

## Chapter 1

### Hemingway and the World of 1920s

#### 1.1 Hemingway and His Fictional World

Ernest Miller Hemingway (1899-1961), an American modern novelist reserved the legacy of his father in fishing hunting and sports which helped him to create stories of violence. He learned stylistic lessons of short sentences, short paragraphs, active verbs, authenticity, compression, clarity and immediacy as he worked as a reporter of *The Kansas City Star*. He developed his career as a writer and artist as he met and made a quick friendship with Paris prominent writers and artists; Ezra Pound, Gertrude Stein, Sylvia Beach, James Joyce and Pablo Picasso. He read tales of Horatio Alger which later inspired him in the fictional world of literary genius. He used to participate in various programs on literature and journalism during his student life. During summers, he was taken to his lakeside house near Petoskey in Northern Michigan and he had practices on boxing, as a consequence of that game, he lost the eye-sight of his left eye.

After completing his graduation from high school, Hemingway went to work as reporter for the *Kansas City Star*, one of the best American Newspaper from where he learned "style, like life must be disciplined" (Waldhorn 7) in his writing. He learned the rules for the business of writing which he never forgot. He gave it up as the World War I broke out in Europe. He had a deep urge to get enlisted in the war but he was rejected because of his poor eye sight. He joined volunteer ambulance unit in France during the World War I. Hemingway then got transferred to duty on the Italian front as a Red Cross ambulance driver in the summer of 1918, where he was badly wounded by the fragments of an Austrian Trench mortar shell as Lieutenant Frederic Henry in his novel, *A Farewell to Arms* (1929). To recuperate from the wound, Hemingway was sent to Red Cross Hospital in Milan. There he fell in love with a nurse named Agnes Von Kurowsky, seven years senior to him as Catherine

Barkley in the novel. He was twice decorated by the Italian Government for his bravery and volunteer services. He sailed for France as foreign correspondent of *Toronto City Star*. In Paris, he traveled widely for the skiing, bull-fighting, fishing and hunting that formed the background for much of his writing.

In Paris, Hemingway along with Gertrud Stein, Ezra Pound, T. S. Eliot and James Joyce helped to create a revolution in literary style and language. He developed a spare, tight reportorial prose based on deceptively simple sentence structure. He used a restricted vocabulary, precise imagery and an impersonal dramatic tone. His career as novelist perfected after the publication of his short stories, *Three Stories and Ten Poems* (1923) and *In Our Time* (1924) which contains war, violence, grief, suffering, bull-fighting and other adventures tasks that he liked very much. The stories of *In Our Times* are basically autobiographical. Hemingway himself is the prototype of the character Nick Adams.

He published two books, *The Sun Also Rises* and *The Torrents of Springs* in 1926 and the former became his first successful and one of the finest novels. The 'dirty war ' is the immediate antecedent behind the bombed out lives of the expatriate. Jake Barnes has been rendered sexually impotent by his wound in the war. Lady Brett Ashley's true love died of dysentery. In 1927, he published *Men Without Women*, in which Nick Adams loves a girl but goes in vain. Then he formulates his principle of 'pursuit as pleasure and not of fulfillment' based on stoicism.

He wandered in different places and collected experience for his literary art. In 1932, *Death in the Afternoon* was published in which he glorifies bull-fighting as combat in which participant gamble life in ordered to be noble. Later, he published a novel *For Whom the Bell Tolls* (1940), in which he overpowers the experience of Spanish resistance to tyranny and that resistance is felt as a concern to all humanity. The novel deals with the complex treatment of the political corruption and futile loss of lives on both sides. Latter he published *To Have and*

*Have Not* (1937) and the *Fifth Column* (1938), about the civil war. *Across the River and Into the Tree* (1950), is the novel of romance which is different from other books. He earned his name and fame by publishing *The Old Man and the Sea* (1952). This is a parable of man's struggle with the nature and man's noble courage and endurance. Hemingway got the Pulitzer Prize for the book in 1952. He was awarded the noble prize for literature in 1954. Mr. and Mrs. Hemingway met two plane crashes in two days but they survived as a lock. He was physically very weak in 1960. He was deeply depressed and finally he killed himself in 1961 with his gun.

## **1.2 First World War and Modern Literature**

The First World War began in 1914 and ended in 1918. It created crisis in the life of modern men. People fought for consolidating their power but the war caused only destruction and decay of modern life, civilization and development of infra-structures. Charles Van Doren views in *A History of Knowledge*:

The war itself became a terrible machine for grinding human beings into bits and pieces of wasted flesh. It's most famous battles lasted for months, not in the thousands but in the millions. Hundreds of thousands of previously rational animals lived up facing one another and doggedly shot one another to pieces day after day and year after year. And no one could confidently or clearly why it was happening or what it was all about (291-292).

So, the war was a giant machine which killed whoever it met and destroyed whatever it touched without any reasons and purpose. Good and bad or right and wrong was not evaluated there what was evaluated is how much they could kill and destroy. Post war generations failed to get essence and meaning in their life. They became spiritually barren and weak. The First World War created anarchism, disorder, horror and violence in the

modern life. Similar type of anarchism is described by English poet. W. B. Yeats, in his poem *The Second Coming*:

Turning and Turning in the widening gyre  
 The falcon cannot hear the falconer;  
 Things fall apart; center cannot hold;  
 Mere anarchy is loosed upon the world (1-4)

W. B. Yeats's poem *The Second Coming* portrays the picture of decay of modern life. There are no rules, regulations and control in the world. Moral, cultural and ethical values are broken. The world is dominated by violence, terrorism and anarchism. Everywhere we can see the colossal loss of innocent soldiers and civilian. There was no God to watch over man, to dictate codes of morality or to insure justices. The culture, the morality and the religion do not support the men. Religion and God are illusions to the modern men. They are disillusioned with God. Frederick Nietzsche, pioneer of atheistic existentialism says that there is not any God existed in the universe, if he was, he is dead. People do not believe in God. Professor David Daiches writes in *A Critical History of English Literature* commenting *The Waste Land* (1922) of T. S. Eliot, "... and weaving the themes of barrenness, decay and death, and quest for life and resurrection which he found in anthropological sources with the Christian story and Buddhist and other oriental analogies, and incorporating into the poem both examples and symbols of the failure of modern civilization-success of desolation, moral squalor, and social emptiness"(1133).

Hemingway's writing reflects the discontents of the people after the horror of war, and the disaster it brought in the existing world. Rational as well as intellectual vacuum can be visualized in his writing as a voice of generation. Robert Penn Warren writes:

*A Farewell to Arms* which appeared ten years after the First World War and on the eve of collapse of the Great Boom seemed to sum up and bring to focus

on inner meaning of the decade being finished. It worked thus, not because it discontents the end results that the life of the decade was producing the dissentient and disasters that were beginning to be noticed even by unreflective people but because it cut back to the beginning of the process. (9)

Peter B. High writes about the impact of World War I upon the American people "Many young people in the post-World War I had 'lost' American ideals. At the same time American 'lost' many fine young writers like e.e cummings and Hemingway- because they had moved to Paris. They had grown up to find all Gods dead, all wars fought, all faiths in man shaken (143).

The war swept away the ideal, faith, belief of the people and all the stories that came into their mind had a touch of disaster in them. The confident, romance, faith and prosperity of Nineteenth Century, are replaced by doubts, frustration, disbelief and failure. First World War shocked not only European and American people but it darkened the human heart, killed the hope, destroyed the belief and finished the morality.

### **1.3 Cultural Change and Negation of Religion**

Culture refers to the system of signs, meanings and world views of particular groups of human beings. Besides this cultural values are the norms, customs, behaviors, beliefs, attitude and language of the society. According to *The World Book Encyclopedia*, "Culture is acquired by people because it consists of learned patterns of behaviors rather than the biological determined ones that are sometimes called instinctive" (942). So, culture is way of life living by adopting the norms, values, rules and regulations determined by the society. It is not instinctive but man made for civilization. It includes art, beliefs, customs, inventions, language technology and traditions. *The New Encyclopedia Britannica* defines culture as "The integrated pattern of human knowledge belief and behavior. Culture, thus defined consists of language, ideas, beliefs, customs, ceremonies and other related components. The

development of culture depends upon human's capacity to learn and to transmit knowledge succeeding generations" (784). Culture is transmitted to the next generation for its development. It is a kind of heritage of customs and rituals. People feel most comfortable within own culture and they prefer the company of other who share their culture. When people have to deal with persons of another culture, even small difference in behavior may make them uneasy. The difficulty and uneasiness that people undergo is 'culture shock'. They feel culture shock when they leave their own culture and enter another one.

On the background of fragmented and disillusioned situation created by the First World War people started to suspect the rules and regulations determined by society. They felt alienated in the group. Tremendous development in science and technology, rapid growth of economy and increasing materials sophistication could not secure the individual life. The God remained only in ideal, the culture and morality obstructed them to be free and to save the life from the catastrophe of war. Thinkers and writers found the world totally absurd, incoherent, disintegrated, chaotic disorder and not directed by the God. Friedrich Nietzsche proclaimed 'God is dead' at the turn of the century and people started to believe in his proclamation. Not only the faith of God, laws directed by him deconstructed but traditional concepts like rationality, morality, unity and absolute values determined and imposed by the society were reevaluated and thrown as they obstructed individual freedom. Richard Rulland and Bradbury Malcolm write about the decay of culture in modern life, " In modern crisis of language and poetry lay the heart of modern crisis of culture, for the relative validity of language revealed the validity of the worthlessness of culture itself. Both Pound and Eliot acknowledged this sense of crisis" (258).

Culture lost its power to rule and guide its follower. So, it remained in crisis.

Religion obstructs men to get enlightenment. Immanuel Kant, the great German Philosopher writes in his essay *Answering the Questions: What is Enlightenment?:*

I have placed the main point of enlightenment the escape of men from their self-incurred tutelage- chiefly in matters of religion because our rulers have no interest in playing the guardian with respect to the arts and sciences and also because religious incompetence is not only the harmful but also the most degrading of all (192)

Enlightenment within the boundary of religion is impossible. Freedom for reasoning and escape from tutelage led us to enlightenment. The path led by the religion, for Kant, is path of degradation and failure. Modern men realize the need of individual freedom to face the crisis of modern world. They prefer the way of escape rejecting the rules and regulations made by the God.

Charles Dwain's *Origin of Species* (1859) challenged the traditional concept of the God and his position. The Victorian idea of 'God' in his heaven and all's right with the world was challenged. T. S. Eliot's *The Waste Land* portrays the scene of cultural decadence and spiritual dissatisfaction in the modern world. Fortune teller loses his power and can not tell the fortune. April for the modern men is the cruelest month. They suppose love only for lust. Eliot has sketched the sterility and emptiness of modern culture in his famous poem *The Waste Land*:

April is the cruelest month, breeding  
 Lilacs out of the dead land, mixing  
 Memory and desire, stirring  
 Dull roots with spring rain.  
 Winter kept us warm, covering  
 Earth in forgetful snow, feeding  
 A little life with dried tubers. (1-7)

Fertile month April is 'the cruelest month' cold, sterile 'winter kept us warm'. The distrust upon the traditional norm and values of the modern people is clearly expressed in the poem.

Earnest Hemingway, a leading interpreter of disillusionment let his hero, Frederic Henry in *A Farewell to Arms*, expresses the cultural, moral and religious negation, " You see darling it would mean everything to me if I had any religion. But I have not any religion" (110). Because there is no religion, there is no God; there are no universal codes, no abstract values such as justice, and glory and certainly no need for moral conventions. Catherine Barkley and Henry have sex in hospital. They hate rain, a life sustaining gift. They drink a lot, visit Brothel regularly and reject the glory of war and prefer to live in a specious present forgetting the past.

The Catastrophe of First World War betrayed the faith in the culture. God and religion became meaningless. Science and technology pushed humanity within mechanical system and lead human being to the existential mode. Modernism revolted against the traditional beliefs and assumptions of the nineteenth century. Men preferred personal freedom of reasoning rather than the readymade rules and regulations of the society.

Every culture change continually. The rate of change may be slow or rapid. Social scientists believe that many social problems come and some parts of a culture are changed. It is called cultural lag. Much cultural lag accrued in customs, ideas and other non material parts of culture. Culture changes due to the changes in the environment, contact with other cultures and invention of new devices, processes or products. In the process of cultural change some norms and values are rejected, some new ideas and beliefs are entered and some values and beliefs are improved. Philosophical ideas of Greco Roman period were replaced by the Christianity in the Medieval Ages. In the same way, scientific inventions and discovery of new land changed the medieval culture in Renaissance. Industrialization in Europe and



America in the 18th and early 19th century changed the way of life of the people. Along with the change of material and non material culture of language and literature also change.

The change weaved stirring artistic innovation across Europe in the 20th century. The techniques, subject matters and language in literature were changed, improved and made new and appropriate for the modern era. Richard Rulland and Bradbury Malcom write about the change:

As the nineteenth century synthesis shattered, as the tradition collapsed and the underlying valued system that had shaped centuries of art were challenged or dissolved, the whole basis of artistic enterprise had, it seemed, to be re-created. This was radical adventure of modernism, and it dominated European artistic endeavor in the years. Between 1900 and the Great War. It was time of movements, radical artistic theories, a time for what German critic Wilhelm Worringer called abstraction. (240)

Modernism brought change in writing tradition rejecting 19th century ideas, Gertrude Stein changes the concept of past in her writing. She invented the technique of writing in repetition and removal of the past. Rulland and Bradbury write:

This was a crucial step. Reinforced by the example of cubist painting and her recognition of the 'future feeling' hidden in the work of Henry James, she moved toward a form of abstraction toward tropic repetition and against the realist noun, direct chronological ordering of narrative and 'remembering' as the recording device of fiction. She sought to displace conventional narrative past tense with a 'continuous present' and approached, in short, the spatial form and narrative devices and assumptions. (251)

Direct Chronological ordering of narrative is negated and 'remembering' techniques of narration is invented. This remembering method improved and renamed by Henry James as "stream of consciousness." David Daiches wrote about the invention of new technique:

New concepts of time, influenced by or at least alien to William James view of 'specious present' which does not really exist but which represents the continuous flow of the 'already ' into the 'not yet ' retrospect into anticipation and Bergson's concept of *duree*, of time as flow and duration rather than as a series of points moving chronologically forward, also influenced the twentieth century novelists, particularly in his handling of plot structure... then the traditional conception of plot, which generally involved taking the hero through a sequence of testing circumstances in chronological order, would cease to satisfy.(1153)

A person can bear the history in himself. There is no need of chronological narrative to tell. A characters in present can reveal the secret of past. So the technique of 'remembering' is apt and useful to narrate the history staying in the war damaged present.

Ernest Hemingway rejects the chronological narrative technique of nineteenth century and invented a reportorial style to make an objective narration and description. He does not let his characters do as his choice but what he does is he makes a report of the action of his character performance. He opposes the symbolic meaning of rain as fertility and used it as symbol of disaster. Talking about the negation of writing style and symbolic meaning Henry Holt writes in *The Novel of Violence*:

Plus, to be sure, the inevitably deft dialogue and the unobtrusive insertion of minor symbol here and there- for example, the rain. At the beginning of the book, the rain is only the misery of the soldier, a part of the ineluctable boredom of war. But after Catherine becomes pregnant we learn that she is

afraid of ' being dead in the rain '. When the idyll is broken of and Henry has to go up to the front before Caporetto, the separate in the rain after the bleak experience in the station side hotel ...and finally, after everything is over Catherine is dead, he walks away from the hospital in the rain. (178-179)

Rain is taken as the symbol of destruction, separation and death. Hemingway uses simple and direct language. He avoids the use of adjective in his sentence. This is a cultural violation in writing tradition. He repeats his short and direct sentences time and again negating the long sentence structure.

As the culture changes, the tradition of language and literature change. In the process of changed some culturally accepted values, norms and beliefs were negated, some new values and believes were introduced and made new culture for the appropriateness of the modern time and society.

#### **1.4 Negation of Moral Values**

Morality refers to the principles concerning right and wrong or good and bad behaviors. It is kind of discipline which constrains a man to act in manner which he does not choose but follow. It is essentially a matter of laws. *New Oxford Thesaurus of English* defines morality as, “code of ethics, principles of right and wrong, goodness, righteousness, honesty, purity, rules of conduct” (625). Morality is kind of tool to evaluate behavior of human beings. Right and wrong, good and bad and honest and dishonest behaviors are judged by moral principles. *Oxford Advanced Learners Dictionary* defines morality as, " The degree of which something is right or wrong, good or bad etc. according to moral principles" (826). It further writes, “Moral principles are standards of behavior in matter of sexual relationship”. So, moral values are social rules and regulations related to sexual relation. Incest relation before marriage is immoral behavior. But the conventional moral world of the nineteenth century has been shattered by the disillusionment created by the process of industrialization and the

heart- rending world war. The concept of good and bad behavior seemed no longer valid. The code of conduct formed in the systematization of tradition remained powerless. Need of individual security and freedom for reasoning made a man personal and more subjective. The value of love and sex constrained only in passion. The spiritual love and fertile sexual relation changed into lust and barren. They created a separate peace having easy sex and making irrational love. Love became a path to escape from the crisis. So, moral values in the modern age were negated due to the disillusionment created by the war.

Sigmund Freud, a doctor and a psychologist discovered the three levels of our mind, in the higher level; there lies 'Super Ego', in the middle level, there lies 'Ego ' and in the lower level, there lies 'Id'. 'Super Ego ' is extremely moral and disciplined thinking of our mind. 'Id ' is extremely immoral and barbarious thinking of our mind. It is animalistic instinct prevalent in our mind. Ego is a balance between 'Id' and 'Super Ego'. The passion for crime, sex, violence and anarchy are the outcomes of 'Id'. Modern life looks healthy outwards but its inner core is decayed because of the dominance of 'Id'. Charles Van Doren views in *A history of Knowledge*:

Freud began by describing the disillusionment felt by so many people, not only in Germany, upon their discovery of the cruelty and brutality of which previously civilized nations and individuals were capable... How they gangraped young girls and then killed them, Skewered pregnant woman on their bayonets, shot captives to cripple but to kill them just for the pleasure of its, or tortured children and animals because it was interesting to hear them scream, were too close to the truth of everyone's experience of the war to be denied (293)

Hemingway's fictional world is the world at war which brings violence, hostility and horror. There is no peace in the society. People are spiritually vacant and intellectually

disillusioned. The faith of people on politics and religious institutions remained no longer valid. Most of the habitants in the age led a life of sensation only, usually mistaking sexual desire for love, devoting themselves to excitement rather than positive achievement. In *Farewell to Arms* Henry fell in love with Catherine Barkley, a British nurse. They made irrational love. They had sex in hospital lieutenant Henry rejected all the obligation of war morality with his choice of deserting the army though his an officer in the front line war in Italy. In *The Sun Also Rises* Lady Brett Ashley had incest relation with many young boys. Edward Wagenknecht writes about the characters of Hemingway in *Cavalcade of the American Novel*:

Hemingway's characters are soldiers, sportsman, prizefighters and matadors, his world of fiction swarms with perverts, drunkards and prostitutes. He is greatly preoccupied with death and violence; more alcohol is consumed in his stories than in any other writer since Rabelais; and the conventional sexual ethic is often absent together. (371)

Hemingway brought the characters from the shattered world where right and wrong, good and bad, moral and immoral values were justified by the drunkard in brothel having passionate love searching sex. All the characters of Hemingway live in the spacious present. They have no sense of past. History for them is not important. What they want is to fulfill their desire in the present, forgetting the past and avoiding the outcome in the future. They do not search the newness in their life. They just repeat whatever they had already done. The society, the God, rules, religion, morality culture, norms and values are rejected deliberately by the characters of Hemingway.

## Chapter 2

### Human Existence and Culture in Hemingway's Fiction

#### 2.1 Human Existence in Hemingway's Fiction

Existentialism is a philosophical movement emphasizing individual existence, freedom, choice and responsibility. Human beings do not have fixed nature or essence as other animals do. Each human being makes choices that create his or her own nature. Choice is therefore central to human existence. Freedom of choice entails commitment and responsibility. Individuals are free to choose their own path and they must accept the risk and responsibility of their commitment. *Webster's New World Dictionary* defines Existentialism as, "A Philosophical and literary movement variously religious and atheistic, stemming from Kierkegaard and represented by Satre, Heidegger etc. It is based on the doctrine that existence takes precedence over essence and holds that responsibility is the source of the dread and anguish that encompasses him" (491). Freedom for choice creates responsibility and responsibility creates dread and anguish. This individual freedom leads an individual to the experience of dread and anguish.

Existentialism is the branch of philosophy that emphasizes the existence of human being, lack of meaning and purpose in life and attitude of human existence. After the devastating effects of the two world wars, many thinkers started to oppose the doctrines that viewed human beings as manifestation of an absolute value. The thinkers and writers found the world totally absurd, incoherent, disintegrated and disordered. For them, it was not directed by the laws of god. They did not believe in traditional concepts of morality, unity, value and even in Christianity. T.J. Lavin defines existentialism as, "A set of philosophical ideas that stresses the existence of human being the anxiety and depression which pervade each human life" (322).

Hemingway incorporates the theme of existentialism in his fiction after the First World War. He was one of the direct witnesses of it. He directly involved in the war as an ambulance driver in Italy. He was wounded in both legs. He found individual attempt in vain. The world, for Hemingway, was filled with miseries, pain, and frustration and so on. There was nothing in the world that could regenerate the world. In the empty and meaningless world human existence is sympathetic. Hemingway calls it 'nada'. Peter B. High writes, "The typical Hemingway hero must always fight against the 'nada' of the world. He must never give up trying to live life as fully as possible" (147). Hemingway's concept of 'nada' is an application of existential theory in his novels. No one of Hemingway's hero is physically sound. They are affected by the war. They are not only hurt but emasculated also. The world itself is unfriendly for them. Richard Rulland and Malcolm Bradbury rightly comment about the unfriendly world:

*Three Stores and Ten Poems* (1923) and *In Our Time* (1924), first printed in Paris, Established his style and introduced, in seven of the fifteen stories of the later volume, Nick Adams, whom we see both in the Michigan Woods and in War time violence where nature consumes its own creations and the corpses of the dead seem no more important than the slaughtered cattle in the Chicago stock yards . . . . Hemingway's purity is shrill, suffused with the personal experience, the historical loss and the suffering out of which it has been wrought . . . . This manner of writing is a kind of existential realism, that seems to derive directly from encounter with experience, but it also implies acquaintance with a new historical condition and so leads onward into a world of trauma, sleeplessness, and awareness of 'nada', . . . (304)

The human existence in Hemingway's fiction is painful. His characters suffer too much. Hemingway presents the war rendered world in almost all his story. War is symbolic

to chaotic and hostile world of human beings. Everyone has to face it. Jake Barnes in *The Sun Also Rises* (1926) is wounded in the war. He is sexually impotent. His wound is the central symbol of the intolerable intrusion of pain. Frederick Henry in *A Farewell to Arms* is also wounded in the war in Italy. Santiago, in *The Old Man and the Sea* (1952) is an old man. He is physically weak and defeated by the fish.

Hemingway uses the theme of existentialism through the loneliness of characters in his fiction. Alienation means estrangement or to remain away from the relatives, society and class. The existentialists believe that all of our personal human relationships are poisoned by the feeling of alienation. Alienation affects all social and cultural ties. Characters of Hemingway's fiction find their society empty and meaningless. They are trapped creature in an alien and meaningless world. Hemingway accepts loneliness as a fact of human life. Ajit Kumar Mishra takes the alienation in Hemingway's characters as means to create a separate peace. He further writes:

This separate peace is not an escape into hope nor submission to a life of despair and defeat. It is a strategy for honorable survival as a person. Perhaps it is something the Hemingway protagonist has salvaged from the wreckage of his life. 'The separate peace' is an answer to the most persistent question posed by almost every Hemingway protagonist . . . . The answer to this question points to the self-chosen loneliness of the knower who understands his isolation and vulnerability, the indifference of the other, the all-pervading nada and tries to build on this knowledge. (111)

Hemingway's heroes choose alienation to make a separate peace. They understand their futile existence in the hostile. They never find peace in their society and choose to live alienating from the society where they find a separate peace.



Jake Barnes in *The Sun Also Rises* finds his country, America, empty and meaningless. He remains in Paris, away from America. He feels himself alienated in expatriate life. Philip Young writes about his alienation, " He, Jake, has parted with society and the usual middle class ways; he lives in Paris with an international group of expatriates, a dissolute collection of amusing but aimless people- all of them, in one way or another, blown out of the paths of ordinary life by the war (13). In the same way Robert Jordan in *For Whom the Bell Tolls* chooses a life in the jungle instead of in towns and villages. He takes the risks in his life on alien soil. He rejects society to establish his own values which is his existential choice of experience. Jean Paul Satre says, " Alienation is the individual's experience of himself" (194). Robert Jordan establishes his own values with his experience.

Santiago is alone living near the Sea in *The Old Man and the Sea*. He struggles alone for his survival. His struggle against the fish, Marlin, is really fighting with the nature itself. In *A Farewell to Arms*, Henry feels alone among the crowds. Both Henry and Catherine leave their country, American and England respectively to live a life of loneliness. Henry is alone in the beginning of the novel and he remains alone after the death of Catherine at the end of the novel.

There are two type of existence of individual; authentic and inauthentic existence. The authentic existence is the existence of human being and inauthentic existence is the existence of things. The inauthentic being remains, as it is where as authentic existence tries to improve. Existentialists believe in authentic existence. Martin Heidegger writes about the authentic existence:

The painful human condition- a condition in which accomplishment is mere illusion and happiness an evasion- permits only one value, the value of recognizing and hearing the nothingness of human existence. Human dignity

rests on the heroic acknowledgement of the dreadful truth. The sole imperative is: live authentically. (197)

For authentic existence one should struggle. Human beings have freedom for choice. One can choose anything he likes. He is totally responsible for the outcome of his choice.

Hemingway's characters prefer to live authentically. They choose to struggle against the nature and their society. But their choice of struggle never gives any achievement. Santiago chooses to fight against the marlin. Frederick Henry chooses to work as an ambulance driver in the war. Then he chooses to live in Switzerland in separate peace but his peace is disturbed by the death of Catherine. Jordan chooses to fight for the republican in Spanish civil war. Jake chooses to love Brett Ashley to make a separate peace.

Characters in Hemingway's fiction suffer from the problem of absurdity. Absurdity is a basic standpoint of existentialism. Absurdity signifies the meaninglessness of the world and futile struggle of human beings. Jean Paul Satre writes about the absurdity, "The world of explanation and reason is not the world of existence. A circle is not absurd, it is explained by the rotation of straight segment around one of its extremities" (201). Satre means to say that absurd world is the world without reasoning or explanation. There is no use of rationality. Existentialists believe that human existence in the earth is wholly absurd. Each of us is simply here, thrown onto the void world in this time and place. Whenever we appear in the world, we are confused. Sense of absurdity lies in the absence of god in the Earth. Fyodor Dostovosky says, "Without god, all is permitted" (77). Hemingway calls the absurd world 'nada'. All his hero must fight against the absurd world. Philip Young writes about the world of Hemingway:

Hemingway's world is one in which things do not grow and bear fruit, but explode, break, decompose, or eaten away. It is saved from total misery by visions of endurance; competence and courage, by what happiness the body

can give when it is not in pain, by interludes of outlast the furlong . . . .

Hemingway's characters do not mature in the ordinary sense; do not become 'adult '. It is impossible to picture them in a family circle . . . . It is a world seen through a crack in the wall by a man pinned down by gunfire. (44-45)

Young means to say that Hemingway's fictional world is barren. People cannot grow plants on it. Characters endure bombardment. They do not get success and progress. They struggle hard to find a solution but it goes in vain. They never get success. So, the world is hostile and unfriendly to live. Characters do not have any specific goal in their life. They fight only for their survival. Survival without any achievement is absurd.

Albert Camus applies the world of absurdity in *The Myth of Sisyphus*. Sisyphus is conscious about the existence of human being. The world is unfriendly and the struggle of human being is futile. Because of the consciousness, Sisyphus continuous his action no matter it no longer gives any achievement. Camus further writes:

If myth is tragic, that is because its hero is conscious. Where would his torture be, indeed, if at every step the hope of succeeding upheld him? The workman of today works everyday in his life at the same tasks, and this fate is no less absurd. But it is tragic only at the rare moment when it becomes conscious.

Sisyphus, Proletarian of the gods, powerless and rebellious, knows the whole extent of his existence of his wretched condition: it is what he thinks of during his descent. The lucidity that was to constitute his torture at the same crowns his victory. (68)

Sisyphus is powerless rebel. He knows his wretched condition in the world. He continues his repetitive action. His action does not lead to achievement. Happiness for them lies in the struggle. Hemingway uses this kind of conscious choice of futile struggle almost every novel. His Protagonists are powerless. Jake is emasculated by the war; Henry is

wounded in both legs. Santiago is old and defeated and Robert Jordan is powerless being alone in the jungle. All of them choose to struggle. This action is similar to the action of Sisyphus. They are happy in their action although it never reaches to the achievement. Richard Rulland and Bradbury Malcolm comment *The Old Man and the Sea* as unfulfilled heroism of existential hero. Man can be destroyed but not defeated. The stoic power of an old Cuban fisherman is the source of struggle. They write:

. . . *The Old Man and the Sea* (1952), which won him the Nobel Prize for literature. A tale of ritual encounter between an Old Cuban Fisherman and the destructive natural forces that surrounded him as he battles first with a giant marlin and then with the sharks who strip his prize to a skeleton, it is an affirmative work. 'But man is not made for defeat . . . A man can be destroyed but not defeated.' (307)

They mean to say that heroes of Hemingway's fiction are destroyed. They are helpless in hostile world that does not mean that they are defeated. They have hoped that encourage them to fight to improve their condition.

To sum up, we can say that human existence in Hemingway's fictional world is full of pain and suffering. The world is hostile. But the stoic power helps to endure the suffering on the one hand and the hope and passion encourages struggling on the other hand.

## **2.2 Cultural Values in Hemingway's Fiction**

Culture is an identity of human being. A person is identified with his religion, custom, belief, language and tradition. Culture is a social construction. An individual has to accept its value to be a social being. The harmonious relation between an individual and society determines a happy and prosperous life. An individual gets support from his society and its culture. But characters in Hemingway's fiction never get support from their religion and society. Frederic Henry in *A Farewell to Arms* is helpless when his life partner Catherine lies

in deathbed. He says that the society kills her first they throw her in the hostile and meaningless world. They tell some rules and they kill her. Henry in hospital in Switzerland expresses the cruelty:

That is what you did you died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo or gave you the syphilis like Rinaldi. But they killed you in bed. You could kill you. (311-12)

Henry feels alienated from the society as he never gets support from it. He accepts loneliness as a fact of human life. Instead of turning to religion and society for consolation and support he turns inward. He searches the ultimate solution from his inner resources. He endures the pain and sufferings and determines to struggle against his absurd and hostile world. He rejects the cultural or traditional values on the course of his battle with the unfriendly world.

Concept of atheism is developed from the Nietzsche's declaration 'the god is dead'. Many existential philosophers followed the idea of Nietzsche. Jean Paul Satre said that instead of the existence of god in the world man exists first and he defines himself. He questioned the existence of god; "It states that if god does not exist, there is at least one being in whom existence precedes essence . . . It means that first of all, man exists, turns up, appears on the scene and only afterwards, defines himself (15). Same Beckett and Albert Camus used atheism in their literary works. Camus said the condition of human being is absurd. He realizes the speculative system of past provided no reliable guidance for life. Man is filled with anxiety and hopelessness when he realizes his futile living. He does not surrender himself on the absurd world but struggle hard against it.

For centuries religion has been the greatest sources of strength and consolation to man. The god has been taken as guide of man and he has remained at the center of unity of

the system. The unity has bound all human being and has this earth a family and all men brothers. This concept of theological system in the earth is shattered and modern people remain outside of the system. They are religiously indifferent. They live in no potential relationship with god as the god fails to guide and save them from the death. One reason why the modern people remain unfaithful to the god is they hover in anxiety of the death. In a world without god each man tries to his own god. The Hemingway heroes try to involve their own religion. They discover codes of conduct and their self-guidance. Santiago in *The Old Man and The Sea* feels his religion is to struggle against the natural forces. He is not bound by the virtue of love but by the obsession of killing. He searches a god substitute and finds nothing like him. Frederick Henry and Catherine Barkley do not have any religion. They seek solution in their lust full love. Catherine accepts Henry as her religion, “you are my religion” She says, “You’re all I’ve got” (10). Robert Merrill writes about the absent of conventional religious value in *A Farewell to Arms*, “we come to see their affair as the one positive value in an alien world. In the absence, Catherine discovered what Count Greffi defines as human equivalent of religious faith (227).

Hemingway’s characters do not believe in the god. They do not follow any religion.

Ajit Kumar Mishra writes about the atheistic view of Hemingway’s character:

Since man in Hemingway is not anchored in traditional religion or is anchored in it rather precariously, does he create heroes in whose life politics or zeal for humanity takes the place of religion? One who cannot turn to god may turn to man for the sole means of survival. Both Anderson and Hemingway value love, even elevate it to the level of religion, for it means agreeable involvement in an otherwise alien and meaningless world. (75)

He means to say that men in Hemingway’s fiction turn to meaningless world to seek the solution of their problem of survival. Alienation is better way of solution for them.

Frederick Nietzsche is considered as the atheistic ancestor of existentialism. He regards objectivity as the chief enemy of understanding. For him, objective understanding is valueless. He claims that the god is tyrannical and the tyrannical god should be killed. Nietzsche opposes the cultural education also because it does not feed fresh idea to the young generation. He writes in his essay on the *Uses and Disadvantages of History for life*:

The uniform canon is that the young man has to start with the knowledge of culture, not even with knowledge of life and even less with life and experience itself. And this knowledge of culture is instilled into the youth in the form of historical knowledge that is to say, his head is crammed with a tremendous number of ideas derived from highly indirect knowledge . . . its exactly the same crazy method as that which leads our young painters in the picture galleries instead of into the workshop of a master. (60)

For Nietzsche, to teach culture is to cram the head of youth with indirect knowledge. Some culture consists the stories of the past, which are irrelevant to present, and it never supports our life in the present. Nietzsche compares the teaching of culture with visiting of picture gallery. People do not learn any art to make picture from the gallery. To learn the art of picture they have to visit the workshop of an artist. In the same way an individual learns to make a culture suitable for him through his experience. Nietzsche suggests us to create personal culture; “only give me life then I will create a culture out of it” (62).

Hemingway implies the Nietzschean theory of subjectivity in all his novels. His protagonists make a separate culture to fit them. The canon culture is unsuitable for them because the fictional world of Hemingway is totally different from the world the culture is formed. Hemingway creates a world in which his character suffers too much. Even the nature plays the role of evil, in his fiction. His characters understand this hostility of the world. They create a culture of alienation and stoicism.

Hemingway makes his protagonist know the cultural values of the contemporary society through their experience. They are not taught anything about it in advance. They understand the uselessness of traditional cultural values when they involved in the war. Most of the time they live away from their native and where it is easy to create a new culture. Frederick Henry and Catherine Barkley live in Italy leaving their country America and England. Henry does not have any sense of patriotism although he is in Italian Army. He deserts Army and goes to Switzerland to live with Catherine. Catherine Barkley develops an atheistic culture. She wants lustful love and accepts it as her religion. Lady Brett Ashley changes her lover much time to fulfill her sexual appetite. She likes Jake Barnes but Jake cannot satisfy her. He is sexually impotent. Then she engages with Mike Chambell. She also loves Robert Cohn. She spends more time visiting with Pedro Romero. At last she returns to Jake. To make love with different boy is her religion. Harry Morgan in *To Have and Have Not* finds out the disparity between poor and rich. He creates a culture of loneliness and struggles against the social corruption. He fights alone. He dies fighting. He is capable of great heroism and sacrifice of others. He is guided in his decisions and actions not by any ideology or external authority. He is guided by his own conscience.

The characters of Hemingway's novel are stoic in the sense that they are habituated to endure the pain and they keep on struggling to improve their wretched life. Hemingway believes that one should struggle through his life. *Encyclopedia Americana* writes, "Hemingway's overall message, however especially as established in *The Old Man and the Sea*, is that although life is lonely, losing battle, it is struggle that a man can dominate in such a way that his loss has dignity and is itself a victory" (83). We can analyze that there is no loss in Hemingway's belief. The struggle itself is victory. What he emphasizes is stoic nature. We should accept the loss. *Encyclopedia Americana* writes about the belief of Hemingway, "In Hemingway's view, life is painful and complex. The only way to survive is to face what



comes with honor, dignity, strength knowledge and endurance” (83). Hemingway suggests us to find ‘grace under pressure’. Man should have courage to tolerate the pain and suffering. He hopes there is something beyond the pain pressure and unfavorable world.

Hemingway applies stoicism in almost all his novels. Stoicism is accepted as a cultural value by the characters of Hemingway’s fiction. Jake Barnes in *The Sun Also Rises* is impotent, still he is willing to have sexually passionate girl, Lady Brett. Santiago, the old fisherman cannot catch any fish for 88 days. Even in such state he has not lost his hope of catching it. Frederick Henry loses his reputation in the army, his life partner, Catherine, his newly born baby. He is wounded in the war. But he is struggling to improve his life. Characters in Hemingway’s fiction have a system of their own. They have different belief, custom, religion and value.

Hemingway hero believes that love is reliable means of forgetting the war. Frederick Henry and Catherine Barkley get relief while they are together. Henry forgets the pain of his wound when he meets Catherine in hospital. Catherine is happy with Henry although she has lost her fiancé in the war. In the same way Robert Jordan and Maria feel a separate peace in their love. Jake loves Brett to forget the pain of wound. Roger Asselineau elucidates the value of love in Hemingway’s fiction:

Love is an Oasis in heroes’ lives, where they can rest and can forget the nada which surrounds them by transcending the limitations of time and escape into eternity, for lust in the level of the body, love belongs to the realm of spirit, as Frederick Henry finds out by passing from the one to the other . . . . Robert Jordan both experience and expresses, ‘when I am with Maria I love her so that I feel, literally as though I would die and I never believed in the nor that it could happen. (149)

Hemingway's characters do not follow the culture of marriage. Boys and girls live together but they do not like to marry. Jake and Brett live together, they keep physical relation but they never get married. Frederick Henry and Catherine live together and have a child but they do not marry. Robert Jordan and Maria keep physical relation, they love each other but they do not marry. The role of father is important in all society and culture. Father and mother take care their child and they are proud of it. But Hemingway's characteristics do not have the sense of fatherhood. Jake, Santiago, Robert and Henry are indifferent to their children. Henry does not look at his newborn son in hospital in Switzerland.

Homelessness is another cultural value for Hemingway's characters. All characters of Hemingway's novel do not have a house of their own. Neither have they talked about their house not they plan to make it. They try to remain a way from their home the more they feel happy. Frederick and Catherine leave their home and live in Italy. They leave Italy and live in Switzerland. Jake, Robert and Santiago do not have their home.

Hemingway's novels do not have the sense of history. He never gives any past details of his characters. His characters live in the present. They avoid past. Van Wyck Brooks comments the pastlessness in American fiction. He writes in his essay, *On Creating Usable Past*:

The present is void and the American writers float in the void because the past survives in the common mind of the present is past without living value. But this is the only possible pas. It we need another past so badly, is it in conceivable that we might discover one that we might even invent one (339).

Hemingway lives in Paris forgetting his painful past events in America. To forget past is to forget traditional values and culture.

### 3.3 Culture of Alienation in Hemingway's Fiction

Hemingway's fictional world is world at war. His protagonists involve in the war and they are wounded physically and spiritually in it. When they return from the war they cannot connect themselves in their society. Their wound symbolizes man's loneliness and futility. It also symbolizes their inability to direct life to some goal and purpose. They lose the sense of belongings. They remain unable to relate their life to a pattern of belief or impersonal system. They are thrown into the chaotic world and free to choose a pattern of their life. Heroes of Hemingway's novel are alienated from society, the god and nature. They suffer from the spiritual alienation. They are victim of the circumstances. Since they are too insignificant to influence their circumstances they try to live by adapting themselves to the culture of isolation. In each case they choose a lovely role. They perform the role of lover, hunter, bullfighter, soldier, and fisherman. They fight alone and dangerously to improvise their pathetic condition.

In Hemingway's culture of alienation we find difficult and incomprehensive world. There are physically and spiritually wounded men struggling to improve their condition. His men believe that there is no good to pray for them, there is no religion to follow. There are not any codes of conduct or moral rules and regulation. They do whatever their body need. Eating, drinking, visiting, fighting and teasing are common affairs to them. Their culture of living is totally different from the culture of ordinary man. They need no home, no family and no nationality also. They visit one place to another place and they never return because they have no relation with the place where they live. In culture, we have rituals of birth, marriage and death but in culture of alienation this rituals are negated.

Santiago, Robert, Jake and Henry follow the culture of alienation. They suffer from spiritual loneliness. Spiritual isolation is the state in which one is wholly without related values, symbols and patterns. They cannot connect their life with any common culture and

society because of their wound. So, they develop their own values, tradition and beliefs. Their belief is not to believe in abstract values such as heroism, courage and even the existence of the God. Their tradition is to live, to keep physical relation but not to marry in the case of Henry, Robert and Jake. To get marry, to baptize and death rituals are unnecessary to them. They value to struggle not to victory. They do not perform any family role all over their life.

## Chapter 3

### Repudiation of Moral and Cultural Values in *A Farewell to Arms*

#### 3.1 Negation of Traditional Values

*A Farewell to Arms* (1929) reflects despair and loneliness of modern people as an outcome of disaster and destruction of the First World War resulting to the break down of traditional code of conduct and rejection of ethical morality. Ernest Hemingway associates repudiation of cultural and moral values with the cause of frustration and anger in modern life. The First World War killed the life of innocent people and people neglected cultural and moral values as response to it. Hemingway shows modern life through the characters in *A Farewell to Arms*. Hemingway believes irrational love of modern people as opposition to spiritual value of love. The war ethic is negated as value of heroism, victory and courage no longer remain in the heart of the soldiers. Religion is insulted because modern people question even the existence of the God.

Ernest Hemingway has presented modern life of post First World War generation of Europe and America and impact of the war upon culture and morality in *A Farewell to Arms*. Characters are disillusioned to socially and historically determined culture and morality as they observe decay and destruction in the world created by the war. Unlike the Victorian people they do not find hope and enthusiasm in life. They are greatly affected and frustrated. Their frustration leads them to the meaningless world. They feel insecurity everywhere as they observe the bombardment in the war. Their death is no more than the death of animals as people are killed while eating and playing. They never get funeral rite after the death. They do not see peace in the society while living and not rituals after death. So, they prefer to live a life of their own choice. Their choice of life is a life without any religion, culture and morality and even a sense of history also. They put their faith upon lustful love, wine

violence to forget and relief from the war. They try to create a separate peace in their mind alienating from the society.

Hemingway's literary career flourished and reached at top after the First World War. Definitely, the literary figures who wrote after the First World War portrayed the picture of devastation and destruction of modern life and civilization along with negation of traditionally accepted culture and morality as a response to it. Young American writers at that time were greatly frustrated. The First World War became one of the key factors to change the thematic and stylistic aspects of the literature. They replaced the theme of the 19<sup>th</sup> century literature. Successful love, romance, progress and achievement were the key thematic aspects in the 19<sup>th</sup> century literature were changed as frustration, loss, fragmentation, cultural moral degradation. They felt the world unfriendly, chaotic, and terrific and sterile and human values, religion and spirituality has been swept away by the wind of frustration, isolation, selfishness and atheism. Hemingway involved in the war as an ambulance driver in Italy and was badly injured by an Austrian projectile. He gathered various details and experiences about death and war. He had seen colossal loss of thousands of soldiers in the frontline war. He exposed his experience and details in his novel *A Farewell to Arms*. It is a war novel because it depicts the picture of war between Italy and Austria during the First World War. The details and loss of the life of the people are clearly described in the first chapter of the novel:

There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridges boxes on the front of the belts, grey leather boxes heavy with the packs of clips of thin, long 6.5 mm. Cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child. (2)

The soldiers are pregnant not with living child but death signifying cartridges. They carry death on their belly to kill the people. Hemingway described the scene of the novel in such a way that it is going to finish very soon. The natural world is not beautiful. It is bare and barren, ". . . when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain. The vineyards were thin bare branched too and all country wet brown and dead with the autumn." (2) The symbol of rain is destructive in the novel. The rain doesn't create life but it forecasts the death of people. It brings diseases, "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of in the army." The seven thousand deaths became 'only' in the war. Killing of the people is common in the world. Permanent rain in the winter brings cholera and it kills 'only' seven thousand before it is checked. If it cannot be checked it would finish the human beings from the world. Here Hemingway shows the loss of traditional symbolic meaning of the rain. Life sustaining rain is taken as destructive force.

Hemingway observes the war time society closely. He finds the people in the society coward and indifferent to their nation. The feeling of patriotism was no more in the society. People in the Victorian society were more patriotic. They used to fight for the sake of their country. But modern people involve in the war to earn money and to kill people. They escape from the war when they get chance. They do not believe in patriotism and heroism. Frederic Henry goes to Bainsizza after his treatments in Milan. He talks about the war with Gino and expresses his dissatisfaction with the war, "Abstracts words such as glory, honor, courage or hallow were obscene beside the concrete names of the village, the numbers of the roads, the dates" (177). Spiritual values are useless to the modern people. They prefer concrete things than the abstract values. People suspect about the spiritual gain. Unlike Victorian people Henry does not believe in the value of glory, honor and heroism. In the Victorian period

people used to fight for heroism. People respected the brave soldiers and the soldiers believed in the heroism and their courage. But those abstract values are useless and hollow for the modern people. Henry does not believe even in Victory; "I don't believe in victory" (171). This evidence proves the materialistic view of modern people and their opposition to the traditional cultural values.

The role of a doctor is to save people from untimely death. They cure people and give a new life to them. They are respected in the society. But doctors are compared with butchers in the novel *A Farewell to Arms*. There is a crowd of injured patient in hospitals. Doctors are busy in their treatment. Frederic Henry describes the scene of dressing station; "The dead were off to one side. The doctors were working their sleeves up to their shoulders and were red as butchers" (54). In the dressing station dead soldiers are being separated from living one. The doctors' white aprons are covered with blood and they look like butchers. There are not enough stretchers because the causality rate of soldiers is very high. There is scarcity of doctors, medicines and stretchers. There is loud screaming sound of the wounded soldiers. The scene shows the destruction in the world. This destruction gives frustration to the people. Frustration leads them to the way of opposition of cultural and moral values. In the deadly scene of dressing station Henry is happy with the smell of blood, "They lifted me onto the table. It was hard and slippery. There were many strong smells, chemical smells and the sweet smell of blood" (57). Frederic Henry likes the smell of blood. He prefers the causalities and death than peace and prosperity in the society.

Hemingway's characters are rootless in almost all of his novels. They live in specious present forgetting the past. They hardly make plan for future. Frederic Henry is an American. He is living in Italy now. No more information about his family and society are given in the novel *A Farewell to Arms*. He does not like to talk about the past and about his family. Catherine asks him about his father:



‘Haven’t you a father?’

‘No; I said. ‘A step-father.’

‘Will I like him?’

‘You won’t have to meet him.’

We have such a fine time; Catherine said. ‘I don’t take any interest in anything else anymore. I’m so happy. . .’(148)

In the same way Catherine Barkley is a British nurse. She is working in American Hospital in Italy. She does not tell anything about her family and society in the novel. She prefers to live in present. She drinks wine to forget her past:

‘Wine is a grand thing,’ I said. ‘It makes you forget all the bad.’

‘It’s lovely.’ Said Catherine. But it’s given my father gout very badly.’

‘Have you a father?’

‘Yes,’ said Catherine. ‘He has gout. You will not ever have to meet him.’

(148)

Henry advises her to use wine to forget their past. They are happy in the present but their past is bad. So, they forget it. To forget the past means to forget the traditional values of the past. This rootlessness of the characters is the negation of culture. Characters in the novel do not have sense of history. They are away from their family and society. They intentionally negate their culture, history and religion.

Frederic Henry does not like to talk about his father. He wants to forget at his father. In the same way he does not want see his newly born baby in hospital in Switzerland. He has not feeling of fatherhood. He said, “I had no feeling for him. He did not seem to have anything to do with me. I felt no feeling of fatherhood (309). He is not proud of his son. His son dies in the hospital but he is neither sad nor happy. He is so indifferent to his son that he never even looks at his son.

The baby was dead. That was why the doctor looked so tired. But why had they acted the way they did in the room with? They supposed he would come around and start breathing probably. I had no religion but I knew he ought to have been baptized. But if he never breathed at all. He hadn't. He had never been alive. (311)

Doctors are sad at the death of child. They are tired and felt sorry but the father of the child, Henry, is careless about him. He has not any feeling to the son. Henry has not any kind of culture or morality. He hesitates even to baptize his son. This shows the repudiation of traditional cultural and moral values in the modern life.

Hemingway establishes a world at war in his novel, *A Farewell to Arms*. The world is terrific and insecure. People are killed while they are eating. A bomb falls and shakes the earth while the unit of the ambulance are eating cheese; "They were all eating holding their chains close over the basin, tipping their heads back, sucking in the ends. I took another mouthful and some cheese and rinse of wine. Something landed outside that shook the earth" (52). The world is so terrific that the bomb can kill anytime in it. In this hostile world people are disillusioned to their culture and to their society as it could not save from the destruction. People are alone in their society. Nobody is there to save their life. So, they lose the confidence in life. Frederic Henry, the protagonist of the novel is disillusioned because of the devastation of war. He is wounded while he is eating:

I ate the end of my piece of cheese and took a swallow of wine. Through the other noise I heard a cough, then came the chuh-chuh chuh-then there was a flash, as when a blast-furnace door is swung open, and roar that started white and went red and on and on in a rushing wind. I tried to breathe but my breathe wouldn't come.... I knew I was dead. (52)

A bomb blasts and makes him wounded. At that time Henry was eating cheese. This kind of terrific world disillusioned Henry to his society, culture and morality. The culture and religion remain far away from him. The god laughs at his predicament. So he chooses to oppose abstract values such as religion, culture and morality. Hemingway's portrayal of hostile world also signifies his negation of traditional concept of the society in which we find peace and harmony.

Hemingway Juxtaposes images of fertility and life against those of death and destruction. It is raining outside almost every time something bad occurs. Frederick Henry wakes to hear the rain one night in Stresa. Emilio comes with the news of his arrest; "They are going to arrest you in the morning" (253). Henry has escaped from his unit to save his life and is living there secretly. The news of the barman compels him to leave Stresa in the stormy night. It's raining in the last scene of the novel where Catherine dies in her children. Henry returns alone to the hotel in the rain. So the symbol of rain is used from the beginning of the novel to the last scene of novel. The last word of the novel is also rain, "But after I had got them out and shut the door and turned off the light it was not good. It was like saying good-bye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain" (316). So, the rain is taken as destructive force which is traditionally accepted as the life sustaining gift.

*A Farewell to Arms* is a very carefully structured work of art where war is presented symbolically as a crisis in public life. The rejection of home and society along with the negation of culture and morality dominated the novel. Symbol of rain is considered as destruction and death. In the first chapter of the novel, rain is narrated as the cause of cholera and it kills seven thousands people, "At the start of the winter came the permanent rain and with rain came the cholera...seven thousand died of it . . ." (2). So symbol of water has been changed here. Water consists power of fertility. It is a life sustaining gift given to the

inhabitants of the Earth. But it became a curse to modern life as it brought a fatal disease and killed innocent human beings. The autumn rain makes "all the country wet and brown and dead" (2). Catherine Barkley sees death in the rain. She is terrified with it and she cries because of the fear of the rain: "All right. I 'm afraid of the rain because sometimes I see me dead it" (120). So, traditionally accepted meaning of the rain as fertility has been rejected and new symbolic meaning as death and destruction has been imposed in the novel *A Farewell to Arms*.

In this way, traditional values of love, marriage, history, family, church and state are negated by the characters in *A Farewell to Arms*. In the same way we can say that Hemingway negates the traditional concept of society as he presents the hostile and terrific world.

### **3.2 Negation of Religion**

The concept of atheism has been widespread all over the world after the First World War. People started to disbelieve the god. Modern generation questioned even the existence of the god. When Henry gets ready to go to the war front Catherine hands over him a medal of St. Anthony and puts on around his neck. When Henry is wounded in the war he does not find the saint Anthony Medal.

All right' I said. I undid the clasp of the gold chain and put it around my neck and clasped it. The saint hung down on the outside of my uniform and I undid the throat of my tunic, unbuttoned the shirt collar and drop him in his metal box against my chest while we drove. Then I forgot about him. After I was wounded I never found him. Someone probably got it at one of the dressing stations. (41-42)

This loss of Saint Anthony given by Catherine is symbolic to the loss of religious faith. People do not believe in the god and the god also can not protect the people from the

devastation. They associate their predicament with the negligence of the God. Henry's love affair in the beginning of the novel enhances his atheistic attitude. Catherine has no religion as such but she thinks the love of Henry itself is religion for her. "You're my religion. You are all I've got" (110). She prefers lustful love than any traditional religion. She thinks the love itself is religion. Other characters like, Dr. Rinaldi is also an atheist who visits officers' brothel does not believe the existence of the god. Henry reveals the secrecy about Rinaldi; "Poor Rinaldi, all alone at the war with no new girls" (63). Dr. Valentini is also an atheist who is attracted by the girls and drink wine even in his duty hours. He opposes ethical morality. He neglects society, culture, religion and morality.

Catherine leads a life of unconventionality contrasting traditional religious and moral values. She dismisses the need of formal marriage ceremony; she often makes physical relation with Frederick as a whore. She rejects the code of the contemporary morality; "We are really married. I could not be married anywhere" (108) she rejects the value of church and state. "There is no way to be married except by church or state. We are married privately. You see, darling, it would mean everything to me if I had any religion. But I haven't any religion. She doesn't follow any moral standards and on the other hand she rejects the cultural values. Religion and church affairs are matter of mockery for the modern people. Catherine is not happy with society and even with the god. She has lost her previous fiancé in the war. He was killed by in the war. So, she is alone in the world. The religion did not save her fate. She found the way of personal choice of about everything.

Modern people do not believe in the dogmas of religion. Priests for them are easy man to tease. Hemingway presents the negation of religion and morality through his modern characters. They drink a lot and mock the priest of their unit. Rinaldi and Henry tease the priest:

What are you eating meat for? Rinaldi turned to priest. 'Don't you know it's Friday?'

'It's Thursday. The priest said.

It's a lie. It's Friday. You are eating the body of the lord. It's god- meat. I know. It's dead Austrian. That's what you are eating.

'The white meat is from affairs,' I said completing the old joke. (166)

Rinaldi and Henry are atheist. They compare the priest with devil. They cut joke with the priest in relation with meat of the god. This is unbearable to a priest. The priest is helpless in front of those drunkards. This insult of a priest indicates the atheistic behavior of modern people. When Henry is wounded, the priest visits him in the hospital. The priest encourages Henry to love the God but Henry refuses to love Him because he is afraid of the God:

'It does not matter. But there in my country it is understood that a man may love God. It is not a dirty joke.'

'I understand.'

He looked at me and smiled.

'You understand but you do not love God.'

'No.'

You do not love Him at all? He asked.

'I am afraid of Him in the night sometimes.'

'You should love Him.'

'I do not love much.'

'Yes' he said. 'You do. What you tell me about the nights. That is not love.

That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve.'

'I don't love.' (59-60)

Henry does not love God because he has to sacrifice and he has to serve him. He is afraid of Him.

The Old Count Greffi also is devoid of religious feelings. He says that the love affair between Henry and Catherine is religion; 'Then too you are in love. Do not forget that is a religious feeling.' In this way, we can say that characters in *A Farewell to Arms* do not love the God. They do not follow any religion. They do what they want and call the action itself is their religion.

### **3.3 Negation of Moral Values**

In the war front there is no value of morality, religion and order. The First World War has completely swept away the good deeds. People become more materialistic and selfish. Modern people are self-centered and alienated from the society. Right and wrong behaviors are not judged properly. People are killed without any reasonable cause. War gave rise to feelings of despair. These feelings led to the idea that people have to create their own values in a world because traditional values no longer reign. People lost faith in the traditional code of conducts. The roots of morality and culture are shaken. Religious institutions are replaced by the bawdy houses. The novel consists of a morally decayed society; "People lived on in it and there were hospitals and cafes and artillery up side streets and two bawdy- houses. One for troops and one for officers" (3). Separate bawdy houses are needed for officers and soldiers to forget the pain of the war. They create separate peace in lustful love, wine and baiting in the brothel. They reject the moral codes and conducts and create their own morality of negation.

Modern people make lustful love. Traditional spiritual value of love no longer remains in their love. They have sex many times with many partners before their marriage. It is violence of ethical morality. Their love is as a game. Lieutenant Frederick Henry meets

Catherine Barkley, a British nurse in Gorizia. He falls in love, keeps physical relation but their love does not have spiritual value. Henry takes love as a game:

I turned her so I could see her face when I kissed her and I saw her eyes were shut. I kissed both her shut eyes. I thought she was probably a little crazy. . . . It was better than going every evening to the house for officers where the girls climbed all over you and put your cap on backward as a sign of affection between their trips upstairs with brother officers. I knew I didn't love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. (28)

Henry meets Catherine frequently. He kisses and sleeps with her but he says that he does not love. He has not any idea of loving her. Their relations remain only in physical relation. This shows the idyllic life of the modern people. In reality the officers and the soldiers of the unit can not live without going to brothel and drinking wine. "Come on" said the captain, "we go to whorehouse before it shuts" (11). They visit the brothel frequently; the brothel is the main form of entertainment. The act of casual, emotionless sex creates fear of fertility. They are afraid of outcome of their love. They do not like to have children. The soldiers use drinking and lustful sex as a means of forgetting the war.

Frederic Henry is wounded in his leg and he is sent to Milan for his treatment. There he meets Catherine Barkley for his treatment. Henry asks her to come in his room in night duty. She often comes in his room at night for romance. They make love and keep physical relation in the hospital. They repudiate the moral standards. Catherine Barkley is nurse for his treatment but he takes her a whore and hospital for him is a brothel. They perform immoral behaviors in the hospital:



‘Hello; I said. When I saw her I was in love with her. Everything turned over inside of me. She looked towards the door, saw there was no one, and then she sat on the side of the bed and leaned over and kissed me. I pulled her down and kissed her and felt her heart beating. (87)

Their wildness in the hospital room signifies the decay and destruction of cultural and moral values in modern life. Their repudiation is caused by the disillusionment. Frederic Henry is wounded badly in the war. He is an American and now is serving in Italian Army. He has no one to take care. He is alone there. In the same way Catherine Barkley is also alone as her former lover dies. So, they want to forget the pain making love avoiding the common moral standards. The actual relationship between Henry and Catherine a patient and nurse. Both of them forget their position and get involved in immoral and illegal physical relationship. They are shameless and characters to have sex in the hospital room. “We’ll have to be awfully careful. That was just madness we can’t do that. We can at night. We’ll have to be awfully careful. You’ll have to be careful in front of other people”(88). Henry and Catherine make the hospital a whorehouse. They involve in a lustful sex in front of the other patients in the hospital. Henry has the habit of going brothel so he can not live without sex and wine.

In an American Hospital in Milan, Henry and Catherine sleep together in the night. They have not married at that time. Catherine is a nurse. She is there to take care of patients. She has to help them. Her role is somehow like the role of mother to the patient. They do not have moral rights to sleep together in the night. If they are not doing anything wrong why are they worried? Why does Catherine go downstairs to check whether other person slept or not?

I worried in the night about someone coming up but Catherine said they were all asleep. Once in the night we went to sleep and when I woke she was not there but I heard her coming along the hall and the door opened and she came

back to the bed and said it was all right she had been downstairs and they were all asleep. (96)

This suggests that Henry and Catherine involve in lustful and immoral sex. Catherine loses her identity as a nurse and changes herself into a whore. She prefers to do night duty. Her intention for preferring night duty is to enjoy with Henry.

Henry disregards the traditional code of conducts of war ethics. He discards the uniform and puts on the civilian dress on the way to Stresa in order to find Catherine. He dislikes even reading the newspaper about the war. "I was going to forget the war. I had made a separate peace. I felt damned lonely and was glad when the train go to Stresa" (233). He rejects the patriotic feeling. Being on army personnel he should not be afraid of the war. But he deserts Italian army being terrified with the destruction of the war. He violates the rules and regulations with his choice of deserting the army and he runs away from the war to Switzerland. In the same way Catherine, too, makes a choice of deserting her duty in the hospital. She is interested to go to Switzerland leaving her friends. "Poor Ferguson" Catherine said, "in the morning she'll come to the hotel and find we're gone" (260). She maintains artificial friendship among her friends. She lacks the spiritual value of friendship. She loves Henry. More than this she loves romance with him. This shows the moral decadence in Catherine also.

We find the first scene of the novels in brothel. Hero is introduced as a drunkard and first recorded dialogue in the novel, *A Farewell to Arms*, is baiting with priest.

Priest today with girls', the captain said looking at the priest and at me. The priest smiled and blushed and shook his head. This captain baited him often . . . Priest every night five against one' everyone at the table laughed.' You understand?' Priest every night five against one.' He made a gesture and laughed loudly. The priest accepted it as joke. (5)

This kind of repudiation of morality, taunting a priest by a captain, is caused by the disillusionment created by the war. All the characters are affected by the war. They negate the cultural and moral values to forget the pain and despair of the war. They often visit brothel, drink alcohol and make lustful love.

Homosexual attitude is all pervasive in post First World War generation. People do not like to get marry and have children. The rate of cohabitation is increased after the First World War especially in America and Europe. The mass killing of the people in the war creates a thought of childrenless couple. They think it is useless to produce children. Rinaldi, a doctor in the unit of Frederick Henry, is homosexual. He jokes that Henry is homosexual but his own actions suggest that he himself is homosexual. He calls Henry 'baby', kisses him and dots on him. Rinaldi says, "Oh! Baby you have come back to me," (160). Again showing the tooth, "look, baby this is your once and tell me you aren't serious. Henry opposes, "I never kiss you. You're an ape". Rinaldi does not like any married friends;

'Have you any married friends?'

Yes, I said.

'I haven't, Rinaldi said. Not if they love each other.

'Why not?'

'They don't like me'

'Why not?'

I am the snake. I am the snake of reasons.

'I love you' baby he said. (162)

Rinaldi does not like married friends. He does not want to love but he loves Henry. This instance proves the homosexual tendency of Rinaldi. So, Rinaldi opposes the morality as well as the cultural value of marriage.

People of Victorian period used to make spiritual love. They used to be faithful to their love. Their love usually turned into marriage and happy conjugal life. But modern people make artificial love. They take love as a means of escape from the chaotic world. They do not like to marry. They never plan for their bright future. So, modern lovers are no more than and friend of Catherine calls Henry a shameless seducer:

‘Will you come to our wedding Fergy?’ I said to her.

‘You’ll never get married.’

‘We will.’

‘No you won’t.’

‘Why not.’

‘You’ll fight before you’ll marry.’

‘We never fight.’

‘You’ve time yet.’

‘We don’t fight.’

‘You’ll die then. Fight or die. That’s what people do. They don’t marry.’ (103)

Modern people do not like to get married. They prefer fighting and they die in it. They forget their responsibility. They keep physical relation before their marriage. They do not like to have children. So they do not need formal marriage ceremony. Catherine Barkley is pregnant but Henry runs away from her. Ferguson is worried about their relation. She calls them immoral lovers, “But you’ve God knows how many months gone with child and you think it’s a joke and are all smiles because your seducer’s came back. You have no shame and feelings (237). Both Henry and Catherine run away from their native society and culture. They intentionally avoid the marriage culture. Catherine says, “I suppose if we really have a child we ought to get married.” (279). Marriage ceremony after having child has no cultural value.

Another scene of immoral behavior is narrated. Henry and his drivers join the retreating army in the rainy night. The column of trucks and horses stop for several hours because of the jam on the road. Aymo, a driver, picks up two Italian girls. He teases the girls with immoral behavior. 'Hey!' he put his hand on the girls' thigh and squeezed it in a friendly way. The girl drew her shawl tight around her and put pushed his hand away. 'Hey!' he said (187). The driver laughs at them. The girls are helpless among the mighty driver. The girls are badly upset by the soldiers. They speak in their dialect to stop the immoral behavior but they fail to do. Aymo becomes more emotional and uses vulgar words, "'don't worry,' he said, 'No danger of -----,' using the vulgar word. 'Don't worry,' he said. No place for ----- --,' I could see. She understood the word and that was all. Her eyes looked at him very scared. She pulled the shawl tight, (188)." Aymo hurts these two innocent girls unnecessarily. The soldiers have the habit of drinking a lot and visiting brothel regularly. They never care what is good to do and what is not. Aymo reveals their immoral activities. "A retreat was no place for two virgins. Real virgins probably very religious. If there were no war we would probably be all in bed" (189)

Modern people put their faith mostly in violence. They prefer to kill people. They chose to desert the morality in order to fulfill their desire. They are self-centered. They do what ever they want to do. They do not care about right and wrong. Bonello picks up two sergeant of engineering when they join the retreating army in Udine. Their car gets stuck in the mud at noon about ten kilometers from the Udine. Henry orders the sergeants to help him. He fires his pistol and hits one when they hesitates to help. He kills the sergeants not because he has done something wrong but because Henry wants to kill him. Bonello follows other sergeant and kills him. The cruelty of Bonello can be observed through his language also, "Let me go finish him". After killing the sergeants Bonello feels satisfaction, " 'the son of a bitch,' he said. He looked toward the sergeant. 'You see me shoot him, Tenente?'" (196).

Henry and Bonello think killing man is a casual behavior. They kill them without any reasonable cause. “ ‘ I killed him,’ Bonello said, ‘ I never killed anybody in this war, and all my life I’ve wanted to kill a sergeant (199). Bonello is an ambulance driver in the frontline war in Italy. His duty is to carry wounded people up to the hospital so that the wounded recover their health. But he has desire to kill and he has never got chance to shoot before so uses this opportunity to fulfill his desire. He thinks killing is his morality. Hemingway’s world of the war is the world of modern people. The civilization for modern people is negation of peace in society. Preference of killing is their culture and to shoot a sergeant by an ambulance driver is their morality. Actually modern people negate the established culture and morality through their violent action.

Most of the characters of *A Farewell to Arms* are hurt in the war. Hemingway's most celebrated hero, Henry goes to war front as an ambulance driver. He lives in a house of Gorizia. The surrounding of this place is chaotic because the war is going on outside of the house. Character's previous fiancé was killed in the war. When she meets Frederick she visualizes her dead friend in him. Henry is victim of war because he is injured in the Italian front while serving the soldiers. Rod W. Horton and Herbert W. Edwards take this disaster of the war as the cause of negation of moral and cultural values in *A Farewell to Arms*. They write in *Backgrounds of American Literary Thought*:

The negation of Victorian gentility was, in any case, inevitable. The booming of American industry, with its gigantic, roaring factories, its corporate impersonality and its large scale aggressiveness, no longer left any room for the code of polite behavior and well bred morality fashioned in a quitter and less competitive age. (316)

Characters in *A Farewell to Arms* reject the Victorian gentility. People in the Victorian Age were careful about morality. Their polite language, simple clothing and behavior with the

relatives verify the Victorian gentility. But people after the First World War are more aggressive. The anger and frustration make the modern people reject the moral values of the 19th century.

### **3.4 Alienation as a Means of Repudiation**

Alienation is a major concern of Hemingway's *A Farewell to Arms*. Characters in *A Farewell to Arms* break the cultural and morality alienating themselves from their native land and society. Hemingway's portrayal of loneliness is parallel for the modern major American writer's exile. Gertrude Stein, e.e. Cummings, F Scott. Fitzgerald and Ernest Hemingway exiled themselves Europe especially to France. Feeling of insecurity made them live away from their own native land. Frederic Henry and Catherine Barkley in *A Farewell to Arms* live in Italy learning their country. Frederic Henry is an American and Catherine Barkley a British nurse. They leave their culture, religion and morality along with their society and family. They fail to assimilate the new Italian culture because the First World War has already dismantled the cultural values there. Hemingway never gives his characters' family background through out the novel. This rootlessness of the character gives a sense of repudiation of cultural and moral values. Both Henry and Catherine do not have a house of their own. They consider a hospital room a house for them. Henry says, "my room at the hospital had been our own home and this room was our home too in the same way" (147). To be a house there need to be a family. But Henry feels happy when he is alone. So he breaks the all his relation to his family members and lives alone; "they got off at Gallarate and I was glad to be alone. . . . I was going to forget- the war. I had made a separate peace. I felt damned lonely and was glad when the train got to stresa" (233).

Henry feels happy to be alone while he is returning to stresa from Milan. He finds a separate peace in loneliness. To forget the war he wants to be alone. He never gets peace living in a war trodden society. So he prefers to live alone. He imagines the end of war when

he is alone," Don't talk about the war, I said. The war was a long way away. May be there was not any war here. Then I realized it was over for me (235). Henry feels alone in group also. His intention of avoiding the war and despair created by it help him to be alone in group. "We could feel alone when we were together, alone against the others. It has only happened to me like that once. I have been alone while I was with many girls and that is the way you can most lonely" (239). Robert Evan finds rejection of the established rules and the past in *A Farewell to Arms* prefer to forget the past because it is painful for them. He writes in *Hemingway and the Pale Cast of Thought*:

With Hemingway, no sense of history is evident even in those novels where it would be most expected, *A Farewell to Arms*. His characters almost invariably live and act in the specious present. They are drifters and for drifters the time is always now. The past is rejected because in it lurk things too ugly or painful to contemplate and the future involves precisely that exercise of speculative thought which Hemingway's work consistently denies. (175)

In *A Farewell to Arms*, Frederick Henry and Catherine Barkley represent a modern generation. Frederick is embittered by the war. He is unable to connect himself with society. He leaves the war front to get tranquility in his life. The harmony in society and confidence of life of has been shattered when the First World War broke in Europe. People in the 19th century had expected that industrialization and development of science and technology would provide them a happy life. But in reality it gave them a life of frustration. Frederic Henry who is representative of 20th century European had also the same type of illusion, He involves in Italian army but Italy is defeated by Austria. He used to think that war was fought for victory and material benefits. But at last he learns that neither war provides materials neither benefits nor it provides peace and prosperity. Catherine who represents modern life dies in the child birth. In the war time, Henry and Rinaldi drink wine frequently and visit a brothel to fulfill



their sexual appetite. The army officers drink wine and taunt a priest frequently. All these activities show the degradation of morality and culture in modern life of alienated person. Joseph Warren Beach calls characters of *A Farewell to Arms* uncivilized because they refuse to be polite or moral. He further writes in *The Twentieth Century Novel*:

It is true that the people in *A Farewell to Arms* world -weary and 'advanced ' and so, I supposed what would be often called 'sophisticated '. But they are people who sturdily refuse to be intellectual or esthetic, as they refuse to be polite or moral. No doubt the most correct word to apply to them is uncivilized. They represent a deliberate return to the primitive. (538)

Characters in *A Farewell to Arms* involve in violent action. They kill people without any reason. They drink a lot and taunt the priest. Visiting brothel is their hobby. They are rootless. So the characters in *A Farewell to Arms* are uncivilized. Since they live in isolation and they are uncivilized, they do not have any system of society.

In the modern world people were enchanted to get material benefits rather than spiritual one. They abandoned their morality for the sake of money and matter. They forgot the spiritual ties between father and son and father and daughter etc. Robert Merrill compares Frederick Henry with Stephan Dedalaus. Both of them reject their family, culture and morality. They alienate themselves from their society and culture.

The ties which Stephan Dedalaus once rejected family, church and State are equally impossible in the world of this novel... we are told almost nothing of his background. What is implied is complete estrangement from his past, his American heritage. With all of this he is disillusioned. It is much the same with religion. We are constantly reminded that both Frederick and Catherine are unbelievers. And Frederick is disillusioned with society no less than with

his family and religion. The 'order' of society has been unmasked by war  
society has been conspired to make. (573)

Both Henry and Catherine are unbelievers. They do not believe in religion, culture and morality. They completely estranged from their family and society. Hemingway's characters suffer from the spiritual alienation. They feel alienated even in the crowd because they are unable to connect themselves with the society. Henry's wound in his both legs and the death of Catharine's previous fiancé pushes them to the world of isolation. They develop a culture of isolation which is suitable for them.

In this way, Hemingway establishes a world at war in *A Farewell to Arms*. The world is chaotic, hostile and terrific. They can not connect themselves with the society. People are physically destroyed and spiritually barren. The faith upon the cultural, religious and social values has been collapsed. So, they broke the social and cultural tie rejecting the traditionally accepted religious and moral values. Their repudiation lies on the action of irrational love and sexual intercourse in hospital, killing people without any reason, taunting the priest, remaining indifferent to their family and even to the child of their own and cohabitation without marriage.

## Chapter 4

### Conclusion: Disillusionment Equals Negation

I have studied *A Farewell to Arms* from the perspective of disillusionment of modern people to their culture and morality. In *A Farewell to Arms*, Hemingway depicts the horror of the First World War which made modern people physically and spiritually weak. They lost their self-confidence, self-dignity and spirituality. The protagonist of *A Farewell to Arms* believes that the world is unordered one. There is no God to watch over man, to dictate morality, or to ensure justice. He realizes that society is hostile and indifferent to him. All organizations and organized activities in the community are confused and confusing. So, he imposed order upon his life through personal values. He alienates himself from the society breaking the cultural and moral ties as he is disillusioned with the war rendered world.

Hemingway is a leading interpreter of disillusionment of modern people after the First World War. He observed a great massacre and destruction of cities and industries in the war, while he was working as an ambulance driver in Italian front, In the First World War. As he personally observed the harsh reality of the war, a mass slaughter of innocent soldiers, he was immensely frustrated. His novel, *A Farewell to Arms* reflects the same type of frustration, destruction, alienation and disillusionment which are caused by the First World War. We find parallelism between the life of Hemingway and the life of Frederick Henry in *A Farewell to Arms*. Frederick Henry, protagonist of *A Farewell to Arms* resembles Hemingway.

The First World War breaks out in Europe and Frederick Henry joins the Italian army as an officer in the ambulance corps. He finds the death of soldiers by an unseen enemy. The bomb is there to kill from the distance. He is badly wounded in his leg by an Austrian mortar shell while he is transporting the wounded soldiers. At the same time he finds the corpse of his driver, Passini. Aymo, another driver in his unit is also killed by unseen spies. So Frederick Henry is disillusioned to the war. He joins the army to get victory in the war but

now victory, courage and heroism become abstract and useless world for him. He is disillusioned with the society and system of the society also. He never finds peace in the society. The world is hostile for him. So he deserts the army and goes to Switzerland to get a peace.

Not only the war disillusioned the characters in *A Farewell to Arms* but the nature also is unfavorable to them. Henry cannot escape from the enemy because his car is stuck into the mud. The rain obstructs Henry and Catherine while they go to Switzerland. The rain brings cholera and kills seven thousand innocent soldiers. It forecasts the death and destruction in the novel. The spring season which is considered as a season of regeneration and resurrection brings the death of Catherine and her child. When Catherine dies in child birth Henry is half-paralyzed and decayed. He has left the army to get peace and happiness but he has to lose his life partner and newly born child. So, he is disappointed to the world, social customs and beliefs.

Frederick Henry in *A Farewell to Arms* stands as a protestor of the mechanized world like Nietzsche who challenged the contemporary religious belief by declaring that the god is dead. He enjoys his freedom of choice opposing the traditional ethics of morality. He deserts the war ethics escaping from the army. He kills an innocent sergeant in the war. He rejects to baptize to his son. He does not follow any religion. He chooses to live together with Catherine without any formal marriage.

Hemingway has depicted alienation as a means of revolt in *A Farewell to Arms*. Frederick Henry prefers to be alone when he rejects home. He deserts army and flees away with Catherine and he remains alone when Catherine dies in the end: His loneliness represents Heidegger's doctrine of alienation and loneliness. Heidegger finds his life meaningless and gets no way to human happiness as Hemingway's protagonist Frederick

Henry. In the same way Henry considers love as his religion. Instead of following a religious dogma Henry shows disbelief in the existence of god on Satrean posture.

Rinaldi is also disappointed. He does not care about his morality. Being a doctor he drinks alcohol, visits brothels frequently and shows homosexual tendency. Catherine loses her fiancé in the war. So, she is disappointed. She never cares her morality. She accepts herself as a whore and keeps physical relation with a patient in hospital. Dr. Valantini also involves in baiting, drinking and whoring activities. The cause of negation of cultural and moral values is disillusionment created by the First World War.

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