month, breeding

Lilacs out of the dead land mixing

Memory and desire stirring

Dull roots with spring rain. (1-4)

According to Aristotle there should be chronological sequence in the plot, which is the systematic arrangement of incidents and events. For him plot is the soul of tragedy. Similarly in *A Farewell to Arms* the development of plot is chronological. Here, the plot develops dealing with two themes, love and war. These two themes come side by side. At last the reader comes to know that he is not dealing with two themes but only with one theme i.e. love. In this way the construction of the plot is logical and symphonic orchestral. It has certain magnitude so that the reader does not feel bored. Generally, plot means a designation of pattern and events in the narrative sequence. Different incidents and episodes, which are fragmented, are tied together in a concrete form with the combination of different units. In fact, the plot unifies different events of the text, which are diversified and ultimately, they are properly interwoven with various dramatic clusters. Different episodes, which are separately irrelevant, are made relevant and meaningful by dramatic unity. Plot is an organic unity like the unity, which a living being has.

As regard of tragic character Aristotle aims four things. The first is, he must be good, the second appropriate, the third true to life and the fourth consistent or true to his action and nature. The novel *A Farewell to Arms* possesses all these qualities in the characters. Nobody is beyond the fact. Frederic, Catherine, Count Greffi, the priest, Rinaldi and many others are from common walks of life and are true to type. There is no exaggeration in their life and actions. So far as the question of the tragic hero in the *Poetics* Aristotle says that the tragic hero should have the flaw in

judgment, which is the cause of his downfall and the source of pity and fear. This error of judgment is the main clue for the purgation (catharsis) of tragic emotion. In the novel Hemingway without relying on the Aristotelian concept of tragic hero, achieves the tragedy. He clearly departs from the traditional formula. Whereas the tragic catastrophe is supposed to result from hero's flaw, tragedy in *A Farewell to Arms* Depends on Frederic's doing the same thing that we all desire him to do so. He commits himself in love with Catherine. There is nothing inherently tragic about this except in the world of *A Farewell to Arms*, where the tragic resolution depends on just this admirable decision. Hemingway has fashioned a new form of tragedy in which the hero acts not mistakenly but supremely well, and suffers a doom which is not directly caused by his own actions at all. The hero is completely alienated from his past; his American heritage and he is not of high exalted rank like the Classical hero. Frederic is disillusioned with society no less than with his family or religion. Though he has no flaw in his decision he bereaves of his wife. We come to know at last that their love affair is the one positive value in an alien world.

The structure of this novel is similar to the structure found in the Classical and Elizabethan dramas. The First book is an introduction to two themes, war and love, the major characters with the setting of the war and the presentation of the various problems of the novel. Frederic and Catherine are introduced to each other and the first book gives only hints of their later love. The first book interprets with numerous war scenes. This book signifies the doom to come: "... passing on the road, marched as though they were six months gone with child" (4). The soldiers are pregnant with death of 6.5 m long cartridges' not with a baby. Along with this the barren mountain, 'the fallen leaves' and the trunks' all signify the impending doom. Book I ends when Frederic is wounded and admitted to the hospital at Milan.

Book II, therefore opens with the development of the love between Catherine and Frederic. He has been admitted to a hospital far away from the frontier and most of the attention has been given to the rapid development of their love theme. In other words here is a drastic growth of romance between them. It is heightened by the fact that the war is always at the background. Generally, it is clear that things go faster during war periods.

Then, the story moves to the third part of the book, when Frederic must leave the love of Catherine and return to the front after his recuperation. The climax of the war motif occurs at the centre of Book III as in the most Classical drams. This book is the turning point. In Caporetto retreat, Frederic sees the confusion and disorder. Soldiers have been killed for no cause in the Italian side. This lack of order is inherent in Italian side. This lack for the seeker of order makes Frederic escape. His decision to escape from the front is an attempt to return to the love of Catherine. He forsakes war and hopes a separate peace with Catherine, which is a definite shift in the action.

In Renaissance drama the climax or the resolution has been made in the third act and the fourth act always gives an inclination to a hope for something better. Frederic makes his successful escape to Switzerland, but even there his reason tells him that he has not escaped. His sensibility tells him that he is playing the truant, and he is a masquerade. But apart from this guilt complex, the other implications indicate that they consume the Edenic life in Swiss Alps. Everything turns out beautifully for this ideal couple. In this way the Book IV and the opening of the Book V deal with the idyllic experiences of Frederic and Catherine.

The Book V like the last act in most tragic plays presents the hope of sanctuary and the total tragic reversal. Everything seems to be working out with

Frederic and Catherine until she begins haemorrhage during the birth of her child. Here is the tragic and dramatic reversal. Frederic has no system of values to outdo this crucial event. Along with Catherine he is virtually destroyed by it.

As in each act of play, in each book there is one movement of tension, Frederic's wounding, his return to the front, his threatened execution, his threatened arrest, Catherine's death. As in the Elizabethan tragedy there is also comic relief; the mess hall conversations in Book I, the satire on the book III, incompetent doctors in Book II, the joking of ambulance drivers at the officer's quarter in Book III, the Swiss officials arguing about winter sports in book IV.

Hailing the death of God Nietzsche spells out all the metaphysical implications to be drawn from God-abandoned world. Among the existentialists Nietzsche is atheist and Kierkegaard is theist. Hemingway is Nietzschean in view of the world. Hemingway seems to feel that the disappearance of God is one of the factors that make our time so different and so difficult. Hemingway hero recalls about the death of ants and God:

Once in camp I put a log on top of the fire and was full of ants. As it commenced to burn the ants swarmed out and went first towards the centre where the fire was. Then turned back and ran towards the end. When there is enough on the end they fell off into the fire ..., I remember thinking at the time that it was the end of the world and a splendid chance to be a Messiah and lift the log off the fire and throw it out where the ants could get off onto the grounds. But I did not do anything but throw a tin cups of water on the log so that I would have the cup empty to put whisky in before I added water to it. I think the cup of water on the burning log only steamed the ants. (338-9)

He remembers his supreme indifference to the fate of the small creatures as the flame licked up around the log. Why he came near to being their Messiah was to throw a cup of water on them. Actually, the water steamed them, and he only wanted the cup empty in order to drink whisky from it. The whole passage is a rather fine outburst of indignation against the great impersonal 'they' (338) that breaks and kills those who are very good or strong in the world. It is pagan in telling opposite of Christian faith in Hemingway world. For him the fiery death of the ants presents a frightening symbol of the end of the world. The modern hero beholds a vision, instinct with irony of life that is without meaning and beyond redemption. In his world his opinion even of a priest is sarcastic through he is Frederic's nearest friend. 'The priest every night five against one' (10), shows the spiritual masturbation and infertility. Religion is a joke in his world.

The Greek hero, Oedipus can do nothing to change his fate. He is under the governance of the all powerful gods. When Oedipus learns the truth about himself, he resigns his will to the will of the gods whereas the modern hero goes down to be defeated in a world that seems cruel and meaningless. While sitting outside the operation theatre of the hospital and looking forward to the news of his Catherine, who had just given birth to a dead child, Frederic reflects defiantly: "One died without knowing what it was all about" (338). The gods the agents of biological will that Thomas Hardy ironically calls 'it' and Hemingway calls 'they' (338) take us completely in their power. Men must bear the terrible burden of pain and death without any justification for their struggle and their suffering on earth. In Greek tragedy the hero does not suffer without a cause. He is destined to do so. But modern man is unjustly punished in modern time. In our time the Godless existentialism is pictured which gives the cold vision of modern man who is not at home in the world

but thrown into it. He has no divine father and is abandoned to a life of care, anxiety and failure that will end in death with nothing after that. The very concept has been applied by Hemingway in his novels. In *A Farewell to Arms* his hero and heroine are thrown into the world abandoned to a life that ends in death with nothing after that. There is no redemption.

It is the intrusion of death that transformed the earth into a prison house of Sisyphus. Here human longing for happiness has turned into a curse. The lease on life may be spoilt directly by the forthcoming death. This tragic vision today arises out of the perception that to be a human is to stand alone and suffer gratuitously. "Human life is like the baseball", says Frederic "they told you the rules and the first time they caught you off abuse they killed you. Or they killed you gratuitously like Aymo" (338). Frederic searches for a meaning that permanently eludes him. There is no order in the universe that he can recognize as his own. He is injured at the front and the reality of war is actualized for and understood by him through suffering. This severe injury to the body suggests a comparable severe injury to the psychic nature. Frederic's this experience is itself almost equivalent to death? He experiences death on his pulses when he is wounded:

I tried to breathe but breath would not come and I felt myself rush bodily out of myself and out and out and out all the time bodily in the wind. I went out swiftly, and of myself and I knew I was dead and that it has all been a mistake to think you just died. Then I floated and instead of going on I felt myself slide back. (44)

Hemingway's philosophy of violence deals with the blinding flash of a shell, icy burning impact of a bullet, the sudden contact of the bull fighting and the ill defined twilight between life and imminent death where time and place are irrelevant

questions; man faces freedom. Nothing has any meaning at that instant except survival and existence. After the death of Catherine at the alien world Frederic exists and seeks the value of life. Death forces him to give up the demand for an explanation of everything and to concentrate on giving meaning to life through action. In the presence of death, he discovers his own sense of being, his own potentiality.

The wound has traumatically separated Frederic from all other being. Suddenly he is not a patriot. He will no longer seek objectively in the abstract and meaningless noun 'patriotism', nor in any army slogans where the responsibility does not fall upon the individual. Violence has isolated him from the formless lump of humanity where he exists. His sufferings and bitter experiences force him to think and he finds the gap between the hollowness of traditional ideas and ideals and the clichés and slogans that justify war. His mind is filled with nausea at the big and abstract words:

I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain ... they were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the name of the places were all you could say and have them mean anything.

Abstract words such as glory honour, courage, or hollow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (191)

This is existentialist sentiment, which emphasizes the very real kinship between the philosophy of existence and the science of phenomenology. Where the value is only living, not in abstraction but in concrete places, people live meaningful life because they determine their selves in relation to the things around them. Glory

honour, courage, and sanctity are conceptions of ethics. Frederic sees many death scenes in the battlefield. Christianity has not been found to be effective to rescue human being from the threats of war and death.

The 20<sup>th</sup> century protagonist, heroic or not learns to accept his finite limitations which Jaspers calls 'limit situation' in an incomprehensible universe but he does not cease his mental fight. The foremost limit situations are death, suffering, conflict and guilt. Frederic in front of the dead body of Catherine finds the limit of his sovereignty. Tragic vision is always a response to the man of action about the question of existence. It impels a man of action to fight for this identity. Tragic vision recognizes the meaninglessness of life. It demonstrates man's capacity to endure with courage so worst that life in its malice can inflict. It rises above the changes of time bound to circumstances and the blind cruelty of fate. The tragic hero confronts the ultimate meaning of existence, which may be an utter absence of meaning. This quest for meaning is vital and essential in the tragic vision.

Our age is overshadowed by the myth of Sisyphus in which the tragic vision cannot be grasped in its essential purity of form. It is inevitably mixed with ironic overtones. Hemingway places his hero Frederic at the war front where human being kills each other in thousands. Besides this the setting tone of the novel is also tragic. He presents a frightening setting. The maimed trunks, dusty leaves, the early fall leaves, brown plain and bare-mountain, dead and brown vineyards, the winter and the rain and cholera (1) signify the tragic tone in the novel. At the last of the first chapter Frederic says about the death of many soldiers: "At the start of the winter came the permanent rain checked and in the end only seven thousand died of it in the army" (4). He ironically says only seven thousand died not more than this. The narrator is

like the indifferent Messiah who is watching the death of ants in the end of the novel. In this setting death walks in the landscape and hurts every living being.

In such a situation the love affair between Frederic and Catherine gives a different meaning. In the beginning he is not responsive to love. He takes it as a bridge game. He is not emotionally attached with Catherine. It is her self-effacement that brings him to be life partner. She has no existence apart from him. She says, "I'm you" (119). She is one with him. As a nurse she heals the wounded soldier and as a beloved she cures him, who is physically as well as psychologically wounded in the war. After this his deep urge of domestic life and to be the life partner of Catherine becomes success. As he is haunted by nothing concept, in the beginning, he does not believe in the big and abstract words. Her love and affection brings him back to the life and his deep down feeling of searching for an order or meaning becomes alive. He knows that the real meaning of life is life itself. Their solidarity defies the meaninglessness of the world. They both are keen interested in finding out the order in the war-ridden environment. She erases the dread (angst) of her former fiancé who was killed in Somme. Frederic also chooses love rather than the war and escapes from the war front and comes inside the arms of Catherine. In other words he also leaves the frontline where his comrades are killed gratuitously. He avoids death and formulates a 'separate peace' with Catherine in Swiss Alps. He is not free enough from his lingering feeling of guilt:

The war was a long way away. May be there was not any war. There was no war here. Then I realized it was over for me. But I did not have the feeling that it was really over. I had the feeling of a boy who thinks of what is happening at a certain hour at the school house from which he was played a truant. (242)

These two characters are the disciples of Nietzsche's Zarathustra who has taught them to love the earth, which means to choose life rather than death. To love the earth is the absolute value for life without God. This is the stern code of our time and it urges us simply to love the earth for there is nothing beyond it. In *A Farewell to Arms* Hemingway protagonists truly love the earth. It accounts for Frederic's defiance of the great impersonal 'they' and the world:

If people bring so much courage to this world the world has to kill them, so of course it kills them. The world breaks every one and afterwards many are strong at the broken places. But those that will not break, it kills. It kills the very good and the very gentle and very brave impartially putting it to a beginning. (258)

The world breaks everyone and afterwards many are strong at the broken places. But those that do not break, it kills. That is how the novel ends. Catherine is killed and Frederic is broken trying to be strong.

Catherine's 'pregnancy', her wants of domestic life, 'home image', her purchasing of baby clothes, and Frederic's proposal of marriage are the basic clauses for the quest for order in the completely dilapidated world where anarchy rules in the absence of God. When God is not there the world is without values and the rebel must set up his own laws and moral codes. Hemingway hero also formulates his own codes to endure the lawlessness of the world. Their separate peace is frequently attacked by the remembrance of war. At their back, they always hear Andrew Marvel's 'the time's winged chariot hurrying near' which is death itself. The rain comes there being the harbinger of the disaster. Now the baby comes who is inside the womb of its mother heralding Catherine the message of her death. Frederic says. "We knew the baby was

very close now and it gave us both a feeling as though something were hurrying us and we could not lose any time together" (321).

The premonition of tragedy is hanging there. These two pairs are surrounded by the impending doom. Though they know the reality, they keep their 'grace under pressure'. Once in a conversation with Frederic, Catherine says, "... all sorts of dreadful things will happen to us. But you don't have to worry about that" (119). Some afterwards she tells Frederic, "I'm afraid of rain because sometimes I see me dead in it. And sometimes I see you dead in it" (131). These all examples signify the premonition of disaster, which Catherine unconsciously expresses. Later on the readers are informed about the narrow hips of Catherine. When the time of delivery comes, Frederic remembers Andrew Marvell's lines. During Catherine's delivery she experiences severe pain. Frederic thinks on this occasion very pathetically: "Poor, poor dear cat. And this was the price you paid for sleeping together. This was the end of the trap. This was what people got for loving each other" (330). The doctor decides to perform the caesarean operation. The child is found dead and as a consequence of the operation Catherine has a terrible haemorrhage. Frederic offers an earnest prayer: "Oh God! Please, don't let her die. I'll do anything for you if you won't let her die. Please, please, please, dear God don't let her die" (341). Catherine is bereaving enough to bear the pain easily. She says, "I'm not afraid. I just hate it. Don't worry darling, I am not a bit afraid. It's just a dirty trick," (342). In this way in the jaws of death she bravely accepts death. Then she becomes unconscious and has the bleeding continuously. Later on, Henry learns from the doctor that she was unconscious all the time and it did not take her very long to die (343). He would like to stay with the dead body of Catherine but it is of no use: "it was like saying good-bye to a statue" (343).

And after this in the rain, Frederic alone returns back to the hotel. He loses the game of love. He goes to the hotel like a winner who is taking nothing away from the gambling table except a self, which has become vulnerable to the injuries, which the world inflicts on human beings. He establishes a connection with the world in his love affair with Catherine and in doing so he becomes humanly alive. Catherine's death does not nullify his experience. Hemingway does not spell out the process of adjustment that he goes through in order to endure his loss. But in the end it is clear that he does not return to the position of Rinaldi where there is nothing but emptiness and dryness underneath, nor does he acquire the faith of the Priest. He accepts the reality of the naturalistic world in which death is a fact as real as sex. He also accepts the reality of love, which helps create his own world and this fact is also as real as death. Catherine's death is the irony of the situation because she dies in the childbirth and she dies when all is set for the commencement of a happy conjugal life.

The story of the novel is the quest for order and certitude, in a world where death stains in every living thing. Firstly, Frederic is haunted by *nada* concept. He comes from nothingness to nothingness. In the inception his relationship with Catherine exists at the level of a physical appetite. The priest teaches him the true nature of love: "When you love you wish to do things for" (75). As he accomplishes this by his heart this implies his quest for meaning and certitude. Even though the quest ultimately fails with the heroine's death in a world in which human beings die like the ants of a burning log, the value of the effort cannot be denied. His condition is equal to the condition of the dog which, "Was nosing at one of the empty cans and found nothing but dust and some dead flowers," (325). He also tries his best to formulate the domestic life through love and the separate peace. At last he could get nothing like the dog. In the beginning of the novel he is haunted by it. He lives the life

of 'grace under pressure'. When he faces the death of Catherine he bears it stoically and does not complain to other. He fights in order to ensure the triumph of life over death and though in the end he is overcome, he reveals the human greatness in his unequal struggle; a story of a modern man.

#### 4. Conclusion

After the restated discussion and analysis of Hemingway's *A Farewell to Arms* the researcher reaches to the conclusion that the major characters, Frederic Henry and Catherine Berkley are two wandering souls in the quest for order and certitude; determine to find solace in a world marred by modern machineries. However, Hemingway's characters are crushed in hostile circumstances, invited due to the modern equipments – war, which has been more ruthless, causing greater havoc to the society.

Nevertheless the fact remains that they flourish positive values, strive for a code to live by and set a pattern in a chaotic world. In their world nothing is certain but death. Death makes mockery of all values and ethics. In such a universe, only moral values are left behind to survive.

However, like other Hemingway's heroes Frederic shows grace under pressure and affirms the attributes of the code hero. The gap between what men aspires and what the reality is; is the source of tragedy in modern sense. Hemingway formulates the principle of pursuit as pleasure as a way to survive and have's one identity. He does not accept defeat. Without the application of the Hemingway pleasure principle life would have been intolerable and Frederic would have to commit suicide. What makes him survive the farce of war is his adherent temperament of defeating the adverse situation.

Frederic survives, also because he comes to a conclusion that life has lost its meaning. The world is ruled by some malignant power that is haunting all the living creatures. He is deeply hurt and alone and in such conditions, enters Catherine. He finds his desired solace in the un-fateful lady, who is struggling to overcome the tragedy of her fiancé's death.

Frederic falls in love and before, he realizes it is love; he succumbs to tragedy, a tragedy invited by modern machineries and equipments. His beloved, Catherine dies in the process of giving birth to a baby child, and thus leaves Frederic to the same situation, where he initially was.

As, Hemingway's women and men know that they have an interval, and then their days are no more. They engulf the chances to live life to the fullest before the end arrives. So, is in the case of life and love of the protagonists in the novel. Frederic is carefree and is woven according to the situation of time and wind; similarly, Catherine is in hurry to establish a relationship, soon after the death of her fiancé; a sense of modern urgency. These characters are creating sense of contemporary tragedy, heralded by overflowing situational sentiments making *A Farewell to Arms*, a story of today's misfortune.

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