

I. Introduction

General

Born in Oak Park, Illinois on 21st July 1899, Ernest Hemingway spent childhood vacations in Michigan on hunting and fishing trips. After graduation, he tried to join in army but could not join because of his poor eyesight, but became a cub reporter of Kansas City Star. After being a cub reporter, he started to drive ambulance in the war front, during the World War I, but was wounded and hospitalized for six months. After the war, as a war correspondent based in Paris, he met expatriate American writers Sherwood Anderson, Ezra Pound, F. Scot Fitzgerald, and Gertrude Stein. Under the influence of these writers, Hemingway developed his literary career. Using traumatic war experience he wrote famous novels *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929), which made him famous American novelist later. He wrote many novels and short stories such as *Who the Bell Tolls* (1940), *Death in the Afternoon* (1932), *To Have and Not* (1937), *Across the River into the Tree* (1950), *The Old Man and The Sea* (1952), etc. *The Old Man and the Sea*, a short poetic novel about a poor, old fisherman won him the Pulitzer Prize in 1953; the next year he received the Nobel Prize. Discouraged by a troubled family background, illness, and the belief that he was losing his gift for writing, Hemingway shot himself to death in 1961. He wanted to find the meaning of life in adventure and struggle. His sympathies are basically apolitical and humanistic and in this sense he is universal.

As a keen observer of war experience, in many of his novels Hemingway puts the subject matter of war, violence, and death. Richard Roland and Malcolm Bradbury say, “war was his natural subject, and in reportage and the later fiction he strove to express his view of it. He had become a soldier writer, a heroic-stylist” (307). In his short stories *Three Stories and Ten Poems* (1923) and *In Our Time* (1924) Hemingway presents wartime violence, as same in his novels such as *The Sun Also Rises* and *A Farewell to Arms*, Where he dramatizes

the plight of tragic wounded stoic heroes. His characters are not dreamers but tough bullfighters, soldiers, and athletes. If intellectuals, they are deeply scarred and disillusioned.

He dramatizes the paralyzed hero's unsatisfactory life in both *The Sun Also Rises* and *A Farewell to Arms*. The main character and narrator of *The Sun Also Rises* Jake Barnes lives in Paris with a group of American expatriate after World War I. They move here and there and enjoy eating, drinking, brawling and lovemaking. Jake is wounded in Italy in the war and sent to a hospital in Milan where he falls in love with Brett Ashley. They move to Paris and work there. They love each other but find that their love is impossible because of their paralyzed condition. Jake is a stoic character, who keeps the bitter feeling and pain of wound. He has the haunting image of war, to forget it, he becomes a wanderer in Europe moving here and there and drinking. The novel depicts the atmosphere of the disillusionment of the post World War I. Jake Barnes's feeling of loneliness, alienation and, despair show that he is tortured by his past - the war. The novel also presents the alienation and disillusionment of the lost generations, who are wandering in Europe drinking and moving aimlessly.

A Farewell to Arms gives the vivid description of war, and it ends in tragic love. The novel's narrator and protagonist is identified as Lieutenant Frederick Henry, an American who has volunteered for the Italian Army. He falls in love with a nurse of British Hospital Catherine. In the war area, when he is with ambulance drivers, the Austrian bombardment wounds Henry in the leg and kills one of the other drivers. The novel's tragedy with the death of Catherine, and Henry's pathetic life depicts Hemmingway's depth on human psyche. The novel shows the love, despair, and alienation of the wounded stoic narrator. The novel is famous for its tragic juxtaposition of love and war as well as the use of irony and symbolism. As an ambulance driver in World War I what Hemmingway experienced, is dramatized in *A Farewell to Arms* in a style devoid of unnecessary words and expressions.

Hemingway himself is a victim of war and his heroes are also affected by the profligate expenditure of life in war. The heroes are losing their track of the life. They feel that they are ruined and, are alienated. Their will to fight against the odds is absolutely destroyed. The war is that reduced life's worth and through violence and killing had pessimistic impact on Hemmingway. In these two novels, *The Sun Also Rises* and *A Farewell to Arms*, Hemmingway identifies the heroes Jake Barnes and Frederic Henry as the war heroes, whose life is disgusted by the war.

Pessimism is a defining moment in the modernism. It is a tendency to believe that the worst thing is most likely to happen. Pessimism is surrounded by the ruined psyche of human being. It is developed by disgust, frustration, aimlessness, despair and, alienation. Man does not like to be wasteful but it happen worst unwillingly. Absurdity leads him to be so. In modernism, the wasteful things ruin modern heroes; pessimism leads them into the hallucination of dissertation. The modernist, the avant-garde artists represent themselves as "alienated" from the established order, against which they assert their own autonomy. Their 'alienated' autonomy produces pessimism within them. Alienation, distress, and disgust created by World War I lead Hemmingway to write pessimist fiction.

Odds created by bombard and violence on Hemmingway made him pessimistic. Later, he wrote *The Sun Also Rises* and *A Farewell to Arms* arising his doomed psyche. The protagonists - Jake Barnes in *The Sun Also Rises* and Frederic Henry in *A Farewell to Arms* - represent Hemmingway's pessimistic outlook to life created by the life killing violence and war. His suffering, frustration, alienation, and disgust produced by the war are represented through the protagonists. War and war created pessimistic view dramatized in these novels shows Hemmingway a pessimistic war novelist.

Critical Views

Hemmingway is a more admired and more criticized modern writer. His major works *The Sun Also Rises* and *A Farewell to Arms* are most variously interpreted of all

Hemingway's fiction in various aspects. Some critics consider the novels as pessimistic, where in novel they find Hemmingway's protagonists doomed perception of life. Some consider the novels as existential, the angst reflected in the protagonist of the novel. Other comments the novel as feminist, puritanical, etc. It seems that most of Hemmingway's critics have analyzed the importance of symbolism in his writings. According to them it is more obviously professed in *The Sun Also Rises*. Philip Young in his essay "Ernest Hemmingway" writes, "*The Sun Also Rises* reintroduces us to the hero called Jake Barnes, his meanings" (12). In his essay "The symbolic structure of *The Sun Also Rises*" Dewey Ganzel comments concerning the symbolic structures of the novel. He responds, "major characteristics of *The Sun Also Rises* have symbolic counterparts in the corridor, their interaction with in this symbolic context delineate the structure of the book and reveals in to be the tragic novel Earnest Hemmingway through he has written" (26).

Jake Barnes, protagonist of the novel, is casualty of his wound has made his sexuality incapable, which is the symbol of sterility of modern man, concerning this Ganzel further comments, "that Jakes' wound has made him the sexual equivalent of steer has been much remarked. But always to suggest this sterility: incapable of procreation he is less a man, the symbol of sterile generation" (28).

It is similar thought the symbolic interpretation that we can better derive meaning from this work according to Aland Lebowitz. As he views, "Jakes impotence hitherto clinical, is thus made potency symbolic as the affairs what the reader has surely know all along that even were Jake sounds, their would be vital life for him" (324).

In his essay "Brett and other women in *The Sun Also Rises*" James Nagel comments the novel through the feministic novel. He says, "Women in *The Sun Also Rises* might be regarded us more interesting than the man. The role of women in society had been changing with each decade for a century away with a good deal of social conflict and ideological struggle" (92). Brett's active, forwarded and male-like role in the novel impressed Nagel to

write the novel as feministic. It is right that Brett is struggling against the odd social and ideological issues.

Hemmingway, after the participating in World War I, moved Europe. He spent most of his time in France and Spain, where he finds the materials for *The Sun Also Rises*. So, the novel is an autobiographical. Philip Young comments in his essay "Death and Transfiguration":

The Sun Also Rises reintroduces us to the hero. In Hemmingway's novels this man is slightly less personal hero than Nick was, and his adventures are to be less closely identified with Hemmingway's for more events are changed, or even made up. But he still projects quality of the man who created him, many of his experiences are still literal or transformed autobiographical, and his wound is till the crucial fact about him. (432)

Hemmingway writes on existential realism. He focuses on human struggle. He says that human is destroyed but not defeated. Commenting on existential aspect Richard Roland and Malcolm Bradbury say, "learning to live in it' is the main concern of the book, exist is most social, a Baedeker of social and moral knowledge - an existential education in the right drinks, the right place to go the right level of feeling and sensibility" (305).

The Sun Also Rises exists first and finest fiction, which gives a new technique of fictional writing. Frederick Scaboda argues, "*The Sun Also Rises* conforms the emergence of a style more indebted to imagination than reportage" (442). On the post World War I, some American were living in Paris or some American expatriates were in Europe, that caused social disillusionment and contrast manner, Chorister Weglin finds the same dislocation and contrast in the novel. He responds, "In *The Sun Also Rises*, this same dislocation in symbolized by Jake Barnes's wound. And one might indeed speak of a contrast of manner between the group of Jake's Parisian friends and the ritualistic society of the Pamplona of the fiesta" (288).

The World War I brought disillusionment and uncertainty in life. Americans lost some young writers because they moved toward Paris for authentic living and, Hemingway was one of them. *The Sun Also Rises* set on the same background. Philip Young writes, “This was a Gertrude Stein had remarked to Ernest Hemingway made it famous”(13). In the novel a group of American is living in Paris, they are restless, immoral, and drunkard, Boris Ford comments, “the major characters of this novel, it’s narrator, Jake Barnes and lady Brett Ashley, soon became prototypes of a generation of expatriate acting out of despair of post war disillusionment in brink, in desperate and love [...]”(329).

The protagonist Jake Barnes of *The Sun Also Rises* seems frustrated. His wandering in Europe, his over drinking, his feeling of alienation, shows that he is losing the track of life. These cause are the byproduct of war, and it seems that he is pessimistic. Earl Rivet views the novels’ pessimism in this way:

The Sun Also Rises is a novel about loss. The major characters of this novel, it’s narrator Jake Barnes and Lady Brett Ashley are acting out of despair in post war period. World War I and its effect on the characters is no more than gloomy. They are in drink, in desperate and, love. They are searching the life of happiness, out of stoic realization but loosely become failed and seem pessimistic. (342)

Miserably, how war makes human life ruthless - Hemingway observes in the novel *A Farewell to Arms*. Hemingway does not mistake by forgetting the truths and details but he observes and fictionalizes it simply and precisely. Hemingway’s compelling inspiration is both as a personal and symbolic experience and as continuing condition making. The readers of World War I and beyond it still find inspiration in his symbolic ritualism dedicated to the survival of selfhood amid the chaos. Different critics have different interpretation on *A Farewell to Arms*: some comment tragic perspective, some in pessimistic view and war, life, and death.

J. Kashkeen reads Hemingway's works in life and death, "Hemingway's life [...] overcomes not only the fear of death, but fear of life's intricacies and the disintegration threatening the individuals" (Baker 165).

Hemingway wants to destroy the subversive life but he himself is a subversive hero. In the same way, he creates his protagonists more optimistic, more life oriented more existential but they fail to clasp their whole root and become more pessimistic. Here, Ajit Kumar Mishra in his *Loneliness in Modern American Fiction* (1984) says:

Hemingway's protagonist realizes early in his life that society is hostile or indifferent to him that all organizations and organized activities of the community are confused and confusing, he makes his separate peace with life. This separate pace is not an escape into hope or submission to a life of despair and defeat. (III)

He further deals with the search for order in the war-ridden society:

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

(130)

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

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

The novel is commented with domestic life, order and, peace:

[...] Catherine is a good sport and pal possessing traditional, material and domestic qualities (without, however, their intuitional rigidity). She is self-reliant and competent but without that cruelty or mannishness displayed by some strong women in Hemingway's later fiction. She is ready and qualified to run away with the man she loves and to help him and domesticate the world of his wishful dreams. (180)

R. P. Weeks writes in the preface to *Hemingway A Collection of Critical Essays* (1962) about Hemingway's vision of life, "it is true that Hemingway's vision of life embodies itself in stories about physical activity in the outdoor world, but Prof. Young urges that the real battle ground in his novel is inward" (3).

The well experience of war and war given torture make Hemingway more pessimistic. His commitment to subside is because of his life's pessimism. He thinks his life is doomed and unproductive, this is because of the war effect. Frederick Henry, the persona of the Hemmingway, is also a war created pessimistic hero. Michael S. Reynolds writes in his *Hemmingway's First War: The Making of A Farewell to Arms*:

Hemingway stood for entire war experience, and that experience was defeat, and made alienated him. The hero Frederic Henry's 'separate peace' is itself tortured and uprooted. He seems very much traced out from the lifeline. The pessimistic livelihood created by World War I seems in Hemingway as well as his heroes. Frederic Henry's defeated and departed life shows him pessimistic. (184)

In the same way, David Lodge in Essay in criticism talks about the meaningful and vacant universe of Hemingway, which is lead by pessimism:

Hemingway's universe is the metaphysically vacant wasteland of much modern literature but with a special emphasis on meaningful suffering [...]. Suffering and death are essentially arbitrary part of the order or rather the disorder - of things. (44-5)

Commenting on the techniques E.M. Halliday says, "Hemmingway demonstrates again and again in *The Sun Also Rises* and *A Farewell to Arms*, where he depends heavily on the technique of objective epitome - a symbolist technique if you like - to convey the subjective conditions of his characters" (56).

Many critiques' different interpretation on *The Sun Also Rises* and *A Farewell to Arms* shows there is not limitation on Hemingway's creativity but he is complex and has a deep level knowledge of human nature. These novel's presentation of war conditioning and war desperate hero's story is itself romantic and pathetic - both. Both heroes - Jake Barnes

and Frederick Henry - are wounded stoics in World War I, and are pessimistically failing to create succeed in life.

II. General Survey of Pessimism

Introduction

Generally developed within modernism, pessimism is widely used tendency by the avant-garde artists. The term 'pessimism' reveals that side of human attitude and belief, which sees the negative aspect of human life. Loosing the self determination, self control and self decision making, when the person interprets life as dark and ruined, and fails to see the brighter side to it, then it is said pessimism. According to this concept people believe in the dark side of life and think that man is born in this earth to suffer and to be unhappy. This belief produces an impression of malicious fate in human mind, which snatches away their expected and desired wishes and happiness. Pessimism mostly believes in the supernatural belief, which seems to operate human desires blindly towards the darker side and most often, in a manner hostile to the happiness of all the human beings. Fate, which makes its appearance in the use of the chance, and co-incidence, which is the most powerful thing that tends to, destroys human pleasure. So, we are controlled by fate. Men are just to be the victims of fate where it gives pain to the people just like a child playing with a butterfly gives pain or suffering to it. Human beings are like puppet in the hands of the fate. Thus, fate appears as an enemy of the human beings, which always seems rival of human beings, which ultimately defeats them. Men are destined to live under the control and wish of the fate so they are compelled to do the things according to the will of the fate or chance. According to pessimistic perspective fate remains invisible and takes human delight by making them suffer.

The company of human feeling and desire creates many kinds of thinking in the mind. It seeks capable and incapable things, abstract, and concrete things, sometimes they are unavailable. Man's acceptance is for peace, prosperity and development of human values. When he does not find what he thinks and when peace, prosperity, and human values are loosed the frustration increased, man becomes alienated. Death, destruction, and

fragmentation, which defeat the human life, develop pessimism. Man becomes pessimistic, when his 'root' becomes loosed and his values ruined. Because of life's dissipation and wasteful life man becomes pessimistic. In the beginning of 20th century human beings found Great War, which made the world wasteland. People become fragmented; they lose peace and their value. The truth becomes fragmented, and people become pessimistic.

Pessimism believes on the sad or gloomy side of human feelings. *Webster's Encyclopedic Unabridged Dictionary of the English Languages* indicates, "the tendency to see or anticipate only what is disadvantages, or futile in current or future condition or actions, often when it is reasonably possible to see or anticipate advantages or gain. According to this pessimism is concerned with the belief that the evil and pain in the world are not compensated for by goodness and happiness" (312).

Optimistic man forgets the pain, he searches only happiness in life, but pessimist forgets the happiness in life and only remembers the pain and sorrow, or it can be said that his life of art is frustration, disdain and pain. According to *Merriam Webster's Colligate Dictionary* (1996), "pessimism is an inclination to emphasize adverse aspects, condition, and possibilities on to expect the worst possible outcomes. It is the philosophical doctrine that reality is essentially evil or evil overbalances happiness in life"(892). Similarly, *Oxford English Dictionary* writes, "It is the tendency or disposition to look at the worst aspect of things, the habit of taking the gloomiest view of circumstances, antithetical to optimism. It is the worst condition or degree possible or conceivable in the state of greatest deterioration"(1038).

Pessimism sees no hope in life, and thinks that life is full of pain, suffering and ups and downs, and fluctuations. When pessimism underlines in the human mind, then people think themselves subordinate of the divine forces, people think that they are not independent and they cannot do what they like to. Fate, which is considerable as invisible force, is the sole determiner of all the things in the lives of such people. Men are just the sufferer and are

forced to suffer because they have no controls over any matters. They have no control over any destiny, and everything moves ahead according to the time and causality, which is in a way fate itself. People feel subordinate and dependent to fate or God since it has full control over human lives. Every thing happens as a matter of chance. Pessimism does not blame or criticize to human destiny, and views that god is mocking teasing on the human beings. Pessimism does not believe that the world is ruled by reason, it is moving haphazardly, unsystematically, and in a very unplanned way. Pessimism advocates that chance and fate to human being are always out of their control for their wish, which always seems unfavorable to them. They are always rival and antagonistic to all living beings. So, hands of fate mould the lives of human being.

Pessimism describes a general belief that things are bad, and tend to become worse; or that looks to the eventual triumph of evil over good: it contrasts with optimism, the contrary belief in the goodness and betterment of things generally. A common conundrum illustrates optimism versus pessimism with the question; does one regard a given glass of water as half full or as half empty? Conventional wisdom expects optimists to reply with half full and pessimists to respond with half empty.

Philosophy of Pessimism

Philosophical pessimism describes a tendency to believe that the life has a negative value, or that this world is as bad as it could possibly be. It remains us of the pessimistic philosophy of Arthur Schopenhauer. Schopenhauer's pessimism comes from his elevating of Will above reason as the mainspring of human thought and behaviors. Schopenhauer pointed to motivators such as hunger, sexuality, the need to care for children, and the need for shelter and personal security as the real sources of human motivation. Reason, compared to these factors, is mere window - dressing for human thoughts; it is the clothes our naked hungers put on when they go out in public. Schopenhauer sees reason as weak and insignificant compared

to Will: in one metaphor, Schopenhauer compares the human intellect to a lame man who can see. But who rides on the shoulders of the blind giant of Will.

Likening human life to the life of other animals, he saw the reproductive cycle as indeed a cyclical process that continues pointlessly and indefinitely, unless the chain is broken by too limited resources to make continued life possible, in which case it is terminated by extinction. The prognosis of either pointlessly continuing the cycle of life or facing extinction is one major leg of Schopenhauer's pessimism.

Schopenhauer moreover considers the desires of the will to entail suffering: because they are desires; because their objects are always limited resources; because other living things must be excluded from those resources. The business of biological life is a war of all against all. Reason makes us suffer all the more, in that reason makes us realize that biology's agenda is something we would not have chosen if we had a choice, but is helpless to prevent us from serving it or allow us to escape the sting of its goad.

Instead of asserting a personal opinion about the appearance of this world being Schopenhauer logically proved it by analyzing the statement of pessimism in *The World as Will and Representation*:

But against the palpably sophistical proofs of Leibniz that this is the best of all possible worlds, we may even oppose seriously and honestly the proof that it is the *worst* of all possible worlds. For possible means not what we may picture in our imagination but what can actually exist and last. Now this world is arranged as it had to be if it were to be capable of continuing with great difficulty to exist; if it were a little worse, it would be no longer capable of continuing to exist. Consequently, since a worse world could not continue to exist, it is absolutely impossible; and so this world itself is the worst to all possible worlds. (24)

He claimed that a slight worsening of conditions, such as a small alteration of the

planet's orbit, a small increase in global warming, loss of the use of a limb for an animal, and so on, would result in destruction. Further he describes:

Thus throughout, for the continuance of the whole as well as for that of every individual being, the conditions are sparingly and scantily given, and nothing beyond these. Therefore the individual life is a ceaseless struggle for existence itself, while at every step it is threatened with destruction. Just because this threat is so often carried out, provision had to be made by the incredibly great surplus of seed, that the destruction of individuals should not bring about that of the races, since about these alone is nature seriously concerned.

Consequently, the world is as bad as it can possibly be, if it is to exist at all.

(96)

Sigmund Freud could also be described as a pessimist and he shared many of Schopenhauer's ideas. He saw human existence as being under constant attack from both within the self, from the forces of nature and from relations with others. The following quote, from *Civilization and Its Discontents*, is perhaps the best example of his notion of pessimism:

We can cite many such benefits that we owe to the much despised era of scientific and technical advances. At this point, however, the voice of pessimistic criticism makes itself heard, reminding us that most of these pleasures follow the pattern of the 'cheap pleasure' recommended in a certain joke, a pleasure that one can enjoy by sticking a bare leg out from under the covers on a cold winter's night, then pulling it back in [...]. What good is a long life if it is hard, joyless and so full of suffering that we can only welcome death as a deliverer? (245)

Pessimism developed within modernism. Avante-grade artists' 'alienation' helped them create the pessimistic ideas. The individuality and alienation broke them from the traditional rules and norms that helped them develop pessimism. M.H. Abrams writes,

“avante-grade artists represented themselves ‘alienated’ from the established order, against which they assert their own autonomy” (168). From the beginning of the 20th century, in the rising of modernism, this tendency created the modern heroes who are fragmented, frustrated, disillusioned, and alienated. In the way of creating their self-autonomy, those heroes are ruined. In their own individuality, they become absurd. The God is no important for them. The feeling of alienation was the product of the reorganization of “God is Dead”. With the “God is Dead”, all the values connecting God and Man declined. Man lost even the certainties and values of his own existence, which he had originally received from his belief in God. He is thus a deserted animal in the absurd and overwhelming universe. Pessimism is byproduct of human absurdity.

Pessimism and existentialism go forward in parallel. Individuality, alienation, and absurdity, which are the base for pessimism, are at the heart of existentialism.

Existentialism is a philosophical movement, which opposed the absolute value, unity, rationality, morality and Christianity, and saw the world totally absurd, not developed by the laws of providences but by pure chance and contingency. The existential writers thought over the role and activities of individual in the existence of human beings. *Oxford Advance Learner’s Dictionary* writes, “existentialism is the theory that human beings are free and responsible for their own action in the world without meaning of God” (403). With the existentialists, the problem of individual is central and that they stressed man’s real existence, his uncertainty nature, and his personal freedom, which is the existentialist’s pessimistic outlook.

Individuality, the characteristic of modern man makes man pessimistic because it creates a system in which one realizes human loneliness. Heidegger says, “Man alone exists” (105). His view on individual man is human alienation. The abstract thinking process in the loneliness, man wants to search his identity. But he finds the identity more absurd, fragmented and chaotic. Man wants to be a subjective man, creating the will power. This

subjective will and instincts play a major role in shaping the ideas of an individual. The same will becomes the cause of his sorrow. The individual's 'free will' develops the consciousness. This consciousness and awareness is the cause of pain and sorrow. Albert Camus writes in "The Myth of Sisyphus," "The work man of today works everyday in his life same as the task of Sisyphus, and the fate is no less absurd. But, it is tragic only at the rare moments when it becomes conscious" (68). This leads a man into the pessimism.

Existentialism defines about the absurd hero. Modern man is absurd man, what he does is fake, doomed, and very much disdained. Modern man, like Sisyphus, does every thing but find nothing. Camus says, modern man's life is "Neither sterile nor futile" (69), but it is really futile. According to Camus, when the absurd man becomes aware of his futile living he is naturally filled with anxiety and hopelessness. Absurdity doesn't lead to death, but brings consciousness and also leads to freedom. The consciousness and the freedom is itself absurd, which creates hopelessness and pain, which is the pessimism. About the absurd freedom Camus writes:

The absurd man feels released from every outside that passionate attention crystallizing in him. He enjoys a freedom with regard to common rules. It can be seen at this point that the initial theme of existential philosophy keeps their entire value. The return to consciousness, the escape from everything sleeps represents the first step of absurd freedom. (67)

Human being is full of sorrow. In the two side of life happiness and sorrow man finds both simultaneously. The philosophy of life is not fulfilled without the lack of one. Satre in *Existentialism and Human Emotion* says, "Man is anguish"(15). So, the sorrow is the essential part of life which man knows as the essentiality of happiness. Schopenhauer comments on pleasure and pain, in *On the Suffering of the World*:

The pleasure in the world, it has been said, out weights the pain; or, at any rate, there is an even balance between the two. If the reader wishes to see

shortly whether this statement is true, let him compose the respective feelings of two animals, one of which is engaged in eating the other. (67)

Hemingway, in many of his fictional works, writes in favor of pain and suffering. His characters, in every time, try to create the world of pleasure, but the pain escapes them. They cannot see the life full of promise but haunted by emptiness. They see to a half watered glass, half empty instead of half full. Their negative philosophy towards life makes them always painful. So, Hemingway's many character are pessimistic towards life.

War and Pessimism

During early twentieth century, modernism brought new experiments in literary world. It carried the new characteristics in the foregrounded contemporary world. The artist's creation by his or her own imagination via the mysterious symbol, foregrounding in language, fluidity of consciousness, the world of dream and unconsciousness, autonomy of art and its divorce from truth and morality along with these characteristics modernism carried the alienation of self, fragmentation and disorientation. In its continuous rising process modernism focused on world war-I and its lasting negative impression in the early decades. War not only destroyed civilization, truth and faith on God but it also made man depressed, doomed, and alienated. Hope, prosperity, and peace were changed into despair and poverty. The world became wasteland. Fake truth, disorientation, destruction, and death of human self - created by war - brought modernism in peak. The war made the artists hopeless, alienated and pessimistic. In the post war period, the development of high modernism and war torture brought the pessimistic writers like Hemmingway in the literary scene.

World War I brought the plunge of civilization into the abyss of blood and darkness. In these tremendous years life became itself too tragic. The perception and the world 'meaning' radically changed. Richard Roland and Malcolm Bradbury comment about the World War I as, "The horrors of mechanical warfare and mass slaughter, the disintegration of European empires and the rise of Bolshevism in Russia, Wilson's failure to win American

support league of Nations everything conspired to alter the national temper irrevocably” (273).

In the post war period, along with public murder, violence and dissipation, this was business big boom. The economic condition of the world was falling down. The world trade was in crisis. It was very difficult to survive for the poor people. The anarchy and the disorder were ruling the world. Gilbert Felix writes commenting the post world war economic condition:

Dissatisfaction among the rural and industrial proletariat erupted indirect action. In dramatic fashion bands of peasants and agricultural worker marching to the accompaniment of martial music and the pealing of church bells, occupied uncultivated land belonging to the great landowners. In cities and towns, strikes increased. The strikes wave reached its high point in the summer of 1920's when dismiss in the metallurgical industries led to an occupation of the factories by the workers in industrial regions. (1421)

Because of the war created violence, death and hopelessness people became distressful. Youth's transfusion and disdain increased and they repeated Nietzsche's "Death of the God." They tried to forget the worldwide pain. Everywhere they found the lost life, which made them pessimistic. Roland N. Stomberg writes post World War I pessimistic worldview of the lost generations:

The 'best people' in 1920's cultivated a cynical disdain for politics, along with distaste for democratic culture. They sought relief in art and literature, laughed at the mass culture and the common man, contemplate the wasteland of a dying civilization with sophisticated despair. There was a return to religion because of the loss of faith in worldly progress, secular utopias and benevolence of human nature [...]. The 'lost generation' felt that all God were dead and all causes exhausted. This attitude helped the right more than left,

which thrive on secular hope. The apolitical attitude is quasi-conservative.

(135)

The artists and writers seemed more pessimistic, since the World War I. Their sensitivity their comprehensive power of sympathy and empathy made them disgust. The haunting image of war was itself cruel and pathetic condition of the world war period was another frequently beaten thing for the softhearted artists. The lost of young people in war was itself more painful. Describing this Felix Gilbert writes:

Because of many young men had been lost in the war, the older men remained in power much longer than their counterparts in the pre-war days. It seemed impossible to make a sent in their closed ranks. Viewing the traditions and customs of political life with disgust young men turned away, from politics. Rejection of accepted norms and values became characteristic of the most gifted writers of the new generations of the post world war in England was T.S. Eliot's *The Wasteland* (1922). (1433)

The world became more vacant and sterile by the World War I. The sense of pathetic loss turned away the writers and artists from the optimistic and happiest world. The writers' tags of decadence and despair stuck became the writing theme and philosophy of 'pessimism' developed. In *A history of American Literature* Richard Roland and Malcolm Bradbury say, "There had actually been two generations whose work had interfused to remarkable effect, interlocking the first with the spenglerian delusion and pessimistic of the second" (278). In their pessimistic writings, the writers abound in the image of fragmentation, waste, castration, and sterility. The American novels of the 1920's explored such mixture of experimental excitement about the new and anxious awareness of historical loss.

For many of these writers war became the subject of their first literacy utterances. The war produced the war novels: John Dos Passos' two works of growing disillusion, *One Man's Initiation-1917* (1923), and *Three Soldiers* (1921); Cumming's, *The Enormous Room* (1922),

about his confinement in a French prison camp after expressing pacifist views; the novel about 'separate peace' of the disenchanted modern hero like Hemingway's *A Farewell to Arms*; etc. The writing of 1920's not only abounds the image of fragmentation, waste, sterility but it also carries a sense of purposelessness, decadence, cultural emptiness, and political failure. Fading of progressivism and optimism, and the rise of isolationism lead the writing of 1920s towards pessimism.

The writers and the intellectuals, after World War I, look upon life as an unprofitable episode, disturbing the blessed calm of non-existence. They think themselves a loser, an outcast, and self-pitying. By the disgust toward the 'war culture' and politics they turned toward the alienation. Roland N. Stromsberg, in *Europe in the Twentieth Century* comments about pessimistic intellectuals, "Alienated and disenchanted, the 1920s avant-garde could not get really interested in any political crusade" (159). And it created nothing more than isolation to the intellectuals. Western civilization was defeated; the 'great' faith on 'God' and Christianity became a nonsense. The writer became alienated and produced pessimistic writing. Stromsberg further comments:

The war now seemed not a means of salvation but a seal of the ultimate damnation of the west. Post war thought lamented the defeat of western civilization [...]. Famed British writer H.G. Wells' *Outline of History* by means as pessimistic as Spengler's centered to this anxious reassessment of Europe's traditions. (161)

The World War I made the intellectual, alienated and depressed. They tried to forget the painful world, the sterility of the wasteland but their spiritual hunger remained. They became wanderer but were searching self-confidence. Among them, there were great American writers and novelists who were war-wounded stoics. The 'lost generations' - Ernest Hemingway, e.e. Cummings, F. Scott Fitzgerald, etc - went to Europe to forget the war pain and to search the spiritual cure, but they find no more than the emptiness and vacant mood in

Europe. Describing about their loss towards the Europe for the spiritual cure Strombsburg writes forward:

The bravery of soldiers had been betrayed by home front hypocrisy or profiteering or blundering. And heroes, who remained, leaving many comrades under the soil, found it hard to adjust. The war was over, but their spiritual hunger remained. One could never again believe in the romance of battlefield. (160)

Hemmingway concentrates his literary career dramatizing the war panorama, and war wounded heroes who are losing their young friends in the war. Not only in his literary world but also in his personal life, war created torture and loss made him pessimistic. His suicide because of the frustration and hatred on life shows his pessimistic outlook. In his literary world, he has created pessimistic heroes - who are miserable and are losing their values. They want to create new and beautiful world but are doomed by the loss and pain. So, in their miserable life they create 'separate peace'. In his fictional world, he complicatedly dramatizes the personal pessimistic feelings. *The Sun Also Rises* is a dramatization of the miserable and frustrated character, Jake Barnes, the hero of the novel, and other characters like Brett are wandering and losing their values in Europe, "You haven't any value, you are dead that's all" (67). Another character Brett says, "I'm so miserable" (70). The hope of beautiful life of the characters is in only the imaginative world, in real world it is dying out. Everywhere they find not more than the misery and every time they want to forget it.

An odd expenditure of the war profligate hero in *A Farewell to Arms* shows doomed human psyche created by war, violence, and murdering, which leads the hero into the pessimism. The hero Frederic Henry finds pain, sorrow, and depression. He has no heroism and glory of the war, which the war optimists find in it. He says, "I say it is rotten. Jesus Christ, I say it is rotten" (35). Losing the friends in the battlefield, he himself becomes

disabled. This deep-rooted feeling of loss and pain made him to hate the war. Henry says, “ I hate the war” (67).

Foregrounding the war's value as a British soldier 'me, the glorification for the death of my own nation' Hemingway hates the war as a rotten war. His heroes try to escape from the pain of the war. They are isolated, alienated, and frustrated, unable to find a sense in what they are engaged with and in their lives respectively.

III. Pessimism in Hemingway

War and Dead God

World War I was not creator of the civilization, but it was the destroyer of civilization, though sometimes war becomes the creator of it. Because of its violent and disgusting nature, people become doomed and their sympathy and feeling are harassed. The death of human beings, even the death of his own colleagues, own disabled condition, and great depression of economy and livelihood created by war made Hemingway more tortured, depressed, and pessimistic. Public faith on God was no more than the public hatred and people declared that 'God is dead'. The emerging writer, who himself was the victim of the war, depicted that heroes who not only hate the war but also hate the God. They create their world trip to escape from the ruptured war. The sensibility of Hemingway's heroes shows the cruel war and the cruel God are anti-humanistic, and they destroy the human hope of life.

Jake Barnes, in *The Sun Also Rises*, a war wounded stoic hero lives all his life in pain. His wandering in Europe with his lady friend Brett and Robert Cohn is for the escape from the war torture. 'The rotten war' he repeats again and again by which he becomes obsessed. He has the haunting images of the war, which he cannot forget easily. Every time, it comes in his mind and the pain increases. He cannot sleep, "My head started to work" (38). He thinks his fight in the war is funny. It is a joke and it is a fake. He is regretful for his past, for his involvement in the war. He says, "The old grievance. Well, it was a rotten way to be wounded and flying on a joke front like the Italian" (28). He thinks it is also absurd to fight for the foreign. Being an American (or an Englishman) he is involved in Italy. He thinks this involvement was not satisfactory but ironic. Commenting on the speech of liaison colonel, he says, "What a speech! I would like to have it illuminated to hang in the office" (29). What he says is satirical and pathetic.

The main characters including the narrator Jake Barnes are the expatriate Americans. They come in Europe to fulfill the passion of spirituality. They are the lost generations.

Because they lose the values, their identity, and spectrum of life, they are tortured by the war; to overcome the torture, for the sake of beautiful decorated life they come in Europe. But there also they cannot forget the war rupturing. They have the bitter feelings; they have their wounds so they are far from the forgetfulness. Count, one of the victims in the World War I says, “I have got arrow wound. Have you ever seen arrow wounds” (67)? Brett, another victim of war does not want to remember the calamity of the war. But Jake does not forget to say, “I got hurt in the war” (24). Though they try to forget the war torture and try to search the spiritual remedy, they find the wine to forget the past and it becomes the tool for remedy. Jake says, “I was getting brandy and soda and glasses” (40).

Hemingway hates the war. ‘War is dirty’, ‘it is rotten war’, these are the fragmentations often uttered by the characters’ mouth. Their inner voice says the war’s dirtiness can destroy not only the human self but also all the civilization. The ruptured war is dirty, Goergette says, “Oh! that dirty war” (24). This dirty war is the cause of human death, and it ruins the civilization. Jake’s fear is for the “calamity for civilization” (25).

Because of the war, people loosed their faith on god - in their own Christian world. The superiority of Christian civilization was collapsed. The logo centric world was decentralized. People felt anxiety, horror, and disorder. They thought that God could play no important role in their world. The Christian belief and thought became faithless. People created new kind of world thought. They tried to search new tradition, and became alienated, for them the ‘God is dead’. The church could not hold its power and superiority. Public faith on church was dissolving.

Jake sometimes goes to pray in the church. But, he himself is more critical about it. His faith on God, his catholic view is absurd. He says, “I was little ashamed and regretted that I was such a rotten Catholic. But realized, there was nothing I could do about it” (103). He goes to church for nothing. His idea about the Catholic Church is disjointed. He says, “The catholic church had an awfully good way of handling all that” (29).

Not only Jake, but also other characters are anti-religious. They have no interest on church, God, and religion. Neither they go to the church nor they took the name of Jesus. They are indifferent, and it seems they are innocence, but not, they are cruel towards God. Brett says, “You have hell of biblical name, Jake” (30).

Hemingway dramatizes *A Farewell to Arms* totally as a war novel. He is powerful to present every detail of the events and sceneries. The warfare, horror, and destruction in the World War I, and its pessimistic effect on human life is carried by not only every characters but also every details. The characters are victimized terribly. Their death, their wound, and moral loss are irreparable.

Frederick Henry, the narrator and the protagonist of the novel describes the events and details with his terrific feelings. He is himself a soldier in World War I in Italy though he is a foreigner an American in the battlefield in Italy with his friends, observing and experiencing the battlefield. He finds how the war becomes rotten. Playing with time and with bombard. Frederic describes the details of the war, “Now the fighting was in the next mountains, beyond and was not a mile away” (11). He further says:

The offensive was going to start again I heard. The division for which we worked was to attack at a place up the river and the Major told me that I would see about the posts for during the attack. Then attack would cross the river up above the narrow George and spread up the hillside. (20)

Thousands of people are killing each other. Because of the death of many people the fighting in some place is going to over but at others it is continuous. He says again, “The fighting at the front went very badly and they could not take San Gabriele. The fighting on the Bainsiza plateau was over and by the middle of the mouth the fighting for San Gabriele was about to over too” (119). Henry narrates further, “I looked outside, it was dark, and the Austrian searchlights were moving on the mountains behinds us. It was quiet for a moment, still, then from all the guns behinds us. The bombardment started” (51).

War is destroyer not creator. It destroys human values as well. Their death remains only for memory. And the wounds and disabilities make man as half-man in all their lives. Another important thing is that World War I created economic doom, by which many people lived in hunger that became the cause of their death. Henry is also a wounded stoic, who is always in pain. He says, "Well I knew, I would not be killed. Not in this war" (38). In the battlefield he not only losses his leg but also loses his friend Passini. He remembers this event when he was in the bombard:

I heard the machineguns and rifles, firing across the river and all along the river. There was a great splashing and I saw the star-shells go up and burst and float whitely and rockers going up and heard the bombs, all this in a moment, and then heard close to the someone saying, "Mamma mia! Oh, Mamma Mia! I pulled and twisted and got my legs lose finally and turned around and touched him. It was Passini and when I touched him he screamed [...]." He bit his arm and moaned, "Oh, mamma Mia, Mamma Mia!" (54)

He further describes, "My leg felt warm inside. I new that I was hit and leaned over and put my hand on my knee. My knee was not there [...]. Passini was dead." (54-55).

How can a man bear the use of the cruelest rifles? How can a man dare to hear the scream of a man who is going to die? It creates pathetic condition. A volcano evokes in human heart and man wants to leave this filthy and spiteful world. At that time, who will say the war is glorious? So, Frederic Henry says every time the war is rotten war. He says, "Rotten. I say, it is rotten Jesus Christ, I say it is rotten" (35). Passini who died in the war, says, "There is nothing worse than war" (49). Really he seems against the war, he has no desire to fight. He hates it, "everybody hates this war" (50). Not only Henry or Passini but also the world hates the war. Henry narrates, "There were riots twice in the town against the war and bad rioting in Turin" (179). Even the priest says, "I hate the war" (67). These characters want to escape from the war, and to forget the war. Their inner psyche is always

searching for hopeful life and for the prosperity and happiness but absurdity is what they are ruined by in the time of war. Henry says, "I was going to forget the war. I did not want to read about the war. I had made a separate peace" (210). Rinaldi says, "I'm tired of this war" (45). Because of the hatred of the war, Henry leaves his job and runs away from the battlefield. "I have deserted from the army" (218).

The soldiers, who are sent into the battlefield, are also against the war. They hate the war that as ordinary people. And they become glad when the bombard is stopped. Hemingway dramatizes his characters against the war in every time they hate the war and in every time they are happy when the bombard is stopped. Henry expresses his happiness when the bombard is stopped in the battlefield, "I was very glad the Austrians seemed to want to come back to the town sometimes, if the war should end, because they did not bombard it to destroy it but only a little in a military way" (11). But their desire of the happiness hangs on daydream when the war goes on. Henry says, "It is very hard. There is no place to drop it" (28). But he does not forget to escape from the war. He desires the war will be over. He says, "The war was long way away may be there was not any war. There was no war here. Then I realized it was over for me" (212).

Without the glory and happiness in war these character's involvement makes them depressed. Their happiness is fragmented and they become the victim of the war. Rinaldi is killed in the war, in his unwanted involvement. Henry becomes wounded; he loses his leg and escapes from the war. Henry becomes hopeless in the rest of his life. The war makes him desireless and pessimistic. The pain of the war, the death of the self by the war, the emotion, empathy, goodness is dead by the war. These things made him pessimistic - so, he wants to make separate peace. Rinaldi is also depressed by the war. He seems so pessimistic that he says, "The war is killing me. I'm very depressed" (154).

Frederic Henry is a tragic hero; on the one hand he is obsessed by war, while he is depressed by the death of his lover Catherine. Being a tragic hero he does not want to obey

the God. He does not pray the God. Neither he goes to church. Instead of prayer, he thinks there is not any God. "I'm an atheist" (13), he says. By heart, powerfully he denies the existence of the God. His indifference on church and his hatred on priest show his denial remark of God. Not only Henry but other characters too deny the existence of God and religion. Captain teases the priest. He says, "priest today with girls" (12). He reveals the corrupted moral environment of the church and damned nature of the religious people, and this problematizes the faith on the characters/ordinary people. Captain thinks religious persons are evil persons. Outwardly they seem good-looking and light hearted but by nature they are damned. In the name of the God, they corrupt the people; they live by the blood of poor people and they live in the dirty biological need. Captain says, "Priest every night five against one" (12).

Hemingway's characters believe religion is just an imaginative mirror for ordinary people, which carries fake morality. The people who live in the religious believe they are most unwanted and rotten people. Frederick Henry hates the religious person. He does not like their life anymore, "Priest had a rotten life in the mess and he want fine about it" (70). Henry does not want to live in religious norms. He wants to create his world of happiness, hanging its own norms. He wants to live in his private desires. In the way of marriage process, he violates the rule of marry in church and desires to marriage privately. He says, "There is no way to be marriage privately. You see, darling, it would mean everything to me if I had any religion. But I have not any religion" (103).

Hemingway's nothingness comes side by side without God. His nothingness mocks at images of God because the God no more stands as the redemptive source. The central message of Hemingway's work is that the fact of individual freedom cannot be harmonized with the existence of God. If the God, the prototype of bad fate according to Sartre exists, then the freedom of the hero is placed in danger.

Existence and Alienation

Human existence is much more absurd, painful and full of anguish. A person, always, tires to search the way to live in this world. Every step he searches his personal identity and his personal way of happiness. His way of freedom is his way of happiness. An absurd man feels released from everything outside that passionate attention crystallizing in him. He enjoys a freedom with regard to common rules. The consciousness makes him to represent the absurd freedom. Human being can choose his happiness, because it is the freedom of human consciousness, freedom to act and freedom to make itself. This consciousness of freedom for happiness leads man to pain and absurdity in life. It becomes the cause of pessimistic attitudes in life.

To exist in this world, Hemingway's struggle is admirable. In his painful life, he searches how to live. Lost Generation's arrival in Europe is to forget the bitter past life and to create new happy life. They came there to exist, to make life a new. Jake Barnes says, "All I wanted to know was how to live in it. May be if you found out how to alive in it you learned from that what I was all about" (152). The wounded stoic hero Jake's struggle is painfully hard. He moves in Europe with his friends as wanderer with drinking and drawling. His life is in existential dilemma - the living skill is the life's final skill, which is hard to know to him. So, he is in pain, in sorrow, in absurdity, in anguish and at last he is in pessimism. He lives in illusion, or his life is an illusive life. What the life is? Really it is a strange thing. He says, "I have lived in all my life, and it was all knew [...] it was all strange" (196). Illusive way of life and life's absurdity makes life strange; at the same time life becomes alienated and frustrated.

Jake does not want to live in any glory; all glories are fake for him. He has not any glory in his soldier life. For him, it is bloody life; it is a life sacrifice for others not for him. The nasty war-life cannot be transacted with medals. In the severe pain, fake glory becomes the hatred thing. He says, "Medals! Bloody military medals! So I cut them all off their

backing - you know, they put them on a strip - and gave them all around. Gave one to each girl. Form of souvenirs” (140). To search own freedom cutting naked glory and filthy life, Mike concretizes the medal’s rockiness, they though the hell’s own shakes of a soldier. “Give way medals in a night club” (140). Jakes says, “I had been getting something for nothing” (152). Main characters in *The Sun Also Rises* are alienated characters in Europe. They are American and being expatriate they are living in Europe. Bill says to Jake, “you are an expatriate” (120). Their uneasy relationship with the Europeans, their desirelessness to make friend, and the habit to live alone makes them alienated. They have not any root. All around the Europe - sometime in France, in Spain and other place - their move is not stopped. Nothing is there to heal their pain. They want to forget their pain but they are being the pain seeker. They arrived in Europe to forget the pain by the high European standard and spiritual recovery but they do not find it and become the wanderer. Their pain is partly healed by the unconscious mind dulled by wine. They are ruined by the fake European standard, which made them alienated, and they became pessimistic.

Robert Cohn, an expatriate and a writer, is always moving in Europe and America being rootless. Rootless life is his habit. Jake says about him, “He is very cheerful and said that states were wonderful” (75). He himself says, “All my life I wanted to go on a trip like that” (18). Being a wanderer and alienated he wants to forget his bitter past. He is very sensitive towards life. The wariness of life and progressive hunger created by the consciousness of freedom is not identifying him in the European standard, so, his nature, is more rebellious and alienated. He expresses his feelings, “I cannot stand in it to think. May life is going so fast and I’m not rally living in it” (18).

Jake, an expatriate hero, a good drunkard, comes to Europe to forget the bitter past. He does not want to remember his own life, but it haunts his mind and pain increases. To forget all the pains he drinks and drinks, to kill the loneliness in life where the happiness is in boom. He finds nothing by the people. He expresses, “to hell with people” (39). In his trip

from Budapest to Vienna or to Paris, he is not only spatial rootless person but heartily also rootless. In his drinking in every time he is losing his values being alienated. Bill says to him, “You drink yourself to death. You become obsessed by sex. You spent all your time talking not working. You are an expatriate, see? You hang around café’s” (120). He thinks that his life is an accident, where he is living swelling life. He wants to join no relationship with anybody. He realizes he had, “discovered that was the best way to get rid of friends. Once you had a drink you all had to say was, Well I have go to get back and get off some cable, and it was done” (19). His skill to live life is wine in loneliness.

Hemingway presents the alienated mood developed by the painful enjoyment. Not only Jake and Robert Cohn, but also other characters are also like to be alienated. Brett, an impotent feminine character likes to go away from the mass. Jake is only a friend to whom she can share her pain. She says, “I always joke people and have not a friend in the world except Jake here” (65). Being sexually obsessed, her relationship with the other male is also paralyzed. Though her free will, to create power of life in the pessimistic world, is forceful. She says the count who is the wounded soldier, “you have not any value; you are dead that’s all” (67). But to show his existence he says, “No, my dear you are not right I’m not dead at all” (68).

A man can be alienated from the society. He can live alone. He can create his own separate peace. But can he be alone himself? More, philosophically Harris asked, “Or, do my eyes deceive me” (133)? Not only his eyes deceive Henry, Jake is also deceived by his reason. He himself is in dilemma. Jake says, “No body ever lives their life all the way except bull-fighters” (18). But Jake himself sees them alienated. He says, “They were all alone” (216).

Frederic Henry, the protagonist in *A Farewell to Arms*, realized that the war is itself bad, which creates the problem in life. To conquer in war is no more than the defeat because there is not human existence at all. He views, “I think you do not know anything about

being conquered so you think it is not bad” (49). There is no any valuable thing to exchange for the soldiers’ wounds. The value of the human death is measureless. And this death forces the living humans to live lacking the existential power of life. The soldiers who are alive like Frederick, Rinaldi, Passini are more tortured by the war so they want to escape from this war. This pain is leading them towards the alienation. Rinaldi says, “ I wish you were back. No one to come in at night from adventures. No one to make fun of. No one lend me money. No blood brother and roommates. Why do you get yourself wounded?” (63). After his death the soldier has no value of the medals. Rinaldi further says, “To your valorous wounds. To the silver medal tell me baby, when you lie here all the time in the shot weather do not get you excited?” (63).

Frederick’s cheerfulness is full of absurdity. He wants to be alone - without love and friend. In his love with Catherine, he finds happiness, but he does not want this. He can forget all his pain when he is with Catherine but this remains no longer. The tragedy with Catherine makes him live in pain in all his life. Perhaps his inner sense says that it is good to live alone so he does not want to love, “God knows I do not want to fall in love with her. I had not wanted to fall in love with anyone” (85). He wants to be alone creating separate peace. His self-inflicted wounds and his heartily wounds make him to be alone. He says, “ I was glad to be alone” (210).

Every time Frederick seems pessimistic, he seems surrounded by pain, frustration and alienation. But when he meets Catherine he forgets all his pain being crazy, “you see I’m happy, darling, and we have lovely time. I have not been happy for a long time and when I met you perhaps I was nearly crazy. Perhaps I was crazy!” (104).

When he deserted from army from the battlefield, it becomes hard for him to escape. His loneliness and difficult situation makes hard to live to him. He explains, “I had never thought of anything but that I would reach the shore some way, and I would be in a bad position if I landed barefoot” (199). His description of the escape is full of horror and pain;

and it is full of existential power. “Then I crawled out, pushed on thought the willows and onto the bank. It was half daylight and I saw no one” (199).

When he was on the edge of the Latisana, he thought he was a wanderer. It was difficult to know where he was, and what he should do. He says, “I began to think out what I should do. Ahead there was a ditch running into the river. I went towards it. So far I had seen no one and I sat down by some bushes along the bank of the ditch and took off my shoes and emptied them of water” (199). His interrelation to the soldiers’ life is cold and painful. There is not only wound pain or horror of bullet but also the pain of cold life and hungry stomach. He describes his hungry and frustrated armed life, “lying on the floor of the flat-care with the guns beside me under the canvas I was wet, cold, and very hungry” (202). He expresses his painful feeling of hunger further, “it was very hungry in there. I could feel it turn over on itself. The head was mine, but not to use, not to think, only to remember and not too much remember” (204).

Frederic Henry, to destroy the war trails, and alienation, to consolidate own self, searches the happiness forgetting the loneliness. But he cannot escape from the loneliness. His feeling of loneliness is, “I have been alone while I was with many girls and that is the way that you can be mostly lonely” (216). The war-wasted world has not power to cure his wound; the destroyed and fragmented society and culture cannot be the tool for his happy life. So, he wants to be alone creating the separate place, he says, “I had made a separate peace. I felt dammed lonely and was glad when the train got to Stresa” (210).

Frederic seems critical about his existence, and dreadful about the tie, it seems he is pessimistic toward life. His little hope for life is killed by the dammed loneliness. He painfully becomes philosophical, “I know that the night is not the same as the day that all things are different, that the things of the night cannot be explained in the day, because they do not then exist and night can be a dreadful tie for lonely people once their loneliness has started” (216). He thinks human existence is no more than conditioned, a man can be lost in

anytime. He cannot do what he thinks and what he does is unexpected. Man is the victim in the world; his self-desires are the absurd desires by which he can be doomed. He further philosophizes the world:

If people bring so much courage to this world the world has to kill them to break, of course it kills them. The world breaks everyone and afterward many are strong at the broken places. But those that will not break, it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hungry. (216)

War and Anguish

The world is suffering from anguish and man is the victim of anguish. Man is not relieved and happy because of the anguish. There are two things which make it impossible to believe that this world is the successful work of an all-wise, all-good, and at the same time, all-powerful being; firstly, the misery which abounds it everywhere; and secondly, the obvious imperfection of its highest product, who is a burlesque of what he should be. There is nothing more certain than the grievous suffering of the world. Hemingway's presentation of severe suffering of the characters in his novels shows their existential dilemma. Their desire of escape from the living anguish by the realistic unconsciousness shows their mournful pessimism. Hemingway's struggle for existence is surrounded by absurd and anguish cruel time. They are being victims of time and condition, though they fight against it and want to live in peace but the absurdity again throws them into the anguish where the free will becomes the part of the anguish. The symbol of suffering and death, that point to the denial of the will to live, to redemption from this world, the domain of death and devil lead Hemingway's characters into pessimism.

Jake Barnes' drunkenness is because of his war-wounded pain. Remaining in unconscious mind through the wine, desiring loneliness life, and hating the world as a rotten,

is his wounded stoic characteristic, which pain he wants to destroy is in his heart. He says, “certain injuries and imperfections are a subject of merriment while remaining quite serious for the person possessing them” (35). But it is hard to escape from the pain. Loss of self-respect and glory for a man is not only a case of frustration also it leads him into the death. Human desire for glory is powerfully impacted on, where as Jake does not find it in this world which makes him suffer, to escape from it he hangs on cafés for drink. Always he drinks, “I was getting brandy and soda and glasses” (40). His destruction of life in Europe’s is rapidly forwarded. He is living bad life of frustration and suffering. Being an expatriate he is not only loosing his root, his soil and his better living world, but he is also losing his own self, his reason and living skill. His participation in war and its life long torture becomes the cause of his doom. Bill says to him “You have lost touch with the soil. Fake European standard ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking not working [...]. You hang around cafes” (120). He suffers from the past imaginations - his mind haunts when he goes to sleep about his pain and hell world. The war and its dissertation on the world become the cause of anguish not only for Jake but also the other characters in the novel. Jake says, “I could not shut my eyes without getting the wheeling sensation. But I could not sleep. There is no reason why because it is dark you should look at things differently from when it is light. The hell there, is not” (151)? He wants to live in past not in present. “I had that feeling of going through something that has all happened before” (7).

Robert Cohn spends his time in Europe not only being a wanderer but also being a sad person. No signs of smile in his face indicates his heartily image of pitiful life. Anyway, he does not drink wine, but his life is fragmented - he loses self-respect creating self-irony. About him Bill says, “Now why is Cohn pitiful” (119). He further says to Cohn, “Your are only a newspaper man, an expatriate newspaperman. You ought to be ironical the minute you get out of bed. You ought to wake up with your mouth full of pity” (119). The word ‘pity’

echoes from the mouth of Bill; it reveals the chaos of their heart and beaten pain. Jake narrates, “I heard Bill singing ‘Irony and pity when you are feeling. Oh, give them irony and give them pity’” (118).

Brett, sexual obsessed lady, is not free from the pity. She is living sorrowful life connecting the inappropriate relationship with other friends except Jake. She shares her pain with Jake, “Oh, darling, I have been so miserable” (32). Again and again she expresses her pain. Another character Mike is also depressed by the sorrowful life. Jake comments about him, “Mike may lay on the bed looking like a death mask of him” (214).

Jake is over drink because of his “damn depression” (227), which is the cause of anguish. To disguise from severe suffering, Jake drinks much. Hemingway simplifies the pain and wandering of the lost generations by these alcoholic characters. These characters are ruining their life being depressed as drunkards. Jake interprets all of his friends:

I wish Mike would not behave so terribly to Cohn, though, Mike was a bad drunkard. Brett was a good drunk. Bill was a good drunkard. Mike was unpleasant after he passed a certain point. I liked to see him hurt Cohn. I wished he would not do it, though, because afterward it made me disgusted at myself. That was morality; things that made you disgusted afterward. (152)

Being a tragic novel, *A Farewell to Arms* is a novel of anguish: full of pity and jaundice. The protagonist Frederick Henry appears with the face of struggle, loneliness, and suffering. His hardworking and difficulties, his panoramic adventures in ruptured war, his tragic love with Catherine, his loss of his friend Rinaldi are the cause of his anguish which not only lead him depression but pessimism. He is a man of pity, Miss Van Campen says, “I was pitying you having jaundice. Pity is something that is wasted on you” (28).

The war trouble makes him anguished. “What is the trouble? The war” (34). The death of thousands of soldiers, the death of his friends and his own war-wound makes him to say, ‘the rotten war’. The scream of Passini before his death, and his loss of leg makes him to

feel that life is nothing. In his loss of leg in the battlefield he says, “I looked at my leg, and very afraid” (54). The root of this fear hangs into the heart of Henry. He is so afraid and so hateful toward the war that even he does not want to remember it. He says, “I had paper but I did not read it because I did not want to read about the war. I was going to forget the war” (210). But he has wounded which reflects the past - that bitter past which destroys the entire asset. He tries to manage himself for a good life but the disgust rains all over his hopeful being. Miss Campen says, “I have known man to escape the front through self-inflicted wounds” (129).

Use of wine being unconscious is good way to escape from the pain, so Frederick uses much more wine to be dull - it makes easy to forget his bitterness. The captain Doctor says, “Bring him a glass of brandy. This dulls the pain, but this is all right, you have nothing to worry about if it does not inflect and it rarely does now” (58).

The death of Catherine cracks his heart making it disjunctive then he feels that all thing is lost, so life is anguish, there is nothing higher than the absurdity, our filthy life is no more than the suffering. In the death of the Catherine, he says, “No, there is nothing to say” (286). Nothing is there for him, all things are lost but pain is there. His goodbye to the Catherine was the most sorrowful condition where he remains all-pain, which is powerful pessimistic outlook.

Pessimistic Dread

Human suffering, frustration, rootless ruined life and future dissertation, which brings alienation and the victim thinks the death of the God. This dark side of human life's gloomiest view of circumstances and antithetical optimism is the subordination of the Divine forces. Men are like lambs in a field, disporting themselves under the eye of the butchers, who chooses out first one and then another for his prey. So, it is that in their good days men are all unconscious of the evil fate may have presently for them - sickness, poverty, mutilation, and loss of sight or reason.

No little part of the torment of existence lies in this that time is continually pressing upon man, never letting us take breath, but always coming after man like a taskmaster with a whip. If at any moment time stays his hand, it is only when he is delivered over to the misery of boredom. But misfortune has its uses; for, as one bodily frame would burst asunder if the pressure of the atmosphere was removed, so, if the lives of man were relieved of all need, hardship and adversity; if everything they took in hard were successful, they would be so swollen with arrogance that, though they might not burst, they would present the spectacle of unbridled folly - nay, they would go mad. And their look upon life as an unprofitable episode and the blessed calm of non-existence makes them pessimistic. In Hemingway's characters, their life of hope is destroyed by torment war and brutality. The life of brute carries less of sorrow with it, but also less of joy, when compared with the life of man. And while this may be traced, on the one side, to freedom from the torment of care and anxiety, it is also due to the fact that hope, in any real sense, is unknown to the brutality. But the consciousness of Hemingway's heroes and their power of imagination embody gloomy and brute side of life as frustrated element.

Jake's tranquility of mind in *The Sun Also Rises*, searching the existence reminds his life's redemptions and follies. Bearing the dismal aspect of life his life's roadway is going to end in denial of 'Being.' Considering it his friend Bill says, "Ought not to daunt you. Never be daunted. Secrete of my success. Never be daunted. Never be daunted in public" (78). But he wants to escape his daunt with the pernod, or he becomes more rebellious when he drinks, in the drunkard condition, he conduct his pain with the wine. Though Bill's suggestion as a victim of dismal, he unhealthy rejects. Jake says to Bill, "You will be daunted after about three more pernod" (79).

The soldier's consciousness is destroyed by wine; mainly it is used in wartime, so that soldiers could not remember anything expects the bullets. So, being an ex-soldier, Jake has the habit to be a drunkard for the unconscious living where the disdain changes into the

happiness. As retired soldier and wounded stoic he drinks it makes him easy to forget the dismal, he says, “It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgust feeling and was happy. It seemed they were all nice people” (150).

Jake’s own denial of actions, which throw him into the disdain, becomes the cause of his lost values. Though his awareness rejects these actions but he becomes conditioned and cannot run away from there. The denial changes into acceptance, and the cruel dismal becomes the happiest pessimism. Pathetically, Jake accepts his frustrated life, he says, “it sounds like a swell life” (120). As a wanderer, as a drunkard, as a war wounded victim, he is presenting his life anti-optimistic wasteful, and frustrated. It seems, he is losing his life, losing his values. Accepting the conditioned life, he does not want to go into the death but faces it just thinking it as an accident, he says, “ I just had an accident” (120). Not only he but also his lover Brett is skillful to accept the conditional life. Being the obsessed by sex, they both are as lover, this tragic love is cruelly conditional life and its ‘throw into the being’ is hardly accepted by these lovers. Following line shows their pessimistic accepted reality:

“Oh, Jake, “Brett said, “We could have had such a dammed good time together”.... ‘Yes’, I said, “Is not it pretty to think so?” (251).

Unlike Jake Barnes, Bill’s quest of successful and happy life settles down in hopelessness and frustration. He is neither expatriate not alienated but his life is surrounded by the irony and pity, which he sings many times. His pragmatic optimistic ideology has failed in his own life, where as he cannot create his own optimistic world of successful and progressive life and be doomed as a pessimistic creature. Considering his pessimistic living which outbursts his drunkard position. Jake says to him, “You will be daunted after about three more periods” (79). As a visitor he moves to different part of Europe, where he finds his trip harsh and rustic because of his dissatisfactory and disdainful heart. He finds

everywhere injustice and chaos, there is not any sign of 'goodness'. He says, "No, so good. Jake. Not so good. It seems better than it was" (76). The repetition of the unsatisfactory desire is not stopped. He again says, "not so good, Jake - injustice everywhere" (77). "Not so good, not so good" (78).

Luck is remarkable to these expatriate characters. The conditioned life and luck does not only hang on the life of Brett and Jake but it is determined thing for Frances. Her thinking of life is dominated by the luck itself, to which she thinks rotten, and it makes her upset. She is cursing the luck because her lover is leaving her and her two-year sweat is lost. She says, "I should say it is rotten luck. I've wasted two years and a half on him now" (54). She expresses the pathetic condition of their tragedy, "it is so childish. We have dreadful scenes, and he cries and begs me to be reasonable but he says he just cannot do it" (54).

Though, our existence must entirely fails of its aim, unless suffering it's the direct object of life. It is absurd to look upon the enormous amount of pain that abounds everywhere in the world. If it is done, man leads into the pessimistic dread. Brett does not find the existence in evil and pain is her world. In the absence of happiness her living world is like hell, she says, "I think it is hell on earth" (35). Her lost desires, dark aim, and rootless condition make her declare that this world is not for her, and her birth is only to take experience of suffering, so she is frustrated. Because of the lack of respect among her friends expect Jake, and the lack of good lover, she becomes frustrated. Considering it she says, "I have lost self-respect" (187). She is not finding herself a hopeful and optimistic.

Mike is an over drunkard expatriate, sometime losing the consciousness by drink, who suffers from nervousness. He says, "It is dreadful hat. Do get a god but" (84). The hat is the metaphor of his life. Likewise, Robert Cohn also seems nervous. Jake says, "I was enjoying Cohn's nervousness" (103). His writing is successful in America but it is failure in Europe. Though he thinks literature is his life but it is very difficult to live involving in it. He is not only economically failed but socially he becomes upset. Jake comments about him, "I have

never seen a man in civil life as nervous as Robert Cohn nor as eager” (104). He further says about him, “He was being sentimental about it” (100). He hopes to do a lot of things and becomes pathetic because of his failure, rustic and filthy life; his desire is to make life highly activates, but nevertheless he can. He expresses his painful feeling, “Don’t you ever get the feeling that all you life is going by and you are not talking advantage of it? Do you realize you have lived nearly half the time you have to live already?” (55).

Odd expenditure created by war is the basic cause of pessimism of the hero Frederick Henry in *A Farewell to Arms*. War makes him depressed, sentimental, and rootless, life’s dismal and alienation created by the warfront pathos dreadfully lead him into the world of pessimism. He focuses his anguish of his lost life, “Nothing happened expect that I lost my life” (130).

The soldier’s life is horribly transmitted from the dull world. What they believe is the “unconsciousness and in sleep” (157). It means that their life is inactive and ruthless. Not only Jake Barnes but also Frederic and Rinaldi are dissatisfied by this job because of its sleepiness and unconscious world. Facing the fighting, murder, and death, they have remained nothing. They have no hope of anything: no life of glory, no wisdom of victory, no sacrifice for nation, and nothing. They think they are beaten. Priest says, “when they took them from their farms and put them in the army. That is why the peasant has wisdom, because he is defeated from the start. Put him in power and see how wise he is”(156). Frederic expresses further about any army’s mood of depression. He says, “Now, I am depressed myself. That’s why I never think about these things. I never think and yet when I began to talk I say the things I have found out in my mind without thinking” (157).

Frederick hates the army life. He finds there is not any glorification in the army life. Army’s death or his wound is for no more than a political benefit of the leader of the nation, so, really, in the grassroot there is not any value of the army’s painful battlefield. So, he hates

the sacrifice and glory given to the army. Because the glory does not give any recovery to the war fragmented life. Frederick says:

I was always embarrassed by the words sacred, glories, and sacrifice and the expression in vain [...] I had been nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat expect to burry it [...] Abstract words such as glory, honor, and courage or hallow mere obscene beside the concrete name of villages, the numbers of roads, the name of rivers the number of regiments and the dates. (161-62)

Not only Frederick but Rinaldi also hates his army life. Continuous death of human being, human feelings, scarcity of love, happiness, heeling life, unwanted desires, forceful function, and dissatisfaction; these things are currently bewildering in war time into the soldiers life and not only Frederic but Rinaldi is being victim of them. So, Rinali finds his life no more than the death once. He expresses his depressed feeling, “That was killing me, I’m very depressed by it” (146). Depression is the cause of the self-destruction, which is the highest point of the pessimistic dread. Rinaldi’s depression becomes the cause of his self-destruction. His depressed mood sees the world wasteful, chaotic and damned, where every actions are hateful and rejected. He says, “self destruction day by day” (151). He has no desire to be friendly and to be active. He says again to his friend Frederic, “to hell with you, to hell with the whole damned business!” (153). He further says, “You discourage me. I believe and I pray that something will happen. I have felt it very close” (137). Living in the contradictory world and binary opposing, soldiers remain in puzzle between the pessimistic and cheerful world. Sometimes they live happier and sometime more dismal. But Hemingway’s dramatization searches soldiers’ pessimism and disdainful life. There is not any happiness within Frederic or Rinaldi or the captain doctor, all of are the pain victims.

Frederick comments on the contradictory world of capital doctor, “There was great contradiction between his world of pessimism and personal cheeriness” (120).

The battlefield’s death and destruction and its keen experience are so hateful and heart beaten that Frederick never can imagine the hopeful future. He says, “Sometimes I cannot” (68). He cannot conduct destructive hopes, even he cannot love Catherine easily - he cannot catch the voice of heart, the feeling of love is itself rotten for him. His destructive armed world cannot find the beauty in the love, though he loves too much to her, he becomes crazy when he finds her. But his pain and hopelessness took him far from the love. He says:

I knew I did not 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. Nobody mentioned what the stakes were. It was all right with me. (32)

Catherine has also fragmented heart. Whom she loved was killed in battlefield. He was marrying her. They had beautiful and lovely dream for their future. But her love is damaged and her dream is fragmented. She says, “He was a very nice boy. He was going to marry me and he was killed on the Sombe” (22). The war causes fragmentation, “ I though it would be worse for him” (22). Now, she cannot love easily. Her thinking of all life as rotten, all live as rotten, leads her in the basin of pessimism. She says, “it is a rotten game” (33).

The novel *A Farewell to Arms* begins with the vivid description of war and violence, and the battlefield where the pain of soldiers shows their frustrated life. Frederick narrates the bad conditions of the world pessimistically. He says the King’s depression about the world in philosophical literature, “He lived in Udin and came out in this way nearly everyday to see how things were going, and things were went very badly” (10). The novel ends with the tragic death of Catherine, where Frederick finds no more than the depressed, disdained and pessimistic world. He says, “There is nothing to say” (286). More he narrates, “But after I

had got them out and but the door and turned off the light it wasn't any good. It was like saying goodbye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain" (287).

Hemingway presents pessimistic worldview with the natural objects and behaviors. Nature is more supportive to highlight pessimism. He uses figurative language to express human pessimistic behaviors. Frederick dislikes rain and he is depressed in rain. He says, "I'm afraid in the rain because sometime see me dead in it" (113). Catherine adds on it, "And sometimes, I see you dead in it (113). Frederic's sleepy behavior shows his painful and frustrated desires. He says, "I was deadly sleepy. I said that about sleeping, means nothing" (158).

IV. Conclusion

Living in the identical era of pain, violence, and death Hemingway strengthens his literary career containing on pessimistic life. Modern world's rootless ridge, world war and its destruction, and frustrated worldview, where spirituality is defeated in surge of the materialism leading towards the pessimistic dread. Further, Hemingway explores doomed way of human psyche and dark side of human life. He finds victory is less important than ruin, and brighter side of life does not remain when the dark side of life becomes stronger. His heroes - Jake Barnes and Frederic Henry - are the victims of dark side of life, so they find their life always pessimistic.

Human civilization is the collision of war and peace: the bead of war is desperado, and failure of existence. It is a malady, by which man wants to escape but is thrown down into the war, which is the cause of failure of huma existence. The war despotism can despoil the consciousness of human heart. Cannonade and destruction destroy human love and feeling, and develop disdain. Most of Hemingway's literary career is intern into the war literature - the quest of peace in war, search of devoid of violence, and regain of exquisite beauty. There is no heyday nor glory but only mortification and humiliation in the heroes who are battlefield soldiers in his novel. His heroes' heart always echoes for human happiness but nowhere finds the repletion peace. This unnecessary violence of war and death of human being creates pain and anguish into the heroes' life, which makes them pessimistic.

Because of the death of human beings, even the death of the colleagues, their own disabled condition, great depression, and prevailing hopelessness in the war period, Jake Barnes and Frederic Henry become disdained and try to search the separate peace. Jake's trip in Europe as a wanderer, with the wounded stoic life is the search of existence of animus less life but the tranquility of haunting image of war expenditure remains him in pain. His search for prosperous life changes into the alienated and frustrated life. His living skill commiserates

not more than loveliness aesthetics, where the collision of life and death does not find any 'higher innocence'. Brett also tries to live in lonely life where the 'damned time' uniquely, is interested for her. Being the lost generation in Europe their rootless life and their lost values create wraith and wrath psyches within them and they fall on doomed way of life. No more love then anguish, no more life than depression, no more value than ruin, and no more happiness than pain because of the war and it's effect lead them into the flow of pessimism. In another way, their unsecured and damaged way of life regularly leads them to be hopeless and disdained.

Hating the war and spoiling the heart, Frederic Henry's life with the bucolic rifles in the battlefield, is a great torture for him. The death of Passini, and his own injury was itself daring fewer things, where he was losing his humane. His disgustful nature on war and his escape from war shows his thirst for peace, where he wants to create 'separate peace.' Remaining image of war and the experience of battlefield makes him not only alienated but also he failed to create heartily peace. The war torture and the tragic love make him to concentrate on pain. Though there is always hope in death, always search of authenticity, always happiness in hard struggle but all these things transact only with disdain, where pessimism is no far away. In the thousands of people's killing and violence it was hard to search optimistic values. And it was again hard when the heart is crashed.

Frederic is that tragic and pathetic hero who lives only in pain, disdain, and frustration; whose worldview is the contrast between the beauty and pessimism. 'The rotten war' means the rotten life.

Frustrated feeling is created through the negative aspect of human beings, where as war become infused thing for it. War absurdity and hostility is no less either Jake or Frederic or Catherine or Brett. Their victimization on war by the different aspects - unnecessary death of people, unjust presentation of power, and unwanted killing of dreams - make them

rootless, heartless and hopeless. Hemingway's loosed optimistic value and increasing strength of pessimistic prodigal presented by his heroes proves that he is disdained by the war. Later, his suicide is the boom of his pessimistic prodigality.

In Hemingway's characters, their life of hope is destroyed by torment war brutality. The life of brute carries less of sorrow with it, but also less of joy, when compared with the life of man. And while this may be traced, on the one side, to freedom from the torment of care and anxiety, it is also due to the fact that hope, in any real sense, is unknown to the brutality. But the consciousness of Hemingway's heroes and their power of imagination embody gloomy and brute side of life.

Hemingway's optimistic worldview, as in *The Old Man and the Sea*, is shattered in his other novels like *The Sun Also Rises* and *A Farewell to Arms*. His dramatization shows that aspect of life where optimistic human value is fused by unwanted and dark things of human life. Modern man is surrounded by the negative aspects pain, frustration, and despair by which he is ruined. Hemingway's focus on pessimistic worldview in modern era is the reveal of modern psyche. Odd things injected by war and infractions are restrained in his mind, which throw him always in pain. So, his autobiographical presentation of the heroes' unnecessary death, pain, hopelessness created by war, shows him as a pessimistic novelist.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 7th ed. Singapore: Harcourt College Publishers, 1999.
- Baker, Carlos. *Ernest Hemingway: Critiqueness of Four Major Novels*. New York: Charles Scriber, 1962.
- Burchfield, R. W. *The Oxford English Dictionary*. Washington: Clarendon Press, 1991.
- Camus, Albert. "The Myth of Sisyphus." *Essays on the Creation of Knowledge*. Ed. Shreedhar P. Lohani, Rameshor P. Adhikari and Abhi N. Subedi. Kathmandu: Ratna Pustak, 1966. 66-72.
- Felix, Gilbert. *Western Civilization*. London: Norton, 1980.
- Ford, Boris, "Allusion and Structure in Hemingway's 'A Natural History of the Dead.'" *Tennessee Studies in Literature*, 10: 27- 41, 1965.
- Freud, Sigmund. *Civilization and Its Discontents*. London: OUP, 1998.
- Ganzel, Dewey. "Cabestro and Vaquilla: The Symbolic Structure of *The Sun Also Rises*." *The Sewanee Review* 76 (1968): 26-48.
- Halliday, E.M. "Hemingway's Ambiguity: Symbolism and Irony." *Hemingway*. Ed. Robert P. Weeks. Prentice Hall: Englewood Cliffs, 1962. 52-71.
- Hart, James D. *The Oxford Companion to American Literature*. New York: OUP, 1995.
- Heidegger, Martin. "Dread Reveal Nothing". *The Modern Tradition: Backgrounds of Modern Literature*. Eds. Richards Ellmann and Charles Feidelson, Jr. New York: Oxford vp. 1965. 835-39.
- Hemingway, Ernest. *The Sun Also Rises*. New York: OUP, 1992.
- - - . *A Farewell To Arms*. Delhi: Surjeet Publications, 1977.
- Kashkeen, Jane. *Hemingway and Dead Gods: A Study in Existentialism*. USA: University of Kentnchy Press, 1960.
- Lebowitz, Alan. "Hemingway *In Our Time*" *The Yale Review* 58 (1969): 321-341.

- Lodge, David. "Hemingway's Clean Well-Lighted Puzzling Peace." *Essay in Criticism* 21(1971): 33-35.
- Lohani, M.P. and Y.P. Verma. "A Farewell to Arms: A Quest for Order". *Asian Response to the American Literature*. Ed. C.D. Narasimhaiah. Delhi: Kalyani, 1967. 256-62.
- Merriam Webster's Collegiate Dictionary*. 10th ed. USA: Merriam, Webster's Incorporated Spring Field, 1996.
- Mishra, Ajit Kumar. *Loneliness in Modern American Fiction* New Delhi: Author's Guild Publications, 1984.
- Nagel, James. "Brett and Other Women in *The Sun Also Rises*." *Ernest Hemingway*. Ed. Scott Donaldson. London: Cambridge University Press, 1996. 87-108.
- Oxford Advanced Learner's Dictionary*. 7th Ed. Oxford: OUP, 2005.
- Perloff, Marjorie. "Modernist Studies." *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. Ed. Stephen Greenblatt and Giles Gunn. New York: MLA, 1972. 154 -78.
- Reynolds, Michael S. *Hemingway's First War: The Making of A Farewell to Arms*. Princeton: N.J.: Princeton U.P., 1989.
- Roland, Richard and Malcolm Bradbury. *From Puritanism to Post Modernism*. New York: Penguin Books, 1992.
- Rovit, Earl. "Ernest Hemingway: *The Sun Also Rises*." *Candomarks of American Writing*. Ed. Henning Cohen. Washington: Voice of American Forum, 1969.
- Satre, Jean Paul. *Existentialism and Human Emotion*. Trans. Bernard Frenchman and E. Barnes. New York: Castel, 1969.
- Scabora, Frederick. "The Symbolic Structure of *The Sun Also Rises*". *Swanee Review*. 76: (Winter 1968): 26-48.
- Schopenhauer, Arther. *The World as Will and Representation*. New York: OUP, 1987.
- - -. *On the Suffering of the World*. New York: Eaglewood Press, 1978.

- Senderson, Rena. "Hemingway and Gender History." *Ernest Hemingway*. Ed. Scott Donaldson. London: Cambridge University Press, 1996. 170-96.
- Spilka, Mark. "The Death of Love in *The Sun Also Rises*". *Hemingway*. Ed. Robert P. Weeks. Princeton Hall: Eaglewood Cliffs, 1962. 127-38.
- Stromberg, N. Roland. *Modern Europe*. Delhi: Surjeet Publication, 1982.
- Vanspanckeren, Kathryn. *Outline of American Literature*. New York: United States Department of States, 1994.
- Webster's Encyclopedic Unabridged Dictionary of the English Language*. New York: Port Land House, 1989.
- Weeks, R. P. Ed. *Hemingway: A Collection of Critical Essays*. Englewood: Prentice Hall, 1962.
- Weglin, Chorister. *War and Hemingway*. New York : OUP, 1983.
- Whitlow, Roger. *The Women in Hemingway*. New York: Greenwood Press, 1984.
- Young, Philip. "Death and Transfiguration." *The American Novel*. Ed. Christy of Wegelin. New York: The Free Press, 1972. 432-37.
- - -. "Ernest Hemingway." *Seven Modern American Novelists*. Ed. William Van O. Connor. Minneapolis: Minnesota, 1964. 235-52.