

WAR AND LOVE IN ERNEST HEMINGWAY'S A FAREWELL TO ARMS

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Abstract

War has a broad connotation. No matter whether it is Poetry, Fiction or Drama it has been one of the important themes to be explored. When it comes to war British literature can be taken as a pioneer but the portrayal of war in literature has been same in England as well as in America. If we go few steps back we have novels like *Ivanhoe* (where fighting goes between English factions) *Vanity Fair* (which revolves around Napoleonic war) and *A Tale of two Cities* (based on French Revolution). War has been one of the important themes of Romantic novels and it deserves to be mentioned with reference to American fiction as well. American fiction has been dominated by war time novelists – Stephen Crane, Harry Crosby, and Ernest Hemingway. Particularly Ernest Hemingway, John Dos Passos, Thomas Boyd, deserve appreciation. Ernest Hemingway's *The Sun also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, John Doss Passos' *Three Soldiers*, E.E Cummings' *The Enormous Room* and Thomas Boyd's *Through the Wheat* have carved a special niche in American fiction. Even upto some extent women novelists like Edith Wharton and Willa Siebert Cather also fall under the same category but their description about war remained secondary. With some of the novels war proved to be domineering and with others it was just on the periphery. William Faulkner's fiction can be cited as an example where war is just a reference.

War may be defined as an external conflict between two nations or two states and at times several others and war results in devastation, loss of life and property. It is believed that when love and harmony ceases it paves the way for enmity and war. More heart rending is the trauma of war on human psyche where question which remains to be addressed is how to overcome it. Even if war goes for a prolonged period it can have a severe impact on human psyche.

So the objective of this paper is to trace the evolution of war as well as its impact on humans. For this purpose Ernest Hemingway's *A Farewell to Arms* has been taken into consideration where war and love are interdependent themes. With Ernest Hemingway war deserves to be mentioned because most of his fiction deals with the experience of wartime protagonists. Whether it is Jake Barnes in *The Sun also Rises*, Jordon Baker in *For Whom the Bell Tolls* or Frederick Henry in *A Farewell to Arms* every where it is war which dominates the scene.

Key Words: War, Fiction, Human psyche.

War and Love in Ernest Hemingway's A Farewell to Arms.

War no doubt signifies a complex human activity and it has a long history. The notion of war can be well analysed with reference to human evolution. "As Neitzche recognized the move from cultural to social selection – the transition from the hunterer gatherer societies to the state was the fundamental change in human life the caesura between natural selection and self conscious evolution that occurred when man found himself finally enclosed within the walls of society. For it was the move which transform as the 'semi-animals' we once were into human beings we have become" (Coker 7). This is where survival of the fittest holds true. Even Charles Darwin's *Origin of Species* can be cited as an example.

Traditionally it was man not woman who played an active role in war. The older notion of war gets connected with duels and chivalry and this is mostly seen in Romantic novels, where purpose was simply to win the heart of a woman. When it comes to duels men had always been there. "For the man imbued with a chivalrous respect for the opposite sex wrote Robert Baldick an injury or insult to a woman to whom he was related or attached was the gravest and most obvious reason for a duel" (Locke 32). This is one side of the coin. But the question which remains to be addressed is that which remains to be addressed is that why women were kept out of combat? For this we need to go back to the stereotypical roles assigned to man and woman, where woman had no option but to confine herself to the four walls of the house and to the attend the domestic chores. But with the passage of time this dichotomy underwent a change. "In the twentieth century, also the idea that women were more peaceloving then men was being questioned. Early twentieth century feminism had infused a new uncertainty into assumptions about the gentleness and nurturing behaviour of women" (Bourke 312). This debate is still on in contemporary times as well.

Fighting well can be categorized under war ethics which paves the way for heroic deed. It can turn combatant into winner or loser. But violence and bloodshed which is a part and parcel of war has always been condemned everywhere. Why do nations indulge in war? What are the causes of war? It has lot to do with human behaviour. "Stoppard. A. Brooke in *Discourse on War* points out: 'It comes down to us from brutes and is linked to it. I can't tell why there is a sense of keen pleasure, eagerness and exaltation. We cannot get rid of this heredity passion. It is universal as acute in the civilized as in the savage'" (Bourke 97). These brutes as such have nothing to do with morality which means that they can got to any extent so as to satisfy their motive. "Quincy Wright in his journal *A Study of War* points out: 'Scientific investigators tended to attribute war to immaturities in social knowledge and control as one might attribute epidemics to insufficiency of public health services'" (Howard 10). For soldiers participation in war is the need of hour because they have not other option but to serve the nation and prepare themselves for the ultimate sacrifice. "The truth is often told by soldiers who fought these wars" (Nayar 56). When it comes to professional commitment soldiers no doubt are accordingly trained. What is more important for them is to know how to act in a precarious situation. "Combat could never be a theoretical business like pure mathematics or pure science or pure anything else but was always dependent on man and his training observes the editor of the *Australian Army Journal* in 1956" (Bourke 2).

It was with the passage of time that the notion of war underwent a complete transformation especially when it is taken in the context of seventeenth, nineteenth and twentieth century. Mechanical clock, steam engine and computer are frequent metaphors used with reference to the transformation of war. "... it was in the course of World War Second that the first use of computer emerged as well as the development of Cybernetic theory both of which had a

dramatic impact on our thinking about war” (Coker 37). Even in present times it is Cybernetic world which plays an instrumental role in war and the components which can create havoc are E-mail, Twitter and Blog.

War at such can be analysed under different dimensions. It is instrumental as well as metaphysical. However most devastating in history has been World War First and Second. What is significant to note is the survival of human relationships (based on love, compassion and mutual trust) in a wartorn atmosphere which ought to be analysed in pure psychological terms. Literally it is love and brotherhood which can unite man with his fellow beings and vice versa of it paves the way for enmity.

War Literature.

Each work of art has a message. When it comes to war literature it can be Poetry, Drama and Novel which deals with war in details. When war literature is taken with reference to twentieth century it gets connected with First and Second World War and atrocities of war dominated most of the works. “The sense of disillusionment is expressed through Prose, Drama and Poetry of that period. The literary output of the First World War can be early identified as it is marked by frustration, discontentment subversion of values and above all spiritual decay. The post war period was of utter chaos and confusion.” The yardstick holds true for both British and American fiction. “The crisis of values was the tragedy that engulfed America. Love was replaced by brutal sex. The filth of war was crept into the purity and innocence of love” (Saxena 13,14).

War and the American Novelists

War with reference to American Novel “...is only a small part of world literature” (Hatcher 225). But it can be taken as one of the components for the analysis. Literature no doubt is the reflection of society and writer as such cannot escape from the political and cultural scenario during which he/she lived. American novelists also followed the same strategy. Stephen Crane, Harry Crossby, Ernest Hemingway, John Dos Passos were the prominent ones. They skillfully highlight the trauma of war. Other novelists like Karl Shapiro, J.D. Salinger, Kurt Vonnegurt, Norman Mailer and Joseph Heller also got indulged in war because most of them served overseas. Ernest Hemingway’s first novel *The Sun also Rises* has the epigraph given by Gertrude Stein. “You are all a lost generation” (Meyers 191). The hint is towards Ernest Hemingway, F. Scott Fitzgerald and to a lesser extent T.S. Eliot and Ezra Pound. Why Ernest Hemingway and F.Scott Fitzgerald fall under lost generation? It is simply because what is seen in their fictional world is the degradation of morality. “For writers like Hemingway, Dos Passos and Cummings the experiences of their generation was the only traditionThey worshipped gods of sex, liquor and violence because they had nothing else” (Saxena 19). In brief it could be said that the two world wars made a profound impact upon American Novel. The aftermath of World War First was equally disastrous for American economy. In most of the novels it is the trauma of war which gains more weightage. Reportage, comradeship and escapism are the prominent themes found in American War Novels. Particularly comradeship has always played the role of catalyst at the warfront.

Ernest Hemingway as a War Novelist

The question which remains to be addressed is upto what extent Ernest Hemingway's indulgence in war remains justified especially when it is taken in the context of his fictional world. Hemingway was not a soldier. He was actively involved in the world of journalism. He played instrumental role in Greco-Turkish War, Spanish Civil War and in World War Second as a reporter. It was Spanish Civil War which forms the background of his novel *For Whom the Bell Tolls*. When United States entered in World War First he voluntarily joined the Italian ambulance unit so as to serve all those soldiers at the warfront. But destiny had something else in store for him. While saving the life of one of the soldiers at the warfront, he got badly wounded and was hospitalized. It was while recuperating with his wounds in the hospital that cupid knocked at his door. "The main attraction and most effective therapy at the hospital was a lovely American nurse Agnes Von Kurowsky with whom Hemingway quickly and inevitably fell in love (Meyer 36-37). Had Agnes not jilted him the relationship between the two would have definitely culminated with wedding bells. But with what is significant to note is that "With Agnes Hemingway also established a pattern of falling in love during war." He meet his third wife Martha Gellhorn during Spanish Civil War he had three broken marriages. He had liaison with several women besides his wives and this relationship is prevalent in his fiction as well. Most of his female characters are modelled on women he meet in real life. "Hemingway believed that the best writing is certainly when 'you are in love.'" (Meyers 41, 42).

Ernest Hemingway was honoured by the Italian government for his heroic deed. By and large it was humanitarian feeling which worked with him and the other part was his enthusiasm which in a way persuaded him to be at the warfront. "Hemingway conscious of the fame he might achieve for exploits in Italy which were described in the Oak park newspaper called his experience: 'The next best thing to getting killed and reading your own obituary'" (Meyers 33). He was always on the move and lived an adventurous kind of life. "... Hemingway's friends were not writers and rivals but soldiers and sportsmen, men of action with integrity and technical skill" (Meyers 330). Cafes, sports and travel is the basic component of Hemingway's fiction and the negative side of it is death and alcoholism which dominates the scene. Hemingway witnessed death very closely because of war. Most of his characters develop craving for all those things which have been lost on account of war because they want to lead a normal life. Moreover they are controlled by circumstances. Love is one of the component of Hemingway's fiction. "Love is the basic cause of tragedy of the Hemingway hero. Love for him is an alternate God, a faith which he wants to adopt in place of the lost values of his times. This love begins as an attraction for the opposite sex, and in the course of time, transcends physicality. It assumes the form of a divine feeling often expressed by the term 'agape'" (Meshram 136). Suffering of characters as such can be well connected with Hemingway's personal life. Suicide of his father and accidents he meet during his life time had severe impact upon his persona. He remained a heavy drinker throughout his life which in a way made him prone to several health problems.

What does a man care about?

Heming way asked in June 1961.

Staying healthy. Working good.

Eating and drinking with his

friends. Enjoying himself in bed.

I haven't any of them (Meyers 559).

This is an open fact that we are born to die and the ultimate end of life is death and death keeps no calendar. As long as we are alive, we aspire for everything and Hemingway did the

same. But can death be painless? The answer to this question is no. Death is always preceded by suffering. Hemingway was a happy-go-lucky person but towards the end he had lost everything. This is what led to his suicide.

Hemingway always tried his best to be realistic in fiction. “He felt he could write only about what he had actually experienced and his literary credo was to tell as it was.” At times he went few steps back but on the whole realistic picture formed the background of his novels. “Two of Hemingway’s most successful public images were the soldier, the sage. He was a natural leader and claimed that he ‘fought in all wars’ though he had actually fought in none of them” (Meyers 238, 39). What he saw in war that disillusioned him to a great extent. This is what is reflected by most of his heroes. War on the whole proved to be a mixed bag for Hemingway. But it remains part and parcel of his fiction.

The predominant aspect of war and love is seen in the novels: *The Sun also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *Across the River and into Trees*. It is war which paves the way for love in *A Farewell to Arms*. War and love can be described as interdependent themes. Love as such is replaced by death towards the end. Hemingway while writing *A Farewell to Arms* had to face so many ups and downs:

During the time I was writing the
First draft said Hemingway in 1948.
My second son Patrick was delivered
in Kansas city by Caesarean section
and while I was rewriting my
father killed himself in Oak Park
Illinois.... I remember all these
things happening and all the places
we lived in and the fine times
and bad times we had in that
year. But much more vividly I
remember living in the book through
from the beginning to the point
where I went on writing and each
day I stopped when I was still
going good and when I knew
what would happen next. The fact
that the book was a tragic one
did not make me unhappy since
I believed that life was a tragedy
and knew that it could only
have one end (Baker 97).

It is World War First which forms the background of *A Farewell to Arms*. “In *A Farewell to Arms* the only novel set on terrain which Hemingway did not actually visit he used military histories and newspaper accounts to provide the factual basis of the Austro-Italian campaign that took place when the novelist was still in high school in Oak Park” (Meyers 216). *A Farewell to Arms* revolves around an American ambulance driver Frederic Henry serving in Italian army during World War First and an English nurse Catherine Barkley working in a nearby British hospital. Catherine Barkley has been modelled on Agnes Von Kurowsky by the first love of Ernest Hemingway. She has lost her fiance in war. She in her heart of hearts is very

much clear about the lose of someone who has been very dear. She wants replacement of her fiance. This is one of the reason why she falls in love with Frederic Henry.

But what is Frederic Henry before he meets Catherine Barkley? He like his creator is a happy-go-lucky man, fond of wine and visits brothels along with his companions. Love in this novel attains a broad connotation and characters (besides protoganists) express their reaction towards love. Hemingway has dwelt in detail so far as the difference between love and lust is concerned. This is shown with reference to Frederic Henry, his friend Rinaldi and Priest. “Rinalidi stands for an age in which values have withered away. The Priest in contrast seems to possess the values which would make the modern wasteland meaningful” (Bakshi 74). The Priest connects love with religion, this is where one can attain communion with God and it can heal the wounds of people in a wartorn community. Even Saint Anthony Medal which Frederic Henry receives from Catherine Barkley symbolizes God. God is the saviuor of mankind at the time of crisis and one must have complete faith in God. Spiritual alienation will lead us nowhere. Count Greffi the eldest man knows that the most precious thing in life is love. But he too yearns for the communion with God. Frederic Henry has hardly any notion of what true love is but at the same time he yearns for all those things which have been lost because of war.

To care for someone or to show our concern for someone or in other words to help someone who is in trouble can be taken as one of the forms of love. But scene at the Milan hospital (where Frederic Henry is admitted after getting injured) is different. The doctor who is supposed to examine the patient is absent. No one in the hospital except Dr. Valentini is worried about the condition of patient. This is an example of wartorn community, where everyone is segregated. What will happen to the next person? This is nobody’s business. The remedy of this trouble lies in harmony and harmony can be achieved only through compassion.

Love in case of Frederic Henry (which he express at a later stage) acts as a healer because love provides him with “...a chance of being authentic in a world which otherwise runs on pragmatic solutions and convenient lies” (Beck and Gersheim 87). But who brings this change? It is no other than Catherine Barkley who deserves appreciation because she is the one who brings complete transformation in Frederic Henry. Frederic Henry no doubt enjoys the company of his roommate Rinaldi to the maximum extent. But it is Catherine Barkley who makes him understand what protection and care is all about. This fact cannot be denied that it is war which brings Frederic and Catherine on one platform. The first encounter between these two characters is simply a casual affair particularly from Frederic’s side. Moreover it was an order of the day for youth during wartime to indulge with women in amorous adventures. “Psychoanalysts have used the term ‘split-imagó problem’....The man with this problem has developed the feeling early in life that there are essentially two kinds of women in the world: those who like his mother are to be treated with reverence and in no other way and those who being fallen in his view are undeserving of this respect. Members of the second he considers fair game for seduction but ineligible for marriage” (Weinberg 189-90). The yardstick holds true for Frederic despite the fact that not much is revealed about his family. He takes liberty with Catherine Barkley because she is easily available to him. But slowly and steadily things change for Frederic Henry. The turning point comes when Catherine Barkley joins the same hospital where Frederic is recuperating.

Love never happens by force. “No one can decide to fall into or out of love but might at any moment find themselves falling through the trapdoor into a new dimension.” Frederic Henry falls through the trapdoor and from her onwards it is all together a new story for him. From Catherine’s side there is utmost devotion, concern and care which she feels for her lover, because the value of love “... lies in the special intense experiences—it offers specific, emotional,

engrossing and unavoidable” (Beck and Gernsheim 88) and Catherine leaves no stone unturned. She always wants to be with him. She knows how to make adjustments even when she is expecting. While Frederic in the very beginning is not what Catherine is. But Hemingway makes Frederic grow through emotional bonding which he shares with Catherine.

It is obvious for two lovers (when they join hands with each other) to create their own world because “Love builds its nest out of the symbols lovers use to overcome their unfamiliarity with one another.... The nest is decorated as the focus of their togetherness and turns into a flying carpet bearing their shared dreams” (Beck and Gernsheim 89). Frederic and Catherine are not legally married but they loved each other passionately. The power of love is so strong that it persuades Frederic to make separate world with Catherine. These lovers are so much absorbed in their world that they do not want anyone to be a part of their life. Both of them are uprooted. This is one of the basic feature of wartorn society. But Catherine is blessed with an ability to make home every where no matter whether it is hospital or hotel. Home symbolizes belongingness. Frederic through this belongingness is drawn towards domestic life. Indulgence in domestic life signifies responsibility for both the lovers. Frederic achieves true commitment with Catherine. It is a new dawn and peak point comes when both of them make their way to idyllic surroundings of Switzerland so as to wait for the baby and Frederic admits it openly: “We know the baby was very close now and it gave us both a feeling as something were hurrying us and we could not lose anytime together” (Hemingway 239). But unfortunately this bliss remains short lived because Catherine dies after giving birth to a dead son.

It is usual for a woman to undergo pain when she is about to deliver a child. Same happens to Catherine. Her death is a biological accident. Catherine can be well categorized as an epitome of true love and whosoever comes in contact has a word of praise for her. But why Hemingway makes her die towards the end? What is her fault? Tables are turned when these two lovers are about to start their new life. Is Hemingway somewhere talking about the true basis of man-woman relationship that it needs to be sanctioned by proper ceremony? Can we say Catherine lived a life of sin? Then Frederic is to be equally blamed, but nothing happens to him. Literally love can be defined as a union of two hearts. “When the philosopher finishes defining love (and undoubtedly to do so, he must accord to the term its spectrum of diverse meanings), we are left with the fact that some people seem to love their mates forever, unquestioningly...” (Weinberg 182). If this notion is taken into consideration the word sin, will never do justice with Catherine’s character. Then why death embraces her? So far as autobiographical element of this novel is concerned Catherine is the only way out through which Hemingway expressed his resentment towards Agnes Von Kurowsky. This can be taken as one of the factor for the tragic end of this novel. But the story does not end here. What is more important is to know what actually hampers the love story of Frederic and Catherine.

Here comes the role of external forces which are beyond the control of protagonist, where protagonist is simply a puppet. *A Farewell to Arms* is a love story and the fate of these two lovers, hovers under the dark shadow of war. Frederic and Catherine follow an unconventional life style. Traditional values cannot provide them sustenance but this is what was prevalent in wartorn community where there is thin line of difference between unconventional and conventional things. Catherine and Fredric cannot marry each other because of war. Uncertainty and life threatening situation is simply on account of war. “One can easily grant that as the novel unfolds, the impression of war itself grows steadily more saturated with a sense of doomsday qualities: that was an essential part of Hemingway’s theme” (Bakshi 64). Most of the characters depicted in Hemingway’s fiction are men and women of action. The very fact is that war cannot

be pleasant experience but notions like chivalry, liberty, patriotism do form a part of it. War in the very beginning of this novel and towards the end presents all together a different picture. This novel has been divided into five books. The first two books revolve around war which paves the way for love. The third book presents escape of protagonist from the harsh realities of war. The last two books revolve around love coloured with war.

The prevalent doom has been exaggerated by the use of imagery and symbolism. “Beauty in Hemingway is the beauty of land of men and women of the nobler animals of the clean, the honest, the well lighted, the nonconcealing, the brave” (Baker 65). The Adjectives – clean, honest, nonconcealing and brave are fully applicable to Catherine. It is only Catharine who shines in the midst of war. Her beauty has no match. Her hair has been described as one of the important symbol. When Frederic makes love to her, he lets her hair fall down. Long hair can be described as one of the feminine trait and Hemingway himself had a word of appreciation for women with long hair. Catherine’s hair symbolizes protection from the outside world where everyone is engrossed in war. Natural beauty as revealed by narrator has been defiled because of war. The image of soldiers carrying ammunition proves to be disgusting. Seasonal changes play an instrumental role in the progression of war as well as in the love story of Frederic and Catherine. Falling of rain is a dominant symbol because it foreshadows several crucial episodes particularly with reference to death and inevitable doom. One of the ambulance driver named Aymo while taking wine says: “We drink it now. Tomorrow may be we drink rainwater (Hemingway 149) and shortly afterwards he gets killed. Catherine reveals openly to Frederic: “I am afraid of rain and sometimes I see myself dead in it” (Hemingway 100). The prophecy turns to be true because when Catherine dies in the hospital it is raining outside and the novel is concluded with rain. It is raining even when Frederic makes a comeback to the warfront. On the whole it is rain which moves the plot of the novel.

What is significant to note is the extent through which war has victimized everyone. Most of the characters during the course of action react differently towards war. When the novel starts Frederic is already a part of military action. Frederick is an American serving an Italian army. At the very outset Frederic like his creator represents all those American men who were lured by war because in the very beginning it promised something chivalrous to them His involvement in war ought to be analysed in terms of service he does at the warfront and the relation he shares with his comrades. He has certain qualities which in a way makes him different from rest of his companions. Upto certain extent he can be described as heroic because he knows how to help others in need of hour. He is well acquainted with military discipline. He keeps his heroic values intact even when he returns to the warfront, for the simple reason that he wants to serve. In contrast to Frederic there is another warhero named Ettore who wants to be a part of American army simply for his own gains. One of the ambulance driver named Passini has a different notion about war. He puts it as: “There is a class that controls a country that is stupid and does not realize anything and never can. That’s why we have this war” (Hemingway 56). This is what modern warfare is all about.

Nothingness which Hemingway describes as *nada* is prevalent in wartorn society. Frederic after his desertion from army suffers from the same problem. He reveals to Catherine very clearly: “My life used to be full of everything...Now when you aren’t with me I haven’t a thing in the world” (Hemingway 198). This means that the only world of for Frederic is Catherine but at the same time he has a regret for desertion. Indirectly he keeps on thinking about war and at times feels worried about the fate of his companions. What prompts him to desert his professional commitment? This needs to be addressed in detail. When it comes to professional

commitment desertion is unethical. But what is unique about Hemingway hero is that he “...is an idealist whose knowledge of the ugly social and moral truth shatters his idealism forcing him to change, adjust, transform or develop a new philosophy of life...” (Bakshi 28). What he thinks in his heart of hearts and what he encounters are two different coins. Which road to choose or which way to adopt makes him problematic. Frederic suffers from the same dilemma the very moment he joins his regiment in Italy. His regiment is segregated and everyone feels disgusted about war. For Frederic it is all together an alien world. The turning point comes when one of his comrades gets killed and other one makes an escape. What paves the way for disillusionment of Frederic is of course mismanagement on the part of Italians serving at the warfront. The Italians when invaded by Germans are not in a position to retaliate. It is his confrontation with battle police (who are on the side of enemy) which persuades him to plunge into river so as to be on the safe side. So in a true sense Frederic is not a deserter. He deserts army and makes an escape from Italy because of the compelling circumstances. He is left with one alternative that is to break away from this harsh world and unite with Catherine. Love at times gains an upperedge. But then also Frederic is heartbroken because he loses Catherine towards the end. In a way he bids adieu to war as well as to his beloved.

So where does Frederic actually stand? “Frederic Henry’s ruminations simply go to show that if he and Catherine seem star-crossed, it is only because Catherine is biologically double-crossed, Europe is war-crossed and life is death-crossed” (Baker 101). Both the lovers try their best to survive in a wartorn world but death is the inevitable end of life. Whatever is destined that will always happen no matter whatsoever the ways and means may be. This is a lesson for Frederic. Frederic matures with the passage of time. We see how Frederic desperately prays to God when Catherine is about to die:

Everything was gone inside of me.
 I did not think. I could not
 think. I know she was going to
 die and I prayed that she
 would not. Don’t let her die. Oh,
 God, please don’t let her die.
 I’ll do anything for you if
 you won’t let her die. I’ll do
 anything for you if you won’t
 let her die. Please, please,
 please, dear God, don’t let
 her die. Dear God, don’t let
 her die. Please, please, please ,
 don’t let her die. God please make
 her not die. I’ll do anything for you,
 say if you don’t let her die (Hemingway 254).

Catherine had to die. Her death no doubt is a big loss for Frederic but the other part of the story is that it teaches him much about life. Frederic suffers from pain but he survives because Hemingway by and large deals with the survival of the fittest. The love story of Frederic and Catherine is an eye opener to all of us. The message is clear that life has to be on the move and in order to survive in this brutal world one needs to be mentally strong.

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