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Representation of the Impact of War Violence on the Love in Ernest Hemingway's Fiction

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Abstract

Ernest Hemingway's characters demonstrate the impact of war violence on the image of love through Hemingway's selected texts according to the main principles of the social psychology theory the researcher has analysed some of Hemingway's texts to offer a typical answer to the question which is to what extent the war violence influenced the image of love in Hemingway's selected novels. While going through and trace Hemingway's characters, the researcher discovers that all of them have been suffered from war violence in one way or another. The researcher has found out that most of the characters have been suffered from alienation or the emotional vacuum; others have been raped or loses innocence or become impotent or homosexual. Some findings have been illustrated to show how the image of love has been affected by the multi-faced forms of war.

Keywords: war, love, violence, alienation, homosexual, vacuum

Introduction

The impact of war on the image of love as a phenomenon needs a theoretical framework to be understood. According to Bernard Weiner who was one of the most important theorists in social psychology. He developed a theory in social psychology called Attribution theory which depends on a relationship of cause and effect, it assumes that "behaviour must be observed, determined, and then attributed to internal or external causes." By observing the scenes of war in some of Hemingway's novels, for instance, A Farewell to Arms that depicted World War I, For Whom the Bell Tolls, which depict The Spanish Civil War, Also the Sun Rises portrayed in the Second World War. Even war or conflict with nature in The Old Man and The Sea, the researcher will try to determine the effects of these wars on the protagonists of the novels in general and the image of love represented by these characters in particular.

The reason for Hemingway to write so much about war violence because he had seen much war in his life where he wrote: "I have seen much war in my lifetime, and I hate it profoundly" (Wirth, 1992). He served in the First World War, where he was severely wounded. He described the First World War as "the most colossal, murderous, mismanaged butchery that has ever taken place on earth" (Pirnuta, 2013). It was this war that had left a most terrible and life-long impact on Hemingway as well as on the writers of that generation. Hemingway hated the war, and this hatred had formed an essential aspect of his fiction, and it had such a pronounced effect on his mind that even when it is not being dealt with directly, its shadow is always lurking in the background. The experiences of the First World War and

the Spanish Civil War had a far-reaching impact on his writings. The early writings of Hemingway were entirely the writer's post-war creations and carried unmistakably a deep mark of his exposure to the horrors of war depicted in the novels.

Alienation

Frederic's alienation due to various reasons: his detachment towards the truth that he is American, his detachment from his optimism of the WWI which he got involved, and later his beloved's dying of haemorrhage.

Alienation expresses itself through many characters, especially through the protagonist, Frederic Henry, who is mental and emotional states get severely sickened. Henry's experiences of alienation in *A Farewell to Arms* could be argued to have portrayed a world of isolation in which humans felt distanced from their roots. The portrayal of deliberate infliction of suffering of an illogical war ultimately formulates alienation as the tragic end. Frederic discloses this to his beloved that "you see I've been leading a sort of a funny life" (AFA, 1977, P.21).

Frederic's sexual relationship with the whores due to his alienation from understanding true love as the priest predicts "what you tell me in the nights. That is not loving. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve" (AFA, 1977, 55). Real love contrast with the lustful, selfish, and ultimately empty one-nights stands with prostitutes. Sex with prostitutes while drunk makes Frederic away from the disturbances of the war; but, unusually, sex with prostitutes alienates him wholly from seeking peace and pure love that he feels later with Catherine. In Henry's case, he is seen to be entirely unaware of what or who he is. He is seen as being mostly disillusioned about who he is.

The nature and source of alienation and change of feelings in *The Sun Also Rises* demonstrate that it is not hard to realize that Jake Barnes' alienation results from his physical injury and sexual impotence, which tend to cut him off from his lover Brett not only physically and sexually but emotionally and socially as well. On the other hand, Brett Ashley's alienation is more explicit and definitive than is Jake's; she resides in an emotional wasteland due to Jake's incompetence of sexual love.

Jake is nasty with Brett because he cannot be indifferent to her, and it is all because he constantly suffers from a sense of alienation. He is undoubtedly beginning to compose his sentiments for her, which until now he had rather found unmanageable. It is Jake's utter alienation that forces him to possess Brett's body because he seeks a kind of comfort and consolation in Brett's love. Jake's impotence and his war experiences- have forced Jake to reassess himself and his actions in this alienated situation (Rani, 2014).

Brett's alienation is the direct result of her experiences of war where she lost not only her true love but developed an acute sense of alienation in her. Brett has a sense of alienation after her lover had been killed in the war. She then worked as a nurse in a hospital during the war, where she met Jake and loved him too much but he was impotent because of war. All these things made her a sense of alienation that was appeared through drinking and promiscuity. She tries to overcome her sense of alienation by means of sex because sex has become a purely physical activity; her nymphomania is as sterile as the homosexuality of the male expatriates; both the activities are unproductive and meaningless (Rani, 2014).

Homosexuality

From the context of alienation analysis, the homosexual emotions between the characters of Frederic, the priest, Catherine, and Ferguson respectively clearly remark as alienation from heterosexuality. The homosexual undertones of Frederic with the priest quoting Rinaldi's suspicions that Henry and the priest are a little that way "Priest every night five against one." Everyone at the table laughed. "You

understand? Priest every night five against one." He made a gesture and laughed loudly. The priest accepted it as a joke" (AFA, 1977, P.7). There is also a homo-social relationship between Frederic and Rinaldi. Cohen evidences Frederic's intimate feeling toward Rinaldi by analyzing his gaze upon Rinaldi. After coming back to the front from leave for a trip around Italy, Frederic stripped to the waist, watches Rinaldi on the bed: "While I rubbed myself with a towel, I looked around the room and out the window and at Rinaldi lying with his eyes closed on the bed. He was good looking... we were great friends."(AFA, 1977, P.11). The sexual images of the nakedness and the bed characterize Frederic's gaze as erotic to his friend Rinaldi.

In the same context, there are possible lesbian inclinations between Pilar and Maria which creates a potential sexual rival to Jordan for Maria's favours. Hemingway portrays a complicated relationship between Pilar and Maria, where erotic attraction and sexual tension links the two women. After Pilar puts Maria's head in her lap, she tells Robert Jordan that "You can have her in a little while, Inglés" (FWBT, P.85). Pilar both asserts and denies her sexual feelings for Maria.

"He can have thee," Pilar said and ran her finger around the lobe of the girl's ear. "But I am very jealous." "But Pilar," Maria said. "It was thee explained to me there was nothing like that between us." "There is always something like that," the woman said. "There is always something like something that there should not be. However, with me, there is not. Truly there is not. I want thy happiness and nothing more." Maria said nothing but lay there, trying to make her headrest lightly. "Listen, guapa," said Pilar and ran her finger now absently but tracing over the contours of her cheeks. "

In this dialogue, Pilar's possible lesbian inclinations make her a potential sexual rival to Jordan for Maria's favours. She assert these inclinations by saying "There is always something like that," and at the same time deny it "However, with me, there is not. Truly there is not".

In the same context, there is a lesbian undertone between Catherine and Ferguson. The talk that took place between Ferguson, Catherine and Henry have displayed that Ferguson is not cheered to see Henry flirts Catherine.

Ferguson said. "What are you doing here? ..." "I'm not cheered by seeing you. I know the mess you've gotten this girl into. You're no cheerful sight to me."
"I can't stand him," Ferguson said. "He's done nothing but ruin you with his sneaking Italian tricks. Americans are worse than Italian."

Here in this quotation, Ferguson's position is clear; she has stood up against the relationship between the two lovers; it is a kind of jealousy from which it could be understood the existence of lesbian love between Catherine and Ferguson and makes the situation clear about the homosexual intends, Ferguson's lesbian feelings towards Catherine which denoted as alienation from heterosexuality because of war.

Emotional Vacuum

In the post-war years and after the deadly experience of war which shows the futility, horror and the sharp reality of war and shows the vacuum of the expressions used such as glory, honour, courage by deconstructing the idealistic perception of war. The unsafe feeling of an individual living in a world which he belongs to and become no longer a secure place gives a kind of vacuum dimension (Pirnuta, 2013).

There was a crushing effect of war on human beings. For instance, the bitter sense of loss weighed down Catherine. She has been deeply wounded emotionally, and her sudden outburst causes Henry to

think of her as 'a little crazy'. More than once, he states, "I thought she was probably a little crazy", and said to her "I thought you were a crazy girl" (AFA, 82). She who had preserved her virginity for over eight years in deference to the dictates of conventional morality sleeps with Henry on the very first opportunity. The war has taught her to live from day to day and forge values as she goes along. There are no more absolutes left in life. It is not surprising that love becomes her religion; even death loses its sanctity (Kumar, 2013).

Henry is an idealist, and his idealism was shattered because of his war experience, forcing him to change, adjust, or develop a new philosophy of life. Heroism is a thing of the past because the values of the past abandoned. The Retreat opens quite a few eyes to the harsh reality of the war. Henry finds it shocking when he is instructed to carry hospital equipment in his car and leave the wounded for their fate. The war has its destructive impact upon the civilian population too forcing them out their homes. The caravan of homeless people across the muddy fields towards an unknown destination is endless, uncertain and erratic. Henry shoots a sergeant of his army. Frederic Henry thus embodies in his experiences the experience of countless Native Americans who joined the war but return bitter and wrecked. We cannot but justify the words of Passini, "There is nothing as bad as war. We in the auto ambulance cannot realize at all how bad it is" (Kumar, 2013).

Hemingway described war as being a power that fashions Frederic's life with a tragedy; as a result, the tension could revolve around the audience's expectation for Frederic and fate of Frederic. In comparison with the power of war, Frederic is made to show passivity in his actions. His passiveness and wound received by the trenches could be intelligible in his utterances:

I went out swiftly, all of myself, and I knew I was dead and that it had all been a mistake to think you just died. Then I floated, and instead of going on, I felt myself slide back. I breathed, and I was back. The ground was torn up, and in front of my head, there was a splintered beam of a beam of wood. After he realizes, he observes that his romantic sensations towards the war contrast to it's the practical impact on his life. And consequently, he has to be disillusioned about the war's purpose. Frederic escapes the war because he has to. He has neither patriotism for Italy nor his hatred for Austria. He is not really a soldier but is an ambulance. When Catherine asks him for a reason for his joining Italy, he replies "I don't know. There is not always an explanation for everything" (AFA, 15).

Second is the deadly negative effect of war, the disintegration of cultural values, the loss of a sense of community, and the search for a source of meaning in the life of an individual. War shatters many people's beliefs, traditional values of love, faith, and manhood. Wars also victimize innocent people and ruin home, which is a symbol of love and familiarity. Each effect, whether positive or negative, is the result or attributed to a specific cause, whether internal or external, in referring to the causal theory (Attribution). The parable of Frederic about the ants and burning log vividly demonstrates incinerator of war. Although the death of the ants reflects the casualties of the wartime massacres, the emotional impact of Catherine's death more than the death of his comrades triggers Henry's memory and leads him to feel "it was the end of the world" (Kim, 2012).

World War I damaged the Victorian notion of masculinity to many soldiers since they found it challenging to retain their emotions while being surrounded by human atrocities. Also, war physical and emotional wounds made the man unable to fulfil his masculine duties as father and husband, which caused the woman to take on a more dominant role. The Sun Also Rises exposes the gender transformation that Jake undergoes during the post-World War I period. Jake Barnes re-evaluates the meaning of masculinity due to his World War I wound. Jake's war wound causes his emasculation since he cannot physically perform. Jake cannot assert his dominance over women sexually due to his impotence.

Jake realizes that he cannot compete with Brett's many lovers because he cannot satisfy her sexual desires. Rather than shutting down completely, Jake finds a new way to assert his masculinity, by not allowing his war wound to take over his life. Therefore, Jake has to find a new realm to compete among men; the Victorian period claims that the pinnacle of masculine dominance lies in the bedroom. Jake presents a challenge to the traditionalist, Victorian gender system since his wound blurs gender

boundaries. Since Jake cannot express his masculinity sexually, he explores different avenues in which he can connect with Brett, thus establishing their mutual friendship and love for one another. In fact, due to Jake's war wound, Brett and Jake have the closest male-female connection in the entire novel (Zabala, 2007).

Hemingway demonstrates the enormity of the effects of World War I where he presents through his novel; *The Sun Also Rises* a startling discourse on gender roles in modern times alongside considerations of topics such as modern sexuality and the extinction of traditional models of romance in the post-war world. It raises questions about identity, challenging conventional definitions of manhood and womanhood. The novel is also able to speak about the complexity of modern relationships, both sexual and spiritual, utilizing Jake's impotence as an allegory of the condition of the impact of war on the image of love (Sharma, 2014).

The years following the Great War were a time of significant changes. People's mental world changed tremendously. Traditional morality, ideal and religious belief began to collapse. The trend was been to vacuum society from these beliefs. A group of young adults acted according to their own will and instinct, seeking for unconventional and unrestrained life. War has destructed the American Dream and thus corrupted ideals of masculinity by the common pursuit of material happiness, which was represented in and amorous love (Shen, 2012).

This novel portrays an agonizing and distressing picture of the post-war generation, presents two of Hemingway's most remarkable characters: Jake Barnes and Lady Brett Ashley. One of the reasons for the power of this novel is underlying the problem of isolation. The expatriate roams from country to country with no past, no allegiances, and no obligations. *The Sun Also Rises* on failed sexual relationships as metaphors in the post-war human condition. The novel uses man's sexual inadequacies as a sign of his moral and spiritual failings, and it also concerns itself with the themes of emotional paralysis. *The Sun Also Rises* is a frank analysis of the post-war predicament which involved all. Here everybody is sick, observes Georgette, the prostitute whom Jake Barnes, the protagonist of the novel, picks up just for company's sake. Everybody's sickness and disability in the world of the twenties might well be taken as one of the themes of *The Sun Also Rises* (Sharma, 2014).

World War I and the staggering amount of injury, death, and loss has thrown questions about the traditional notions of love and romance, challenged religious faith, and raised moral issues. An entire generation underwent an overwhelming loss of innocence, making it impossible for them to continue living as they had before the war. The changes were of such great significance that they were manifested in people's everyday behaviour and appearance, with the war affecting the very way that people identified themselves. The issue of gender identity and its correlation to the higher human condition, which could no longer be denied, became a key focus for Hemingway the *Sun Also Rises* (Sharma, 2014).

Jake's reaction indicates the state of anger and disappointment because of the distorting of the human relationship because of the war. He is angry not only because Brett is distracted by gay men while Jake is a heterosexual, but also because Jake has been made sexually maimed by war and feels that he is no different a being through the eyes of Brett. Extending the close reading even further highlights the idea that because gay men cannot consummate their love with Brett despite their virility, Brett appears almost like a lesbian, just like one of the gay men with "superior, simpering composure"(SAR 27).

Alienation and Morality

Alienation is explained in the sense of being separate from others. Hemingway's protagonist is bad luck, and the social rejection is the main reasons behind his alienation from society. At the same time, his romantic and humanitarian viewpoint enables him to get over this rejection and endeavour towards self-assertion. The fact that Hemingway in many of his works, like *The Old Man and the Sea*, is interested in presenting situations that require little thinking but much endurance is another manifestation of morality in the writer's output "He rested sitting on the un-stepped mast and sail and

tried not to think but only to endure." (OMS, p.36) Santiago behaves mostly impulsively asserting his distinctiveness from his fellow human beings and closeness from the instinctual, natural and un-tamed. Another apparent reference to morality in Hemingway's saga is presented through his empathy and admiration to green turtles and hawk-bills "He loved green turtles and hawk-bills with their elegance and speed and their great value" (OMS, P.29).

Sadness and melancholy are the main factors to arise alienation feelings. In this story, these feelings emerge when Santiago saw relics of his wife, who had left him. "On the brown walls of the flattened, overlapping leaves of the sturdy fibered guano there was a picture in colour of the Sacred Heart of Jesus and another of the Virgin of Cobre. These were relics of his wife. Once there had been a tinted photograph of his wife on the wall, but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt" (OMS, p.6).

He also remembered the old incident when he saw the saddest events when fishing one of a pair of marlin. He remembered the time he had hooked one of a pair of marlin. The male fish always let the female fish feed first and the hooked fish, the female, made a wild, panic-stricken, despairing fight that soon exhausted her, and all the time the male had stayed with her, crossing the line and circling with her on the surface. He had stayed so close that the Old Man was afraid he would cut the line with his tail which was sharp as a scythe..... the male fish jumped high into the air beside the boat to see where the female was and then went down deep (OMS, P.24)

Animals are seen as noble, balanced, reasonable and in touch with nature. To protect man's morality from damage by modern society, a man should take animals as a model of dignity and goodness. In *The Old Man and the Sea*, it can be seen that Santiago blur the line between the human and animal. It can be observed through the symbolic significance of the fishing line that connects the great fish with the old fisherman. Santiago has a deferential attitude towards his foe. He treats fish as a noble being instead of an uncivilized wild beast. When he offers sardine and bait to the fish as his initial strategic move in the act of fishing, his mode of addressing the fish exudes the affection of an elderly man offering food to a child in pampered words: 'Come on', the old man said aloud. "Make another turn. Just smell them. Aren't they lovely? Eat them good now, and then there is the tuna. Hard and cold and lovely. Don't be shy, fish. Eat them" (OMS, P.33).

There are only two options: defeat or endurance until destruction. Santiago chooses the latter; his individuality in struggle gave him a powerful self-confidence to save his dignity by challenging the marlin and the sharks. His heroic determination is considered as a mythic adventure and became an event that anybody in the village could forget. He fights against the marlin, but with all the obstacles that faced him through his life, he had resolution not to be broken or defeated (Imane, 2014).

Santiago's attitude towards his fish is changed during the fight against sharks. The fish demonstrated the highest possible value Santiago could and wanted to reach. The symbols of the fish and sharks were dominant; it expresses a spiritual value or a part of the personality after having it, he praised its beauty, dignity, size and quality. He felt fascinated and amazed. "I never have I seen a greater or, or more beautiful, or more noble thing than you, brother." (OMS, P.61).

After the first shark attack, the fish loses its attractiveness. From now on, the man feels as if he hurt himself and does not want to look at marlin. He did not like to look at the fish anymore since he had been mutilated. "When the fish had been hit it was as though he himself were hit". (OMS, P.69). The final destruction is stated later "He could not talk to the fish anymore because the fish had been ruined too badly.

"Half fish," he said. "Fish that you were. I am sorry that I went too far out. I ruined us both. But we have killed many sharks, you and I, and ruined many others. How many did you ever kill, old fish? You do not have that spear on your head for nothing." (OMS, P.75).

Whatever value the fish represented, it was irreplaceably lost. It may be supposed that it is lost forever, as the fish was presented uniquely.

Conclusion

Through the analysis of Hemingway's novels, it's evident that war affected the image of love in a way or another and it left a most terrible and life-long impact on the lives of the novels' characters. Catherine was fatigued by her bitter sense of loss. Henry is an idealist, and his idealism was shattered because of his war experiences forcing him to change, adjust, or develop a new philosophy of life.

In *A Farewell to Arms*, war reinforced love and made it more dangerous. It has brought Frederic and Catherine on one platform. In *For Whom the Bell Tolls*, Jordan sacrifices his life to protect his beloved Maria. In *The Sun Also Rises*, Jake's love for Brett was destroyed because of his impotence which results from a war wound. After his fight with Marlin, Santiago loved not only the Marlin fish but many other animals. He became more respect for nature and more appreciative for all creatures.

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