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Twentieth-Century American War Fiction: Ernest Hemingway's *A Farewell to Arms* and Joseph Heller's *Catch-22*

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DEDICATION

TO MY GRANDFATHER

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ABSTRACT

This research work entitled “Twentieth-Century American War Fiction: Ernest Hemingway’s *A Farewell to Arms* and Joseph Heller’s *Catch-22*”, examines Hemingway’s and Heller’s novels within the context of war realities. Romantic visions have always been associated with war; going into the war as classical heroes, fighting in with ghastly wounds and returning home with the hope of hero worship and applauses of the awaiting countrymen and many other similar visions have been envisioned by the romantic naïve soldiers. But there exist different perceptions when seeing the war from outside and when seeing it from within. The whole euphoria about war goes in the air the moment these romantic naïve soldiers participate in the war and confront its realities just as Erich Maria R. has said, “death isn’t an adventure to those who stand face to face with it” (63). This study x-rays disillusionment, pain and suffering in two twentieth-century American war novels. It also echoes the need for self-awareness in order to face societal adversities. Three approaches; Just war theory, existentialist theory and the psychoanalytical theory, have been used in the analyses which facilitate our understanding of the realities projected by Hemingway and Heller in their works under study. In Chapter Two, the Just war theory has been used to evaluate some conditions that are acceptable for wars, while in Chapter Three, the psychoanalytical approach was used to present the trauma and personal conflicts that these warring characters go through. The existentialist approach on its part was used to enable the researcher to look into the individual resistance and choices in Chapter Four.

RESUME

Ce travail de recherche intitulé *Twentieth-Century American War Fiction: L'adieu aux armes d'Ernest Hemingway et catch-22 de Joseph Heller*, examine les romans d'Hemingway et de Heller dans le contexte des réalités de la guerre. Les visions romantiques ont toujours été associées à la guerre. Partir à la guerre comme des héros classiques, combattre avec des blessures épouvantables et rentrer chez soi avec l'espoir d'un culte du héros et des applaudissements de ses concitoyens, et bien d'autres visions similaires ont été envisagées par les soldats naïfs et romantiques. Mais il existe des perceptions différentes selon que l'on voit la guerre de l'extérieur ou de l'intérieur. Toute l'euphorie de la guerre disparaît au moment où ces soldats naïfs et romantiques participent à la guerre et sont confrontés à ses réalités, comme l'a dit Erich Maria R., "la mort n'est pas une aventure pour ceux qui se trouvent face à elle" (63) . Cette étude passe au crible la désillusion, la douleur et la souffrance dans la fiction de guerre américaine du vingtième siècle. Elle fait également écho à la nécessité d'une prise de conscience de soi pour faire face aux adversités de la société. Trois approches, la théorie de la guerre juste, la théorie existentialiste et la théorie psychanalytique, ont été utilisées dans les analyses, ce qui facilite notre compréhension des réalités projetées par Hemingway et Heller dans leurs œuvres étudiées. Dans le deuxième chapitre, la théorie de la guerre juste sera utilisée pour évaluer certaines conditions acceptables pour les guerres, tandis que dans le troisième chapitre, l'approche psychanalytique sera employée pour présenter les traumatismes psychologiques et les conflits personnels que traversent ces personnages belligérants, et l'existentialisme, pour sa part, réhabilitera l'individu à travers ses résistances et ses choix personnels dans le quatrième chapitre.

GENERAL INTRODUCTION

The Prussian philosopher- soldier General Karl Von Clausewitz, whom Hemingway considered to be amongst the greatest military thinkers of all time, wrote: “War is part of the intercourse of the human race” (*On War*, 39). This provocative statement has history on its side. Since the dawn of civilization, there has been war. In 323 B.C., after he had waged war for most of his adult life, Alexander the Great of Macedonia formed an empire the likes of which the world had never seen before. The new kingdom stretched from the fertile plains of northern Greece across western Asia to the Indus River valley. When asked on his deathbed to whom he would leave his empire, Alexander replied, “To the strongest” (*Genius of Alexander the Great*, 197). Soon thereafter war broke out as the short-lived empire was divided into many smaller kingdoms. This story speaks to the fundamental elements that often lead to war: opportunity, personal ambition, and the power struggle attained through superior strength. Clausewitz viewed war as a rational instrument of national policy, essentially political. In Hemingway’s *Men at War*, his anthology of the best war stories of all time, he divided the stories into sections taken from Clausewitz’s magnum opus *On War* that defined what Hemingway believed were the salient elements of war: danger, courage, physical exertion, suffering, uncertainty, chance, friction, resolution, firmness, and staunchness. To Clausewitz’s observations, Hemingway also adds that war is part of the human being.

In every war, apart from military and civilian casualties, there is an outburst of diseases, famine, pollution, and civil violence (social, political, and economic violence). These inhuman elements that prevail as a result of wars, project the human condition as pallid and devastating. The capacity for such destructiveness is often referred to as humanity’s dark side. Anthony Storrs states that:

Man, as an aggressive creature will hardly be disputed. Except for certain rodents, no other vertebrate habitually destroys members of his species. No other animal takes positive pleasure in the exercise of certain cruelty upon another of his kind. (Human Aggression, 20)

What he means by this is that the human being is supposed to be superior to other species but rather it is the most destructive being in the universe that dishes out wounds, trauma, and pain to their fellow kin with little or no compassion.

When reading war novels, especially twentieth-century war fiction, it is nearly impossible not to come across passages where death and cruel actions are being talked about. The authors' intentions are often to present stories and events as true to life. This is achieved by high means of descriptiveness and a naturalistic mode of narration which, on the other hand, the reader may find macabre or even disgusting from time to time. The impact of war in literature is multifaceted. War has given rise to diverse forms of literary expressions ranging from memoir, and non-fiction to fictionalized true stories, and from historical stories to journalistic works in terms of economic and social context. The writers and the people of the literary universe, inspired by mostly World War One and World War Two, are very diverse groups of ex-soldiers, historians, victims and others from different countries. All war novels seem to be highly descriptive with a great emphasis on details in order to make the reader feel as if he/she were present in the war. A perfect portrayal of the environment can be regarded as the one major goal of writers. In this sense, everything looks very vivid and close to reality.

One may object that there is no point discussing these features since all war novels logically make use of various war events and the war in general becomes the primary subject. However, it is possible to find instances in some war novels in which particular topics represent only one type among others, equally important. Although Patti Waldmeir finds it unfortunate to categorise war novels because they refuse to hold still and turn to flow into and through one another, he learns from John T. Fredericks' and Chester Eslinger's divisions. So, he makes a categorisation of his own as follows: novels concerned primarily with realistic portrayal of combat, those which are principally studies of the effects of war upon an individual psyche and those which are above all else ideological.

Modernism in American literature was related to widespread changes in culture and society. It began towards the end of the nineteenth century and early twentieth century, a period between World War One and World War Two. This movement came from the rejection of Enlightenment thinking, an attempt to better represent reality in a new and more industrialized world. Many writers succeeded in presenting life in its natural and real form the way it was and avoided romanticizing what others had romanticized previously.

It is during the modern period that the group of Avant-Garde artists emerged. This group of artists upset the classic order of arts, broke the frame of realism and rendered art neo-mechanical, fragmentary and abstract. This the First World War itself ensured the

inevitability of the avant-garde revolt to shatter traditional forms, ensure a sense of cultural destruction, and change the narrative and tone of twentieth-century fiction.

Research Problem

American war narratives often assimilate war to courage and heroism. This perception of war is also embedded in Hemingway's and Heller's war heroes. Yet in *A Farewell to Arms* and *Catch-22*, war heroism paves the way for disillusionment and trauma. The problem that thus arises is the difficulty in uncovering and explaining the reason behind both authors' similar dualistic perceptions of war.

Research Questions

The analyses of this dissertation will be based on the following questions:

- 1- What are the main characteristics of war fiction?
- 2- How does the authors selected represent war in their novels?
- 3- What is the psychological state of Hemingway's and Heller's characters who have experienced war?
- 4- How do Hemingway's vision and reactions to war converge or differ from those of Heller?

Hypothesis

This research work is based on the hypothetical contention that the characters in the novels under study partake in war and often face shattered dreams which result to trauma as the realities of war seem to be a clear opposite of the long-time glorified war myths about honour and bravery. Thus, these characters in the midst of war seek an escape vault (search for the self) and this is often done through the creation of conditions that seem suitable for them in the war environment. This search often relates to trauma and disillusionment which drive man into a state of insanity. Hemingway and Heller, in their novels, represent war more as disillusionment than heroism. This bleak perception of war emanates from the two authors participation as reporters during the wars they both experienced. Both authors have common bitter experiences of war which they depict in their novels.

Research Objectives

Investigating the figures and images of war projected by Ernest Hemingway and Joseph Heller in their respective works is the major point of focus of this study. This research work will also help us to understand the war fiction that the American authors deal with, pain

and misery as aftermath of the war and the effects of war in the society and analyse the potential ways in which man survives in a world of chaos and terror by bringing out the similarities and differences in the ways Hemingway and Heller represent war in *A Farewell to Arms* and *Catch-22*. This thus enhances the creation of a realistic connection between these thematic concerns and society.

Significance of Study

This study centres on the exploration of war narratives that are one of the focal points in twentieth and twenty-first century American literature. Writers seek to present political, psychological and socio-economic realities that prevail in their contemporary war environments. Hemingway and Heller unearth hidden realities about war and these war realities strengthen the very foundation of their narratives.

Even though Hemingway and Heller portray a particular society, their works transcend geographical boundaries as they focus on the human condition. These works paint a good picture of the humans who have experienced war and the psychological effects wars have caused on them. They also serve as a warning to people who intend to go to war. Through the use of the just war theory, the existentialist and psychoanalytical theories, the correlation between the contemporary societies, Hemingway's and Heller's representations of war will be highlighted.

Scope of Study

The scope of this work is limited to examining Hemingway's and Heller's depiction of the realities of war. It also extends to examining the magnitude of trauma and disillusionment in war. Ernest Hemingway and Joseph Heller are well known for their writings during the twentieth century. Hemingway and Heller had written several novels, short stories, essays and articles and many critics have commented and written on these two icons. But the focus of our work is on *A Farewell to Arms* and *Catch-22* which represent war in similar ways. However, references will be made to other critical works on how the environment that Heller and Hemingway depict is responsible for humans' helplessness and resilience

Definition of Key Terms

To facilitate the understanding of this study in its context, it is important to define some key terms and expressions that are used in the study. The major key terms in this work are war and twentieth-century American fiction.

War

War has been defined in many ways by different authors and critics and it is usually linked to destruction or badness. But the term has become subjective over time and its meaning may not be perceived in the same way by different authors and critics as each person possesses a conceptual definition of war.

The military historian John Keegan offers a useful characterization of the political-rationalist theory of war in his *A History of War*. It is assumed to be an orderly affair in which states are involved, where there are declared beginnings and expected ends, easily identifiable combatants and high level of obedience by subordinates. The form of rational war is narrowly defined, as distinguished by the expectations of sieges, pitched battles, skirmishes, raids, reconnaissance, patrol and outpost duties, with each possessing their own conventions. As such, Keegan notes that the rationalist theory does not deal well with pre-state or non-state peoples and their warfare.

War, as defined by the *Webster's Dictionary*, is a state of open and declared, hostile armed conflict between states or nations, or a period of such conflict. This captures the particularly political-rationalistic account for war and warfare. War needs to be explicitly declared, and to be between states. We find Rousseau arguing this position in his *The Social Contract* when he states that war is constituted by a relation between things, and not between persons, therefore, it becomes a thing between state and state.

The history of the English language also meant that commonly used definitions of war may incorporate and subsume meaning borrowed and derived from other older languages. The relevant root system being Germanic, Latin, Greek and Sanskrit. Such descriptions may linger in oral and literary depiction of war, for we read of war in poems, stories, anecdotes and histories that may even compass older conceptions of war. Nonetheless, war's descriptions residing in the literatures left by the various writers and orators often possess similarities of modern conception. The differences arise from the writer's, poet's or orator's judgment of war, which will suggest that an ancient Greek conception of war is not so

different from our own. Both could recognize the presence or absence of war. However, etymologically war's definitions do refer to conception of war that have either been discarded or imputed to the past definition and a cursory review of the roots of the word war provides the philosophers with a glimpse into conceptual status within communities and over time.

From the above definitions, war is a destructive and painful action that is often carried out by a group of people or the state. These definitions incorporate the idea of violence, destruction and pain that follow violent actions in war. However, we consider actions of war which cause damage that eventually lead to disillusionment and trauma as a call for consciousness on human action. Therefore, to have a more encompassing working definition, we will consider war to denote acts of humans which dehumanise their fellow humans. This means war in this situation will be looked at from an angle of hostility and a struggle between two opposing parties. Many war narratives in literature like *The Sun Also Rises*, *The Red Badge of Courage* and specifically *A Farewell to Arms* and *Catch-22*, view war as barbaric and disastrous. So past conflict studies in literature take the wars seriously and provide their readers with insight of the world before and after conflict.

Twentieth-Century American Fiction

The twentieth-century was an era that began in 1900 and ended in 1999. The twentieth-century was a period marked by new modes of communication that would operate to nearly instant speed and new forms of art and entertainment. This century was dominated by significant geographical events that reshaped the political and social structure of the globe: World War One, the Spanish Flu Pandemic, World War Two and the Cold War. Unprecedented advances in science and technology defined the twentieth-century, including the advent of nuclear weapons and nuclear power, space, exploration, the shift from analogue to digital computing and continuing advancement of transportation including powered flights and the automobile. The earth's sixth mass, Holocaust extinction continued and human conservation efforts increased.

The word fiction comes from a Latin word *fictio* which means the act of making, fashioning or molding. Fiction in literature is created from imagination not presented as facts though it may be based on a true story or situation. Fictional genres include novels, short stories and novellas. *Merriam Webster's* online dictionary also defines fiction as something invented by imagination or feigned.

Although in the twentieth-century in America, literature books lost some of their influence due to new forms of mass media like the radio, the television and recently the Internet, American literature during this century, became more and more influential on the international level. By the turn of this century, writers of prose as well as poets and playwrights were keen to experimenting with new techniques and topics. The rather idealistic point of view that the authors had taken in the nineteenth-century was no longer up to date, especially after the First World War as another writing style got popular. Perhaps it will be the best way to say that realism got even more realistic. Ernest Hemingway for example had a very realistic, straightforward style without the romantic ornaments that had been used before. Two of his anti-war novels, *The Sun Also Rises* and *A Farewell to Arms* published in 1926 and 1929 became famous.

American authors in general began at this point to reject the emotional aspects of literature more and more. Instead, they became fascinated with describing and analysing the psychological depth of their characters. An example for this new development is Ellen Glasgow who described in her novel *Jordan's End* (1923) the transformation of the American South from rural to an industrial economy and the role of southern women caught in the traditional southern code of domesticity, piety and dependence.

Human beings became lost, disoriented and disillusioned after the First World War and the Second World War. They strove towards regaining their identity in a world filled with chaos as a result of horrific crimes against humanity committed during the war. These great wars led to mass destruction of property and humans and the Supreme Being became questionable. Man, now focuses on rebuilding the self and making life meaningful in a world filled with chaos and despair.

Some important authors of the American literature in the twentieth-century are surely a group of writers called "The Lost Generation". Gertrude Stein, an American writer living in Paris, who wrote the famous statement "a rose is a rose is a rose" ("Sacred Emily, 1913), gathered around her some writers for whom she became a mentor and idol. Members of this group were Thornton Wilde, a famous novelist and playwright and Scott Fitzgerald as well. They were mainly influenced by the consequences of the First World War, which were personal disillusionment and the loss of old values. One of the important authors of the Lost Generation was Ernest Hemingway whose life was impacted by tragic events. He took part in the First World War, where he was severely wounded and at about that time, his father

committed suicide. In the first period of his life, Hemingway wrote mainly anti-war novels but other topics followed soon. Hemingway later on took part in the Spanish Civil War as well as in the Second World War. In 1952 his famous novel *The Old Man and the Sea*, was published.

The war became a primary factor for the writings of this generation. It had dislodged them from home and rendered them rootless. Most of them had travelled to Europe and formed a group known as the “Expatriates”. These expatriates are depicted in Hemingway’s *The Sun Also Rises* and they are men and women who refused consolation of traditional values including religious beliefs and sought comfort instead in the pleasure of alcohol, sports and sex. They became isolated from their older generation because of their new style. They were the founders of modernism. They reported honestly what they had experienced rather than writing about romantic ideals that they did not believe in. In their writings, they expressed the several important preoccupations, modes of thought and attitudes of their time. In writing about their generation, they described in vivid terms the situation of modern man faced with death and violence, and these are the predominant themes in Hemingway’s and Heller’s works.

Commenting on these post war writers, Alfred Kazin in his book *On Native Grounds* declares that:

It was the positiveness of their disinheritance, the very glitter of their disillusionment, the surface perfection of a disbelief that was like the texture of Hemingway’s novels that made them so magnetic an influence, in manners as well as in literature. They had a special charm – the Byronic charm, the charm of the specially damned; they had seized the contemporary moment and made it their own; and as they stood among the ruins, calling the ruins the world, they seemed so authoritative in their dispossessions, seemed to bring so much craft to its elucidation, that it was easy to believe that all roads really had led up to them that a Hemingway could record the “disappearance of the human soul in our time”. (315)

Writers foresaw a future that maybe drastic if the human condition is not satisfactory to man’s state or nature of existence. War narratives have been for more than a century now. This genre of fiction does not only set out to entertain the readers but also set out to create

awareness of the casualties and trauma caused by war. This genre is embedded with historical events surrounding its origin and writing. This historic epoch after the two great wars is often marked by pessimism and subjectivism. These pessimism and subjectivism are better understood when linked to the global history of man with the global catastrophe of the two World Wars.

The devastating effects of the two major wars brought forth a lot of scepticism that paved the way for the challenge of traditional ideals. The Western man began to question the notions of truth, social structures, rational thoughts and foundations that governed his life before the war. The general gloom, anger and desolation that characterized the post-war era led to a more subjective lifestyle as people turned to themselves for meaning in their lives. This subjective way of thinking was led by the existentialists who tended to focus on the individual in an attempt to redefine human existence.

Influenced by the First World War, many American modernist writers explored the psychological wounds and spiritual scars of the war experience. The economic crisis in America at the beginning of the 1930's also left a great mark on American literature. A sense of disillusionment and loss pervades much American modernist fiction. That sense maybe centred on specific individuals, or it may be directed towards American society or towards civilization as a whole. Most of the works express nihilistic and destructive impulses or hope at the prospect of change. F. Scott Fitzgerald skewed the American Dream in *The Great Gatsby*, Richard Wright exposed and attack American racism in *Native Son* and Ernest Hemingway's *The Sun Also Rises* and *A Farewell to Arms* articulated the disillusionment of the lost generation suffering from the effects of war.

Hemingway's *A Farewell to Arms* react against *Iliad* and *War and Peace* and many lesser stories about battlefield bravery. It tries to tell the often-ugly truths about war. It honestly depicts the life during wartime rather than glorifying it. His narrative contained not just war deserters like Catherine and Henry Frederic but illnesses, injuries, incompetent leadership, profanity and prostitution at the front.

Again, the 1920s were labelled by Joseph Wood Krutch as the modern temper (*Modern Temper*, 9). This was a temper which viewed traditional beliefs of progress, perfectibility, and success of democracy as dead on battlefield. Consequently, other philosophies of life were being looked at, such as the growing popularity of Freudian

psychoanalysis. This method of treating the self, reinforced a belief in individualism. Writers of this period incorporated what was happening in their societies in their various writings.

Most of these young war fiction writers had fought in the war. Their parents had presented the war to them in noble terms and so they thought it was some kind of adventure. Many of them lost their lives and those of them who survived were injured severely both psychologically and physically. They blamed their parents for giving them false impressions of war. Their lifestyles, values and aspirations changed. They no longer adhered to the traditional values held by their parents. Societal values were abandoned for recklessness. The youths took to drinking, dancing, smoking and indiscriminate sex. It was during this period that the word “flappers” came to existence in American language and it is often used to refer to a young woman who smoked, drank, wore trousers and cut their hair like a man’s.

Hemingway’s and Heller’s novels represent experiences of the First and Second World Wars as lived by the authors and their characters. They are of great significance because they portray a persistent search for moral values and new literary forms which was a common characteristic of the post war era in America and the literary world. The twentieth century hence, will be looked upon in our work from the perspective of an era that brought upon violence, pain, trauma and meaninglessness in the society as portrayed by Hemingway and Heller in their two selected novels.

Biographical Backgrounds of Ernest Hemingway and Joseph Heller

Ernest Hemingway (1899-1961)

Ernest Miller Hemingway, one of America’s greatest novelists, was born on the 12th July 1899 in Oak Park, Illinois, United States of America to the family of Clarence Edmonds Hemingway and Grace Hall Hemingway. His mother, a devout, religious woman with a considerable musical talent, hoped that her son would develop interest in music. Ernest Hemingway attempted playing a Cello in high school, but from the beginning, it was clear that he was no musician. Instead, he deeply shared his father’s fierce enthusiasm for the outdoors.

Hemingway’s writing career began very early. He was a reporter for the *Trapeze*, his high school newspaper and he published a couple of stories in the *Tabula*, the school literary magazine. After completing high school, his father saw that Hemingway had no interest in

further studies, he did not encourage him to enrol in college neither did he encourage him to join the boys who were volunteering for the army and sailing to Europe to fight in World War 1. Instead, his father called the *Kansas City Star* to find out if his son could sign on as a club reporter.

While at Kansas City, Hemingway was taught how to come up with well constructive stories and he later on discovered that most of the young men he knew were leaving to take part in the First World War in Europe. His father was against his idea of going to Europe. Due to his defect in one eye, Hemingway certainly knew he would be rejected and he therefore met a reporter who had the same defect like his and she suggested he volunteer as an ambulance driver and after 6 months, he resigned from the *Kansas City Star*, bid goodbye to his family and left for Europe to join the war.

While at Bordeaux, France, Hemingway and Ted Brumbach boarded a train headed to Milan, Italy. Shortly after they settled in, a munitions factory exploded, and Hemingway was stunned to discover that the dead were more women than men. After a few weeks of making routine ambulance runs and transporting wounded and dying men to hospitals, Hemingway grew impatient. Wanting to see more action, he travelled to the Austro-Italian border, where he finally had a sense of being at wartime front. During this time, near the Austro-Italian front, Hemingway was severely wounded. An Austrian projectile exploded in the trenches and sent shrapnel ripping into his legs. Trying to carry an Italian soldier to safety, Hemingway caught a machine gun bullet behind his kneecap and one on his foot. A few days later, he found himself on train returning to Milan. Later, writing about being wounded, he recalled that he felt life slipping from him. Some critics like Malcolm Cowley believed that it was this near-death experience that obsessed Hemingway with a continual fear of death and a need to test his courage that lasted the rest of his life.

In Hemingway's world, there are no families, no lasting marriage, no everyday life, few ordinary places, indeed most of the routine fact of life, are constantly absent. His world is a world at war and the one preoccupied with violence. His vision of man is therefore that of one cut off from all his roots and alone in the universe, caught in excitement of his existence, stripped of traditional values that shaped his life and left in a violent environment to fend for himself.

Ernest Hemingway is a remarkable figure in American modern fiction whose works emerged in a short span between 1925 and 1961. He started as a newspaper writer in Kansas

City at the age of 17. He wrote during the early 20th century and is known for his prominent themes like morality, violence, death, war, human dignity, individuality through mental strife and the struggle against nature.

His writing style is well remarked to be fun because of his ultimate simplicity and he has often been referred to as “the master of dialogue”. Basically, his novels and short stories are written in simple direct and unadorned prose. In his writings, Hemingway allows his characters to speak and from them we discover their prejudices. His writing style was singled out as his foremost achievement and in 1954, he received the Nobel Prize for Literature.

Hemingway’s writing reflected the growing subjectivity of time and its continuous interference with certain principles that have been considered to guide man as a social being. Hemingway was enlisted as an ambulance driver during the First World War where he was wounded and he returned home. His wartime experiences formed the basis of his novel *A Farewell to Arms* which he published in 1929. The novel is particularly notable for its autobiographical elements and its depiction of the existential disillusionment of the characters that have experienced war.

Hemingway’s 1918 wounding typifies his experience in war. He visited five battle fronts in his life: the Italian front in 1918, the Greco-Turkish War in 1922, the Spanish Civil War of 1936-1939 as a journalist; the second Sino-Japanese war in 1947 and lastly he was with the Allied troops in London during the Second World War at Normandy landings and the liberation of Paris where he covered the war as a journalist in 1944.

World War One influenced Hemingway’s literary imagination in many ways, especially his wound. Most of his great works of the 1920s relied upon his experience in the war, and a corner stone of the Hemingway image was the popular belief that he had been wounded in a combat in Italy. This injury directly led to the second major event of the war for Hemingway: his love affair with Agnes Von Kurosky. When he was rushed to a hospital in Milan, he promptly fell for a 26 years old American nurse with whom he had a summer romance unconsummated. Their affair was brief yet the impact on his literary career was immense; Agnes became the model for Catherine Barkley, Frederic Henry’s lover in his novel *A Farewell to Arms*.

After 1944, Hemingway did not go to war again. Death never caught up with him in a war zone but he did not escape the war unscathed. Throughout the rest of his life, he suffered

nightmares and insomnia for decades after his wounding in Italy and these were symptoms of what is now known as post-traumatic stress disorder. He viewed armed combat as the most central experience of his century and his war experience enriched his life and many of his writings. Few writers have employed war as a motif so successfully as he did.

Hemingway faced a lifelong battle with depression, alcoholism and mental health issues. In January 1954, He was almost killed in a plane accident where he incurred a cracked skull, rupture liver and spleen, two cracked discs as well as other injuries. He was off for another of his many African safaris and was reported dead after two planes crashed in two days. The accident broke him down both physically and mentally and he was bedridden but declined the doctor's order to stop his alcohol consumption. That same year, Hemingway received the Swedish Academy's Noble Prize for literature for his powerful style and mastery of the art of modern narration, evident in *The Old Man and the Sea*.

During the next few years of his life, Hemingway was not happy, and in 1961, he was periodically plagued with high blood pressure and clinical depression. He received shock therapy during two long confinements at the Mayo Clinic but most of the prescribed treatment for his depression was of little help. On the morning of July 2, 1961, he found the keys to his gun cabinet pulled out his favourite rifle and several bullets and then shot himself in the head.

Just as Hemingway's life events shaped his writing career, Heller's life experiences have also influenced his writing career. To better understand *Heller's Catch-22*, it is important to have a biographical background of Joseph Heller who also took part in the Second World War as an aircraft bombardier in the American Air Force.

Joseph Heller (1923-1999)

Joseph Heller was an American novelist born on May 1, 1923, to a Jewish American family of Isaac Donald Heller and Lena Heller in the Coney Island section of Brooklyn, a place of popular carnival which may have had little to do with the most distinctive flavour of his most famous novel *Catch-22*. He attended several schools in Brooklyn and he is well known for his satirical novel *Catch-22* which he published in 1961. After graduating from high school, Heller worked in an insurance office. In 1942, soon after the United States of America had joined the Second World War, he enlisted in the Army Air Corps and two years later, he was sent to Italy during the closing phase of the Italian Campaign. He was in

Corsica, an island in the Mediterranean. While at Corsica, he flew sixty (60) combat missions as a wing bombardier, earning an Air Medal and a presidential Unit Citation.

He was discharged from the military in 1945 and he began his college education. He took advantage of the GI Bill formerly known as the Servicemen's Readjustment Act of 1944, (a law that provided a range of benefits for some of the returning Second World War Veterans) and enrolled in undergraduate and graduate courses in different universities including the University of South California, Columbia University and Oxford. He earned a B.A. and an M.A. in English and later became an English instructor at Pennsylvania State University. He began working as an advertising copywriter securing positions in magazines such as *Time*, *Look* and *McCall* from 1952-1961.

Heller views life from a tragicomic perspective. All his novels focus on the erosion of human values and highlight the way language obscures and confuses reality. His protagonists are often antiheroes who search for meaning in their lives. In his works, he presents a comic version of modern society with serious moral implications. Conflict is one of the major themes he writes on and he has displayed increasing pessimism over the inability of individuals to reverse society's slide towards corruption and degeneration. His works are often in disjointed chronology, they use repetition of events and oxymoronic language and this is to show the chaos of absurdity in contemporary existence. He emphasizes that it is necessary to identify and take responsibility for our social and personal evils and to make beneficial changes in our behaviour.

His experience during the Second World War set the basis for his novel *Catch 22*. The novel relates the life of his protagonist Yossarian who, like Heller, is an Air Force bombardier. The novel is not void of the theme of conflict. He examines the absurdity of war and military life through the experience of Yossarian and his cohorts who attempt to maintain their sanity while fulfilling their service requirements so that they return home. His view about war in *Catch-22* differs from his personal view about war. In a letter to an academic preparing a collection of essays about his book *Catch-22*, he states that he had enjoyed the war alongside everyone he was with. He was young and the experience was adventurous for him and he mentions that the army improved his standard of living as he made 65-75 dollars a month through the war which he could not make as a college student.

Joseph Heller was a well-known towering figure in American literature and he brought the phrase "catch-22" into the English language. During his old age, he suffered from

the debilitating Guillain Barre illness; a disorder of the peripheral nerves, often characterized by a virus infection that sometimes leaves its patients paralyzed from head to toe. Although his sickness had weakened him, he still gave lectures and talks on his works which included: *God as Gold* (1979), *Now and Then* (1998), *Something Happened* (1974), *God Knows* (1984), and *Catch-22* (1961). He cited Ernest Hemingway and John O'Hara as his influence and models but he remained original. He successfully produced five other novels beside *Catch 22*. At the age of 76, Joseph Heller suffered a heart attack and died at his home in East Hampton in New York State on December 12, 1999.

Ernest Hemingway and Joseph Heller write about war and criticize it harshly in their novels *A Farewell to Arms* and *Catch-22*. Both authors participated in the two Great Wars that left the world in disarray. Hemingway's and Heller's tragic vision of modern life found in their novels, focus on the erosion of humanist values. Their protagonists are antiheroes who search for meaning in their lives and struggle to avoid being overwhelmed by institutions such as the military, big businesses, government and religion. *A Farewell to Arms* and *Catch-22* are often interpreted as anti-war novels that foreshadowed the widespread war effects on humanity. Both authors combined their experiences as victims of the various wars that they witnessed with their artistic sensitivity to expose their view about war. These experiences also enabled them to describe in vivid terms the bloody conflicts and exotic settings that appear in their works. Another reason for comparing the two authors, is as mentioned earlier, the influence of Hemingway's writings on Heller.

Structure of the Work

The work is made up of a general introduction, four chapters, and a general conclusion.

The General Introduction:

This part includes the background to the study, the research problem, the research questions, the hypothesis, the definition of key terms, objectives, and the structure of the work

Chapter One entitled "Theoretical Framework and Literature Review", examines prominent critical works related to war narratives, especially *A Farewell to Arms* and *Catch-22*. This chapter helps in the understanding of the analysis of the novels through the use of theories such as the just war theory, the existentialist, and psychoanalytical theories.

Chapter Two entitled "A Farewell to Arms and Catch-22 as War Narratives" seeks to give in-depth analyses of the two texts under study and the two authors' concern with war as

a main theme in their selected works and most of their writings. These analyses therefore pay attention to some important elements in the text which give an insight into American war narratives. Analyses of *A Farewell to Arms* and *Catch-22* focus on the main elements or characteristics of war fiction that are found in the novels.

Chapter Three entitled “War Myth and Reality” presents certain characters as victims of the long-time glorified war myth of honour and bravery constructed by society. In their quest for survival, these characters are going to witness internal battles and trauma. This chapter also presents the human being’s destiny as open to infinite possibilities.

Chapter Four entitled “Hemingway’s and Heller’s Similar Visions of War” exposes the effects of war, it also ascertains that *A Farewell to Arms* and *Catch-22* sound a warning to those who embark on wars because of honour, heroism, and bravery. In this chapter, religion is not a sound escape and this failure proves the authors’ similar bleak vision of wars even if there may be some differences in their representations of this phenomenon.

The conclusion gives a summary of the various arguments discussed. It also confirms the hypothesis and serves as an opening for further research.

CHAPTER ONE

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

This chapter is essential to this study because it provides orientation and foundation to this research. This section is going to provide a theoretical frame for the analysis of Hemingway's *A Farewell to Arms* and Heller's *Catch-22*. It will also make a critical assessment of research that has been carried out relating to war and war narratives, especially twentieth-century American fiction, Hemingway's *A Farewell to Arms* and Heller's *Catch-22*. The literary theories that will be utilised in this work are the just war theory, which is largely a Christian philosophy that tries to provide ways for a state to act in potential conflict situations. Existentialist theory is philosophical movement that views human existence as having a set of underlying characteristics such as anxiety, dread, freedom, awareness of death, consciousness of existence and absurdity. It holds that the efforts of human beings to find meaning or a rational explanation for their lives in the universe ultimately fail. They are hence, absurd because no such meaning exists. The psychoanalytical theory will examine the conscious and unconscious governing the human behaviours in the texts.

Theoretical Framework

In analysing a work of art, a critical method must be used in interpreting the various elements of this work. There are various approaches used in analysing literary texts. They include; moral, archetypal, philosophical, psychological, formalistic, historical and sociological approaches. The critical methods used in analyzing the texts under study are both philosophical and psychological. The study will be carried within the just war, existentialist and psychoanalytical theoretical framework.

The Just War Theory

The first theory to be used in this work is the just war theory. As a concept, just war dates back to Ancient Greece. The likes of Plato and Aristotle have thought and written about wars being just and moral. After Ancient Greece, the discussion of just war ceased until the scholastic period, during which St. Augustine revived it. Although St. Augustine was the one to bring just war back into the spotlight, it can be said that St. Thomas Aquinas was the one that fathered the just war theory, which is the systematic evaluation and discussion of the concept of just war. In his monumental work *Summa Theologica*, Aquinas delves into the

discussion of just war, where he writes out seven criteria for a war to be just. Although there has been a plethora of works on just war theory after Aquinas, especially in the 20th century, most of the post-Aquinas literature on the subject has broadly followed the framework that Aquinas created.

This is an ethical framework used to determine when it is permissible to go to war. The theory of the just war has a long history. Without going back to the Bible or to Aristotle and Cicero, we can say that St Augustine and St Thomas Aquinas were the first who accessed the just war theory. Thomas Aquinas discusses not only the justification of war but also the types of behaviour to be adopted in such circumstances. The arguments of St Thomas Aquinas will become a model for the scholastics and the lawyers. The most important are: Francisco de Vitoria, Suarez, Grotius and Pufendorf.

Just war theory offers a series of principles that aim to provide a plausible moral framework for war. From the just war (*justum bellum*) tradition, theorists distinguish between the rules that govern the justice of war (*jus ad bellum*) from those that govern just and fair conducts in war (*jus in bellum*) and the responsibility and accountability of warring parties around the world. (*jus post bellum*). The three aspects are by no means mutually exclusive, but they offer a set of moral guidelines for waging wars that are neither unrestricted nor too restrictive.

The jus ad bellum principle

As said above, the category of jus ad bellum is concerned with the origin of a war, or rather how and why a war is initiated. Out of the seven criteria for a just war five are included in the category of jus ad bellum. These five criteria are as follows: last resort, legitimate authority, just cause, probability of success and right intention. In this section all five of the criteria will be sketched. The criterion of last resort refers to the principle that war cannot be just unless it is the only option left at hand. A war can only be just if all peaceful and nonviolent options were used and bore no fruits. This criterion ensures that warmongers cannot wage a just war and only people who have a disposition for peaceful resolutions can wage a just war as a final means that presents itself once all other possible avenues for resolution have been exhausted.

The criterion of legitimate authority refers to the principle that a war cannot be considered just unless it is initiated and waged by a legitimate authority. What constitutes a

legitimate authority; under what conditions a body or person becomes legitimate can be debated and provided with differing answers. The principle itself, however, is very basic and clear. Since in traditional just war theory, war is a communal act, in the sense that individuals cannot wage war but only political bodies can. Individuals or groups that are not representative of the entirety of a political body cannot claim legitimacy and therefore any war they wage would be unjust. This principle aims to stop multitudes of people and groups to utilize just war as their method for political gains. Instead, the principle makes sure that only legitimate political actors representing political bodies can wage just war, ensuring that just war remains off limits for most actors and that just war remains only for the legitimate sovereign instead of petty whims of random people and groups.

The criterion of just cause refers to the principle that a war can only be just if the reason for initiating the war is considered just. Similar to legitimate authority, the contents of the predicate “just” can be discussed and it is not fixed. The principle itself, however, is clear in a categorical manner. In the tradition, the thing that makes a war just is if it is in response to a wrongdoing. A war for self-defence or for retaking a previously conquered land, for example, would be just because it is in response to harm inflicted. However, as stated above, what constitutes a just cause may differ from one interpretation to another. This is one major principle that is going to help in our analysis as we shall be using it to judge the conditions under which the soldiers, especially the bureau in the two novels under study wage wars.

The criterion of probability of success refers to the principle that a war cannot be just if there is no reasonable prospect for victory. This principle aims to make sure that there are no just wars fought in vain, therefore ensuring that there are no wasteful deaths, even if the cause is just. The criterion of right intention refers to the principle that a war cannot be just unless the intentions of those who wage it are right, even if all the other criteria, such as just cause, are met. A war must be pursued and waged with the intention to undo the initial harm that created a just cause; it must aim to establish peace. If the actors waging the war are merely using the just cause for a means, for an end other than a right one, such as establishing peace, the war at hand becomes unjust.

The *jus in bello* principle

The two criteria remaining are included in the category of *jus in bello*, the category about the justness of the methods of waging a war. This category is concerned with how the actors go about waging their wars. *Jus ad bellum* alone only determines the initiation of the

war as just or unjust, for a war to be truly just the actors waging it must adhere to principles of justice throughout the war. The two criteria that must be observed are proportionality and discrimination.

The criterion of proportionality refers to the principle that the reaction to an action must be in equal strength, or not be exaggerated. The level of violence must not exceed, out of proportion, the violence inflicted upon oneself. Violence must be used surgically, so to speak, so that no more than the amount necessary is used. Similar to the criterion of probability of success, which aims to avoid wasteful death, this criterion also ensures that no more than absolutely required is subjected to violence. An example would be to avoid slaughtering the enemy auxiliary forces if they are expected to surrender once their vanguard is defeated.

The criterion of discrimination refers to the principle that in a just war, the dichotomy of combatant vs. non-combatant must be respected and accordingly only combatants must be targeted. This criterion aims to prevent the deaths of innocent and defenceless people. The idea is that since the combatants are armed and are the ones carrying out violent acts only, they are viable targets since they pose immediate threat and have the capacity to defend themselves and are the ones responsible for the violence. An example of this criterion would be the actors waging a just war conquering a city and only killing the armed defensive force and not attacking the civilian populace.

The jus post bellum principle

The jus post bellum principle implies that after the war, things should be transformed from a state of war to that of peace. That is rights, property and boundaries should be restored to the state they were before the outbreak of war and it is very important to punish political leaders down to combatants for any serious offense, as this is crucial towards the reinstatement of a just system. This principle also suggests that after the war, innocent victims of the war should be compensated as much as possible for their losses and lastly peace treaties set at the end of the war should be just on both the guilty and the victimized parties.

Some critics argue that the Just War doctrine is inherently immoral, while others, however, hold that there is no place for ethics in war. Still others argue that the doctrine does not apply in the conditions of modern conflicts.

All war is unjust and has no place in any ethical theory. Deliberate violence on one another which comes in the form of war is immoral. Morality must always oppose deliberate violence and in every war, morality is being thrown through the window and violence becomes the order of the day. Just war ideas tend to make violence, rather than restraining it. No matter how just the situation is, violence should not be an option. In most cases, the weaker side may have a just cause to go to war and if at the end, the stronger side emerges victorious, then no justice can be served. At such, the strong do what they will, and the weak do what they must. Making some criteria for a just war become useless. Also, Terrorists are inherently uninterested in morality, so following any ethical theory of war handicaps those whom terrorists attack, thus a different approach is needed.

If the cause is just, then no restrictions should be placed on achieving it. The rules of conduct of war are mere camouflage because they are always over-ruled by 'military necessity'. The existence of nuclear, chemical or biological weapons of mass destruction requires a different approach to the problem. These weapons can only be used for unrestricted war and so the condition of proportionality can't be met if they are used. Using these weapons guarantees civilian casualties, and thus breaks a basic rule of the conduct of war. Since these weapons can't be un-invented, they render just war theory pointless. In recent times, it has become possible to target such weapons quite precisely, so the problems above only apply to indiscriminate versions of such weapons.

Ernest Hemingway's and Joseph Heller's novels *A Farewell to Arms* and *Catch-22* will be examined using the seven criteria for a just war. That is last resort, failure in all peaceful attempts, war should be declared by a legitimate authority, just cause, probability of success, proportionality and discrimination. In other words, we are going to analyse some elements that make the wars in the novels just and some criticisms as seen above will be applicable in our analysis of the two texts.

The Existentialist Theory

Another theory that is important and helpful to the analysis of our work is the existentialist theory. Existentialism has its roots in Europe (Denmark, France, Germany and Italy). The reaction against Hegelian 'rationalism', the industrial revolution in Europe, the physical destruction caused by the First and Second World Wars and the beginning of the Cold War and nuclear age are the main reasons behind the rise and development of this philosophical movement that views human existence, as determined by a set of characteristics such as freedom and decision making.

Existentialism was a prominent literary movement in continental Europe and America in the 20th century. It owes its strong appeal and popularity in the post-war era's confusion, the crises and the feeling of rejection and rootlessness during the two Great Wars and their aftermath. According to the existentialists, man's life is full of anxiety and despair and has no meaning. Consequently, adopting a social or political cause is one of the various ways of giving purpose to life.

Existentialism, as a universal element, in all thinking, is the attempt of man to describe his existence and the conflicts he faces in his existence, the origin of these conflicts and the anticipations of overcoming them. These ideas will be highlighted through some key guiding concepts of existentialism such as freedom, choice, responsibility, alienation, death and suffering which will serve as a guide in the analysis of Hemingway's *A Farewell to Arms* and Heller's *Catch-22*. Human beings have been thrown into situations within which they have to realize their freedom with determinateness. We have no choice but to choose our freedom and to face the world according to our projections. This leads to responsibility for our actions. According to Jean-Paul Sartre in his book *Being and Nothingness*, there are no excuses for any mistakes of individual men and women or humankind as a whole. Humans, Sartre makes us believe, are condemned to be free and to bear the whole weight of responsibility for the world on our shoulders (1).

According to the *Dictionary of Modern Critical Terms*, existentialism responds to the experiences of nothingness which attempt to discover meaning in and through existence. So, this theory permits us to analyse the existential predicaments in the novels under study and how Hemingway's and Heller's characters respond to the nothingness and absurdity that seem to characterize their existence. Here, existence becomes a philosophical problem because we have to ascribe meaning to our existence. Thus, existentialism believes that individuals are entirely free and must take personal responsibility for themselves. It therefore emphasizes action, freedom and decision as fundamental, and holds that the only way to rise above the essentially absurd condition of humanity is by exercising our personal freedom and choices. Hemingway's and Heller's characters in a bid to make meaningful existence are faced with a number of problems which provoke ethical questions. Existentialism endows us with some of these concepts which will be used to analyse some existential crises in their novels.

Existential discourse is quite important in addressing war and violence crises in Hemingway's and Heller's works. The starting point of existentialism is in the idea of subjective existence which Søren Kierkegaard expressed in *Fear and Trembling* (1843). Also known as *The Concept of Anxiety, Fear and Trembling*. This book is considered the first philosophical treatise of existence in the point of view of the finite individual existing in time and concerned with his own life. It was written in response to Georg Wilhelm Friedrich Hegel's dialectic philosophy through which he approached final truth in what he called the absolute mind. Hegel's logical system was constituted of two opposing concepts; the thesis and the antithesis which are resolved in the synthesis. According to Hegel, faith could rationally be justified and he equally defined the ethical as the universal, wherein the highest individual is to lose himself or herself in the universal. This implies annulling one's individuality or personal desires in order to be motivated by the general interest of all to find expression in the universal.

Kierkegaard however disagreed saying that Hegel only sought to reduce the existing individual to an instance of universal mind or spirit. He used the biblical story of Abraham's willingness to sacrifice his only son Isaac (Genesis 22:1-8) to show the shortcomings of Hegel's system and to demonstrate that the highest expression of subjectivity is realized in religious faith (the religious) and not in ethics (the universal). The idea that an individual can enter a private relationship with God is his way of indicating that the religious is higher than the ethical. According to Kierkegaard, Abraham's obedience to God indicates what Stephen Michelman has termed a supranational commitment which is essential in faith. This means the act is not just an act of will because Abraham's faith depends as much on God's grace as on Abraham's intentions. Abraham believes that by sacrificing his son, his son will not be lost, which is quite paradoxical. Such a decision is personal and can hardly be communicated to others, illustrating how faith stems from individual conscience rather than from adherence to general rules and principles. Abraham's act cannot be justified according to ethical norms; thus, Abraham is not presented as a model to be understood but as a marvel beyond our comprehension. As Kierkegaard puts it, "Abraham had faith...by virtue of the absurd, because all human calculation has ceased long ago" (*Fear and Trembling*, 36). One of Kierkegaard's main ideas is his suggestion that there is something fundamentally non-rational at the core of humanity, thus the concepts of subjectivity, absurdity and paradox emerge from here.

Moreover, Kierkegaard also uses this story to distinguish the tragic hero who experiences the ethical from “knight of faith” who expresses the religious by making a “leap towards faith”. If Abraham had questioned God, he would have been more comprehensible and in terms of the universal, his sacrifice would be considered as a murder. Abraham, however, suspends his obligations to the universal to fulfil his higher duty to God. Kierkegaard stresses that religious faith requires passion that cannot be learned but has to be experienced. His main idea here being the subjective awareness of passion whereby denying subjectivity implies losing one’s faith and faith is not a logical concept which can be rationally understood. Here, we begin to find the complexity of subjective action and its interference with the ethical.

After Kierkegaard, the concepts of absurdity, subjectivity, anxiety, choice, commitment and freedom were appropriated by twentieth-century existentialist like Martin Heidegger who incorporated anxiety in his *Being and Time* (1927), Karl Jaspers, Martin Buber and Rosenzweig who read Kierkegaard in the light of theological existentialism. From Kierkegaard and Friedrich Nietzsche, who are nineteenth-century precursors of existentialism, the theory evolved over the years notably after the two World Wars with key figures like Jean-Paul Sartre, Simon De Beauvoir contributing a great deal to existentialist thought.

One of these contributions which are vital to this study is Heidegger’s philosophy in *Being and Time*, inspired by Kierkegaard’s subjectivity. Heidegger talks about being-for-self, being-with-others and being-in –the-world and he accounts for urgency of authentic existence. While in *Being Towards Death*, he stresses that the human being is thrown to his or her own nothingness without an appeal to his or her transcendental power. So, by confronting death and accepting the groundlessness of one’s being, a person receives a sense of his or her essential freedom thereby entering authentic existence. With these ideas, he has been considered the founding figure of atheistic existentialism.

Meanwhile for the theistic or religious existentialists like Karl Jaspers, “existence is one’s authentic being which emerges through acts of inner struggle, anxiety and decisions, transcendence is a major premise for religious existentialists”. Drawing from Kierkegaard whose subjectivity lies in “the leap towards faith”, Jaspers think that man should discover and take responsibility for the task laid upon him even if it ends in absurdity. In *Perennial Scope of Philosophy* (1948), he says that man should “shatter the logic of understanding” and

embrace philosophical faith, for silence is hidden in transcendence as it develops to experience and overcomes fragmentation, isolation and encrustation (quoted in Michelman, 34)

Consequently, theistic existentialism seems to move towards mysticism to attain transcendence in the world while atheistic existentialism moves towards an attitude of defiance which is skeptical of but paradoxically opens towards the possibility of transcendence. Roger Fowler explains that both theistic and atheistic existentialists have a similar ironic and self-restrained attitude which is essential because “all existentialists seem to understand that if irony fails them then they are threatened by self-dramatization and sentimental facileness on the one hand, and by subjective wilfulness, callousness and daemonic despair on the other hand” (Fowler, 62).

Though the intellectual background for existentialism was created in the later years of the 19th century, it was more appropriately a twentieth-century philosophy. It reflects some of the most prominent features of the cultural, social and political environment that determined the destinies of people who have undergone the traumas, uncertainties and mysteries of the two World Wars in the face of class, economic and political struggles. The talk about existentialism begins with the often-quoted slogan; “existence precedes essence.” Existentialists seem to be arguing that philosophers so far have been concentrating on what is common to all human beings. In other words, there is an overemphasis on what constitutes the essence of man, which is understood in various ways. While the religious and theological literature links it with God, the circular and rational traditions have been emphasizing on human nature which was often identified with universal rationalities. Opposing the prevailing trends, the existential philosophers stress the problems that human beings encounter in their lives. They prefer to understand the real man and his problems, without isolating him from his social, political and cultural contexts. They raised several issues pertaining to the real human existence. In general, most of them emphasize the finiteness of the human existence.

Existentialist thinkers emphasize the importance of an individual man living his own life rather than just being a member in the crowd. They consider existential questions like death, the meaning of human existence, God and man, values in life, nature of relationships etc., as important. They give importance to questions concerning human freedom and choices and other issues related to things like dread and anxiety. Karl Jaspers and Martin

Heidegger make the following observation about existentialism in *The Heidegger-Jaspers Correspondence*:

Already in the 19th century, movements with this turn of mind kept recurring. People wanted “life,” wanted “really to live.” They demanded “realism.” Instead of wanting merely to know, they wanted to experience for themselves. Everywhere, they wanted the “genuine” search for “origins,” and wanted to press on to man himself. Superior men became more clearly visible; at the same time, it became possible to discover the true and the real in the smallest particle. (4)

Jaspers and Heidegger focus on man in the face of social realities around him with the “really to live” at the centre of it all. Living, to these critics, is all about experiencing while maintaining a genuine and probable existence in the course of searching for the origin. Some thinkers like Albert Camus even treat the essential human reality as absurd, presenting a more challenging face of existentialism.

Moreover, the concept of the absurd is a key element in existentialism which is equally helpful in our analyses. The theatre of the absurd applies to works of a group of dramatists who emerged in the early fifties like Samuel Beckett *Waiting for Godot* and Eugene Ionesco’s *Bad Primma Donna*. The term was derived from Albert Camus and popularized by Martin Esslin in his book *The Theatre of the Absurd* (1961). Even though Ernest Hemingway and Joseph Heller do not belong to this theatre historically, their novels have elements of absurdity. Albert Camus defines absurdity in *The Myth of Sisyphus* (1942) as a tension which emerges from man’s determination to discover purpose and order in a world which steadfastly refuses to evidence either. This kind of paradox makes man’s actions, aspirations and emotions seem ironical. The theme of absurdity is present in Hemingway’s and Heller’s works as their characters strive to make life meaningful but in the course of this journey, perseverance, endurance and courage fail them, making some of them appear impotent and alienated from the world.

As earlier mentioned, Hemingway was among a new generation of writers known as the “Lost Generation” whose writings responded to the social and political changes that were occurring in their society after the two Great Wars. He was concerned with the violence that characterizes the society. The two authors under study paint a world in which human relations are futile with a big gap between aspirations and fulfilment. The gap between desire

and fulfilment is greatly responsible for the speculations on suicide and cravings for death by soldiers in the novels. All these generate the feeling of absurdity. Hence our work addresses the problem of how to face absurdity and whether or not suicide is acceptable or should be endorsed as the way out of desperate situations like the ones we find certain characters in in *A Farewell to Arms* and *Catch-22*.

Elizabeth Bolick in “Absurdism in Postmodern Art” (2009) asserts that modern concepts of absurdity holds a different set of moral values concerning the significance of individual human lives because of the degradation of morality shown in the First and Second World Wars. This decline in morality destroyed the positive attitude towards the human nature during the traditional era and questioned the belief that man is innately good. Hemingway’s and Heller’s absurdity highlights existential consciousness in a world seemingly devoid of morality. Defining morality becomes more and more complex as everyone seems to have set their own standards to live by.

The Psychoanalytical Theory

The last theory to be used in our work is the psychoanalytic approach. Psychoanalysis is a talking therapy that aims to treat a range of mental health issues by investigating the relationship between the unconscious and conscious elements of psychological experience using clinical techniques like free association and dream interpretation. Contemporary psychoanalysis has evolved a great deal from its roots in the classical Freudian approach, which developed in Vienna during the late 19th century. Today, there are several psychoanalytic schools that adhere to different models of the mind and clinical approaches. These include the object relations school associated with Melanie Klein and Donald Winnicott, Carl Jung’s analytic psychology, and Lacanian psychoanalysis. There is controversy about these different approaches today, although all can be classified as an approach to psychoanalysis. A common thread between them is their focus on the countertransference dynamics between the analysts and analysed as the vehicle of psychological transformation and healing. This is explained further below.

The founder of psychoanalysis, Sigmund Freud, was born in Austria and spent most of his childhood and adult life in Vienna (Gay, 6). He entered medical school and trained as a neurologist, earning a medical degree in 1881. Soon after his graduation, he set up in private practice and began treating patients with psychological disorders. His colleague Dr Josef Breuer’s intriguing experience with a patient, Anna O, who experienced a range of physical

symptoms with no apparent physical cause drew his attention. Dr Breuer found that her symptoms abated when he helped her recover memories of traumatic experiences that she had repressed from conscious awareness. This case sparked Freud's interest in the unconscious mind and spurred the development of some of his most influential ideas which is going to be referred to as models of the mind. Hemingway's *A Farewell to Arms* and Heller's *Catch-22* will be analysed from the Freudian perspective of psychoanalysis.

Perhaps Freud's greatest impact on the world was his model of the human mind, which divides the mind into three layers, or regions. First is the conscious layer which houses our current thought, feelings and perceptual focus, secondly, the preconscious also known as the subconscious is that layer that serves as the home of everything that we can recall or retrieve from our memory, and lastly the unconscious layer which is the deepest level of our mind and houses the repository of the processes that drive our behaviour, including biological determined instinctual desires.

Later, Freud proposed a more structured model of the mind that better depicted his original ideas about conscious and unconscious processes. In this model, there are three components to the mind: the id which operates at an unconscious level as the motor of our two main instinctual drives: Eros, or the survival instinct that drives us to engage in life-sustaining activities, and Thanatos, or the death instinct that drives destructive, aggressive, and violent behaviour, the ego which acts as a filter for the id that works as both a conduit for and check on our unconscious drives. The ego ensures our needs are met in a socially appropriate way. It is oriented to navigating reality and begins to develop in infancy and the superego which is the term Freud gives to "conscience" where morality and higher principles reside, encouraging us to act in socially and morally acceptable ways (Pick, 23), The image offers a context of this "iceberg" model of the mind, which depicts the greatest psychological influence as the realm of the unconscious. Freud believed these three components of the mind are in constant conflict because each has a different goal.

Sometimes, when psychological conflict threatens psychological functioning, the ego mobilizes an array of defence mechanisms to prevent psychological disintegration. These defence mechanisms include: repression whereby the ego prevents disturbing memories or threatening thoughts from entering consciousness altogether, pushing them into our unconscious; denial in which the ego blocks upsetting or overwhelming experiences from awareness, leading us to refuse to acknowledge or believe what is happening; projection,

when the ego attempts to resolve discomfort by attributing our unacceptable thoughts, feelings, and motives to another person; displacement, when the ego satisfies an unconscious impulse by acting on a substitute object or person in a socially unacceptable way (e.g., expressing the anger you feel toward your boss at work with your spouse at home instead); regression, when the ego functioning returns to a former stage of psychological development to cope with stress (e.g., an angry adult having a tantrum like a young child); and sublimation which is similar to displacement. The ego overcomes conflict by channelling surplus energy into a socially acceptable activity (e.g., channelling anxiety into exercise, work, or other creative pursuits).

The psychoanalytic approach focuses on deciphering how the unconscious mind governs conscious processes in ways that interfere with healthy psychological functioning. It is built on the foundational idea that biologically determined unconscious forces drive human behaviour, often rooted in early experiences of attempting to get our basic needs met. However, these remain out of conscious awareness (Pick, 67). Psychoanalysis engages in a process of inquiry into adult defences against unacceptable unconscious desires rooted in these early experiences and emphasizes their importance as the bedrock of adult psychological functioning (Frosh, 34).

Although the psychoanalytic theory laid the foundations for much of modern psychology, it is not without flaws. Psychoanalysis is still practised today, and psychoanalytic theory has since been updated because of our improved understanding of human behaviour, neuroscience, and the brain. However, serious criticisms of the theory and its applications remain. One of the major criticisms being that many of the hypotheses and assumptions of the psychoanalytic theory cannot be tested empirically, making it almost impossible to falsify or validate its processes and outcomes.

Psychoanalytic theory was deeply rooted in Freud's sexist ideas, and traces of this sexism still remain in the theory and practice today. The theory was not developed through the application of the scientific method, but from Freud's subjective interpretations of a small group of patients from a specific cultural background and historical period (Eagle, 16).

While Freud's classical psychoanalytic theory and traditional clinical technique have earned widespread criticism for their lack of a scientific evidence base or testability, the explanatory power of psychoanalytic theory has become part of popular culture in the West. For example, we all know about the Freudian slip and generally accept that people often

remain “unconscious” of certain aspects of themselves, their motives, behaviour, and the impact they have on others.

Various defence mechanisms have become part of the everyday language of popular psychology, such as denial, repression, and projection. There is also no denying that Freud’s interpretation of dreams has led to the widespread belief that our dreams actually mean something, rather than just being a series of random events that occur when we are sleeping. Some of Freud’s ideas may seem eccentric and of their time, but his legacy is far reaching and has influenced areas of thought far beyond the clinical practice of psychoanalysis.

Although Hemingway and Heller did not study psychology, they perfectly depict the psychological problems in characters. Their works are embedded with psychoanalytic elements. In order to understand *Catch-22* and *A Farewell to Arms* from the twentieth-century American fictional point of view, it will be good to do a psychological study of the characters which is possible through the Freudian elements of psychoanalysis. The concept of defence mechanism and the models of the mind will be used in analysing the psyche of soldiers and the mechanism that Hemingway’s and Heller’s characters use to calm or escape some situations in the two novels.

After the study of the various theoretical approaches in the first part, the second subsection of this chapter will examine some previous critical works on the topic, authors and novels.

Review of Literature

Hemingway and Heller had relatively a long career in writing and they left behind a number of works that received a lot of critical attention, especially after their death. Critical opinions that surround their works seem controversial. This section will therefore provide us with the review of previous research work on Hemingway and Heller, thereby setting the base that shows how our work deviates from previous criticism. We will however review just the works which are relevant to this study.

Hemingway’s vision of man, which was influenced by his personal experience is that of a man cut off from his roots and left alone in the world; a man caught up in the excitement of his existence, stripped of all traditional values that shape man’s life and left in a hostile environment to take care of himself. Hemingway has been a subject of public interest, and because of this it is important to look at the opinions of critics on his life and works,

especially on *A Farewell to Arms*. Responses to his life and works have taken two dimensions. Those who admire him praise his technical, emotional and heroic codes. On the other hand, there have been some sour notes on his life and works as some critics have found him too imaginatively limited by his spare style, passive and mindless characters, and his limited vision.

Some philosophers like James Hutchinson criticises Hemingway's philosophy of life and find it superficial. Lee Wilson Dodd views Hemingway's world as limited in scope and therefore too narrow to be a representation of life. He says "in the callous little world of Mr. Hemingway I feel cribbed, cabined, confined; I lack air..." (Sixteen Modern American Authors, 17). It is on these same grounds that Virginia Woolf in *Ethics of Short Stories* assesses Hemingway as "a man modern in manner not in Vison" (16). Storm Jameson comments on his theme of violence that "he appeals especially to the over-sophisticated by offering them the illusion of living by violent and sensuous impulses" (Sixteen Modern American Authors, 376)

Wyndham Lewis, a critic on Hemingway ridicules Hemingway's cult of violence and views his works at surface level. He ventures that: it is not necessary to say that Mr. Hemingway's art is an art ... it is almost purely an art of action and of very violent action... violence with Hemingway is deadly as a matter of fact as if there were only violent actions and nothing else in the world" (*Hemingway: the Critical Heritage*, 377). He also assumes that Hemingway's characters are passive and mindless people who lack the will to do what please them as his books scarcely contain a figure that is not in some way futile, clown-like, and passive and above all purposeless.

From the above reviews of Hemingway's works, one comes to the realization that his works have been taken at surface level by some critics. They failed to poke their rods deeply into the underlying meaning of his works and so did not get a glimpse of the message Hemingway was conveying to the world. The study however goes beyond such overall negative criticism and consider the changing opinions towards Hemingway's works which received more favourable reviews over the years. Some critics have paid close attention to Hemingway and his works and he has been recognized as a significant voice in twentieth-century American fiction. The change in critical opinion suggests that critics have been able to look beyond the violence in his works to see the issues he portrays which are often at times the effects that follow the violence in the battlefield on characters.

Critics who seem to understand Hemingway's art admire him mostly for his code of heroic conduct. The basic principle of the code states that a man must fight his battle in life with courage and endurance in order to establish his dignity in the end. Edmund Wilson, a major critic on Hemingway, celebrates his famous heroic code of "grace under pressure". He says:

Hemingway has expressed with genius the terror of the modern man at the danger of losing control of his world, and he has also within his scope, provided his own kind of antidote. This antidote paradoxically is almost entirely moral. Despite his preoccupation with physical contest, his heroes are always defeated physically, nervously, practically: their victories are moral ones. (*The Fifties*, 66)

In most works of Hemingway, characters are physically defeated but morally victorious. Frederic Henry in *A Farewell to Arms* loses all his physical battles but at the end of the day he emerges victorious by standing up for morality which entailed him deserting the army. Just like Santiago in *The Old Man and the Sea* he loses his physical battles but triumphs morally.

Ernest Hemingway has been praised by several critics like Philip Young, Penn Warren and Robert Spiller for his heroic code of life in a world of violence, particularly on his character Santiago in *The Old Man and the Sea* (1952), who is considered to be the best-known example of the code of hero. Hemingway often presents his heroes who seem to abandon their responsibilities and struggle for survival in violent situations. They often lose physical battles, abandon societal constrained stereotypes and triumph in moral battle. Our work is going to take this aspect into consideration as it is important towards analysing the characters' behaviours when they are found in violent environments.

Perry Westbrook in *Freewill and Determinism in American Literature* observes that, Hemingway's works are works in existentialism as the basic tenet of existentialism states that the freedom of the individual is to choose for himself, and even to make himself by the nature of his or her choice for without such choice, there can be no existence at all. Man, on his own in the universe, undirected by either a stern or kindly duty, must fend for himself within the limits of natural laws which impose on him death and other limitations. The human is thus portrayed as a free and self-conscious being who remains the most basic component of the

society. Our work will therefore use existentialism to study the individuals in order to understand how they appear in the world. It is an approach insightful in our attempt to portray Hemingway's *A Farewell to Arms* as a twentieth-century war fiction.

Malcolm Cowley in his Introduction to *The Sun Also Rises*, believes Hemingway's fame arose from his ability to express the viewpoint of his contemporaries. Stewart Sanderson remarks that *A Farewell to Arms* is for many readers their introduction to Hemingway the novelist and as such an unforgettable literary experience. It is perhaps the best novel to emerge from the First World War and certainly, one of the best novels about war and Nelson Algren in his text *Notes From a Sea Diary: Hemingway All the Way* (1965) also remarks that no American since Walt Whitman has assumed such risk in forging a style, and success of these risks was not accidental. For they were risks assumed in living, and thereby derived tension that no mere literary risk could achieve. Hemingway in *A Farewell to Arms* adopts a simple, direct and unadorned prose style which he developed during his early journalistic training. Hemingway combined this experience as a journalist and the experience of participating in the war to present the ruins of a war in his society. He presents powerfully, the mindset of his contemporaries and the ruins of the society with people abandoning physical battles and striving rather to win the moral ones like Frederic. These moral victories come as a result of shattered dreams and conflicting ideas in the minds of characters.

Gail Sinclair and Steven Trout in their article "War+Ink: New Perspective on Ernest Hemingway's Life and Writings." (2014), describe Hemingway's personal experiences between the ages of 18 and 30 (1917- 1929) by combining the methods of historical studies, biographical studies, psychoanalysis and textual analysis. This article has made the following contributions: firstly, Hemingway's growth experience in Kansas City is reconstructed. Secondly, a historical milieu is provided for Hemingway's Italian adventure in 1918 and his writing in the 1920s. Thirdly, it deeply reflects on the question about whether Hemingway's novels and the genre of war literature are consistent with reality. Finally, it re-examines the themes, events and locations of Hemingway's later writing that are relevant to his early life. With regard to the importance of places for Hemingway, nearly a quarter of the biographies focus on exploring Hemingway's experiences in various regions or countries around the world, what these places mean to him, and what inspirations these places bring to his literary creation. Such biographies record Hemingway's visits to Cuba, Spain, Italy, France, Africa, China, U.K., Bimini Islands, the Gulf Stream and Oak Park, Michigan, Key West, Yellowstone National Park in the United States etc. In 2019, Andrew Feldman wrote *Ernesto*,

The Untold Story of Hemingway in Revolutionary Cuba. (2019). These visits contributed greatly to Hemingway's writing career. He joined his experience with the societal realities of the twentieth-century and produced remarkable works. Our work will also consider Hemingway's background in analysing his view about war since he was a war veteran and had firsthand information about war.

Feldman is the first American scholar to be allowed to conduct residential studies in Hemingway's house in Cuba. Discovering some new information at the Hemingway Museum and research centre in Havana, Feldman introduces Hemingway's life in Cuba, analyses the great influence of Cuban writers on Hemingway's writing, especially the literary inspiration from Cojímar fishermen for his writing of *The Old Man and the Sea*. The biography also discusses Hemingway's friendship and his contacts with Cuban politicians and celebrities, including Fidel Castro, and his enthusiastic support for the Cuban Revolution. Feldman's biographical study provides a new perspective for the interpretation of Hemingway since it places Hemingway and his literary works in the complex and changeable context of Cuban political, social and cultural background.

Hemingway in Italy (2017), written by Richard Owen, introduces the whole of Hemingway's experience in Italy, from his first injury in Italy in 1918 to his last visit to Italy in 1954. This biography not only provides the historical facts about Hemingway's life in Italy but also emphasizes the important influence of Italy, especially Venice, on Hemingway's writing. Owen claims that "Venice and the Veneto have always held a fatal fascination for writers and now Ernest Hemingway". (*Hemingway in Italy*, 152), It is in Italy that Hemingway first met Agnes von Kurowsky and then Adriana Ivancich; these encounters were unforgettable experiences for Hemingway, and they inspired him to write *A Farewell to Arms*.

James Steink, in his article *Hemingway's In Another Country* and "Now I Lay Me" in the publication of *Hemingway's Review* (1995), argues that the story has been "mistakenly seen as one more contribution to composition of Nick Adams" (56). Instead it should be treated as one of Hemingway's semi-autobiographies. In other words, it is a work of fiction strongly determined by events of Hemingway's life. Dorothy Parker claims that Hemingway is effective and popular in short story genre rather than in novel. She says:

Mr. Hemingway's style, his prose striped into its form young bones, he is far more effective, far more moving, in the short story than in the novel. He is to

me, the greatest living writers of short stories; he is also to me, not the greatest living novelist. (*Short Story Month*, 231)

The same opinion is shared by Harold Bloom, a great theorist of influence. He says: “vignette is Hemingway’s natural mode” (“How to Write About Hemingway”, 51). For Bloom, a short story is an innate form of writing to Hemingway. Therefore, many writers prefer Hemingway short story genre rather than novels for his use of unique writing styles which is different from other American writers’.

Hemingway has been referred to by Diadechko Alla Mykolaivna in his article “Love Versus War in the Novel by Ernest Hemingway: *A Farewell to Arms*” as a better author in viewing war as compared to his contemporaries. He considers *A Farewell to Arms* to be a direct representation of life during war as it depicts the bitter truth about World War One; the cruelties, meaninglessness, horrors, tragedies and soldiers who fought for reasons that have not been understood and their lives became dramatically mangled by the war mechanism. This view of Hemingway will be considered in our analysis as we are analysing those reasons for which soldiers embark on war, although these reasons are not understood just as Diadechko asserts.

War jolted Hemingway and it resulted to his entirely change on the outlook of life. With all his hopes shattered, Mohamed Dera in his article states that “ Hemingway saw a world of corrupt civilization, decadent institutions, victimised human beings and a universal meaninglessness and purposelessness of modern life” (“ Ernest Hemingway’s *A Farewell to Arms*: Critical Study of War and its Negative Impact From an Ironic Perspective”, 16) this he claims that, as a direct expression of his traumatic shock during his participation in the war, Hemingway had decided to venture into the journey of unmasking the face of war through *A Farewell to Arms* which remarkably reflects his attitude towards war.

Frederic Henry in *A Farewell to Arms* joins the war as an ambulance driver not because of his dire need or pressure but because of his own romantic notions about war. So too had Hemingway joined the war during World War One. In his book titled *The Immediate Critical Reception of Hemingway* (1980), Frank Ryan mentions that ambulance drivers became more of spectators during World War One because they were not combatting but travelling. Hemingway opted for war to satisfy his restless adventurous spirit but he was horrified by what he saw in the battlefield and returned with a permanent wound on his body and memory. To express his hatred for war, Hemingway adopted an ironic perspective to

show the fear, agony and chaos of the war. Ryan considers Hemingway to have recorded objectively the atrocities committed during World War One which killed not only humans but the human value as well.

Despite the opinion of some critics who consider Hemingway's works as bleakly deterministic and pessimistic, one gets a better grasp of his message when one studies his works in the light of acceptable behaviour in the face of danger. From the beginning of creation when Adam and Eve disobeyed God by eating the fruit from the forbidden tree of knowledge and were cursed, man has not found it easy in life. Man's existence has always been threatened and is still being threatened by social and biological forces. Despite man's attempt to fight against these forces, defeat still comes to him. What matters is the manner of his defeat. Man must exhibit courage in the face of danger which Hemingway projects in his writings.

Another Critic who showed interest in Hemingway's work is the Chinese journalist Jung Li. For him, Hemingway's fiction displays many themes especially death, because he was involved in many wars in which he faced death several times. Jung Li says: "Hemingway's life and works are closely tied with death." ("The Impact of Wars on Ernest Hemingway's Works", 91). This is apparent in his works which narrates about killings, blood and death.

When Hemingway's works are intensively studied from *In Our Time* to *The Old Man and the Sea*, one realizes that the recurrent theme that runs throughout his works is man faced with death and violence whether at war, in the bullring, at hospital or at sea. Man must accept his predicaments and exert considerable control over his destiny. Just like Jake Barnes in *The Sun Also Rises* who practises a code in order to live in this irrational world, Frederic Henry in *A Farewell to Arms* makes a separate peace and learns to live with his psychological wound when he loses Catherine, and Santiago in *The Old Man and the Sea* who fights his battle with the marlin and the sharks to the bitter end of his strength. Man must fight his battle in life courageously in order to establish his stature. It will also be of great importance to do a review of critical works Joseph Heller.

The place of *Catch-22* in the American literary canon is a hard-won and relatively controversial one. Since the publication of *Catch-22*, the novel has received fervent support as well as negative criticism in most eminent literary circles. The favourable comment, however, undeniably outweigh the harsh criticism. The complex structure and the intense

thematic content of the novel lend themselves to several critical approaches. Some of the criticisms made by various critics on Heller and *Catch-22* will be seen below.

Derek Maus' article "Series and Systems: Russian and American Dystopia Satire of the Cold War", presents *Catch -22* as a dystopia. Analysing several works of fiction produced by the Russian and American writers during the Cold war, Maus maintains that *Catch-22* is a "dystopian criticism of the dangerously irrational nature of the *status quo*" which "proffers a contradictory interpretation of history" (The Critical Survey 76). This interpretation, he suggests, is illustrated by the reversal of ideals and the inverted value system of the novel. The novel is set in a battle ground characterized by environmental ruin, technological control and military oppression. *Catch-22* could be read as a warning to those who intend to go to battle, a point which we will take into consideration in our analysis.

In his article, "You Must Remember This: Trauma and Memory in *Catch-22* and *Slaughterhouse-Five*", Alberto Cacicedo examines the two novels in the light of Freud's double-edge insight into the effects of trauma on its victims. The article refers to Yossarian's recurring death memory of Snowden's death and explains its effects on the general scheme of the novel, especially towards the novel's end. Cacicedo notes that Yossarian takes to action and accepts his burden of responsibility after he has come face to face with the full remembrance of this traumatic centre of his experience and, as a result, has known the source of the horror which paralyzes him throughout the novel. At the mention or remembrance of Snowden's secret, Yossarian becomes aggressive which is as a result of his experience when Snowden was hit by an enemy flak. These horrors pushed him to disillusionment and absurdity and he eventually begins to question the ideas of glory and heroism which comes from war. This becomes one of our major concern when reading Hemingway's and Heller's selected novels as twentieth-century war fictions.

Jon Woodson's *A Study of Joseph Heller's Catch-22: Going Around Twice* is one of the recent substantial studies of the novel. Unlike most critics of Joseph Heller, Woodson seeks to place Heller within the context of the relevant contemporary modes of literature and literary studies in vogue in the 1940s. When young Heller went to college, he was influenced by Eliot and Joyce's high modernism, New Criticism and Myth Criticism. Woodson, also explores the theme of love and death in the novel, examines the religious undertones of the novel to identify its connection with "Kabbalah-Jewish Mysticism". He brings out and analyses a point by point analogy of the *Gilgamesh* epic to *Catch-22*. Religion will be one

major concern in our study. Twentieth-century American fiction viewed religion as some sort of myth that one could not rely on for help in times of need or danger. This is going to be our perspective of religion in our work and women are going to be looked at from an angle of pleasure and a means to attain sexual pleasures.

In *Cult Fiction: A Companion to Popular Cult Literature*, Thomas Reed Whissen discusses the history of cult fiction, trying to distinguish the features that make the novel stand out and start a cult. In his evaluation of *Catch-22*, he claims that Yossarian is regarded as both a hilarious comic figure involved in a war, they knew by the veterans of World War Two, and a larger than life symbol of opposition which could be idealized by the supporters of the counter culture of the sixties. He also refers to *Catch-22* as a re-invented myth and Yossarian as an Arthurian hero with the catch as his dragon. This perspective of looking at Heller's novel is deemed vital to our study as it limits the reading of this novel as an endorsement of escape when life becomes challenging in certain situations.

David Marr in *American Worlds since Emerson*, traces the influence of Emerson on American literature throughout the ages. His fifth chapter, "Shadows of Democracy" examines the fiction of Heller and Ellison to conclude that they try to 'trouble us with the soul-blind world in which reification is so total as to erase the human ability to recognize the humanist of agents and agencies" (175). In his analysis of *Catch-22*, he focuses on the linguistic aspects of the novel, stating that language is a medium of manipulation in Heller's world. Marr believes that the tension of the novel originates from the tiny gap which separates Yossarian's mind from the dominant ideology. It is no doubt that language plays a great role in Heller's *Catch-22*, but this dissertation is going to divert from reading the book in terms of its linguistic style and focus on the effects that come as a consequence of the language style that Heller adopts to pass across his message.

Richard Lehan in his book: *A Dangerous Crossing: French Literary Existentialism and the Modern American Novel*, discusses the direct and the indirect influences of prominent figures of French existentialist literature, especially Sartre and Camus, on many American novelists. In one chapter on Heller, Ellison, Pynchon and Barth, the author delineates "the theme of the betrayed past" and applies it to the works of the afore-mentioned novelists. In his treatment of *Catch-22*, Lehan distinguishes between two worlds as the true source of absurdity in the novel: "the prolapsed world of Camus and Sartre ... where the plague of military surrender has led to a world without a center" (Lehan, 162-163) and "the over

structured and bureaucratic world of Kafka, where one does not exist if one does not have an I.D. card” (Lehan, 163). He examines Yossarian’s place with regards to the two worlds and recognizes the significance of his final decision as an attempt to break free from the force of the system which dominates the world of the novel. The preoccupation of our study is most especially its interest in the loss of certain fundamental values in front of dangerous situations. The theoretical aspect of existentialism is being brought to understand the decision of soldiers like John Yossarian in *Catch-22* and Frederic Henry in *A Farewell to Arms*.

Contemporary American Novelists edited by Harry T. Moore, is a collection of essays written by notable critics of the time on writers who were, in Moore’s words “strictly contemporary”. The volume begins with Norman Mailer’s often cited article, “Some Children of the Goddess”, which indicates his evaluation of several novels of the day including *Catch-22*.” Mailer’s main concern is to point out the shortcomings of his contemporary fiction, but his analysis is fresh and sharp. He refers to Heller’s *Catch-22* as an original yet maddening work, but regards it mainly as an attack on military world and therefore does not consider it as a great novel. However, the volume also contains Frederic R. Karl’s “Joseph Heller’s *Catch-22*: Only Fools Work in Darkness” which explains the broader scope of the novel. To him, “wartime in Pianosa ... is a replica of life within an organization” (Moore, 135) and “war is a perfect objective correlative” employed by Heller to comment on the condition of human beings in general (142). This view of Heller’s portrayal of war by Karl will however be considered in our analysis as our work is going to focus on life in the military during war, especially the life of combatants.

The critical works and critics mentioned above are going to guide this study. This research will not look on Hemingway’s and Heller’s novels as mere representation of battlefield violence but it will also align itself with critics who go a step further to see the works of Hemingway and Heller as a representation of the twentieth-century American fiction and a means of forcing the readers to reflect and take action, thus translating the novels into reality. This study thus investigates how war affects the characters and further complicates their lives as existential beings. War will be related to the psychological concept of the mind, various defence mechanisms, the just theory’s concept of *jus ad bello*, *jus in bello* and *jus post bello*, and the existential concept of absurdity, freedom, choice, commitment and death, to make our work comprehensive.

CHAPTER TWO

A FAREWELL TO ARMS AND CATCH-22 AS WAR NARRATIVES

This chapter seeks to give in-depth analyses of what the twentieth-century American war novel is all about and explain why the two texts under study are considered twentieth-century war fictions. These analyses therefore pay attention to some important elements in the texts which give an insight into twentieth-century American war narratives. Analyses of specifically Hemingway's *A Farewell to Arms* and Heller's *Catch-22* will bring out some elements which are essential to the understanding of the texts and research work. Through the analyses of these texts, we are going to understand some elements that can justify a war and how meaningless the human existence becomes in the face of war. We shall also unveil some facts which amount to the absurdity of human life and certain cherished values.

Twentieth-Century American War Fiction

The twentieth-century can be seen not only as a post war crisis period, but also as an era of artistic experiments, perhaps one of the most experimental the world has had. Inevitably, one of the essential forms of its expression was the war novel, the novel that either dealt with the facts of war directly or else with its profound consequences. From the wartime years and through the 1930s-40s, a sequence of novels appeared which came fresh from the experiences of the battle-field directly, capturing the life of the troops in the trenches on whatever side of the external mud or barbed wire they happened to be. War novels that emerged from the 20th century wartime included Henri Barbusse's realistic and immediate *Les Fleu* (1916), John Dos Passos' idealistic *Three Soldiers* (1921), Ford Madox Ford's massive four volumes epic of war and society, *Parade's End* (1924-1928), Jaroslav Hasek's grotesque dark comic, *The Good Soldier Svejk* (1921-1923), Enrich Maria Remarque's German epic of the trenches, *All Quite on the Western Front* (1929), Ernest Hemingway's very personal story of an American soldier and a separate peace in the Italian campaign, *A Farewell to Arms* (1929), and Frederic Manning's vivid description of an ordinary British soldier, *The Middle Parts of Fortune* also known as *Her Private We* (1930). (Haytock, 104)

Such books did not simply recreate horrific experiences of war that had taken many lives and had so failed to be the war to end wars, or to create a world fit for heroes to live in. These novels emphasised the futility, failures, the follies and often the fact that the enemy was not to be found only on the opposite side but also on one's own side. But also important are the novels that though they did not represent war directly, showed the profound changes

in consciousness, morals and values that it generated. Twentieth-century American war novels showed the effects that war had created, the delicate, decadent *Belle Epoque* world of Marcel Proust's *La Recherche du Temps Perdu* is transformed by conflict, the anxious sickness of bourgeois society in Thomas Mann's *The Magic Mountain* leads us onward down the mountain and into the European battlefield (Haytock, 106).

The great envelope of consciousness in Virginia Woolf's fiction is repeatedly broken open by the shattering impact of war. It was not merely the experience of those who had served at the front, encountered violence, mechanical death, and the pathetic weakness of the human body, or sensed the general futility that shaped the climate of twentieth-century fiction. War had shattered older notions of art, of form and representation. It had transformed notions of reality, the rules of reception and the structure of artistic expression. The war fragmented, hardened, modernized the voice of the twentieth-century fiction and increased the sense of extremity, irony, tragedy, passing its critical lesson on into the history of modern fiction and the whole literary and cultural tradition.

Strangely, when a quarter of the 20th century further on, and the world was yet to get over the trauma inflicted by the First World War of 1914-1918, another Second World War broke up in Europe and then the Americans and the Japanese entered after the bombing of Pearl Harbor. Its impact was in no way near the word great itself. In Europe, it created a weary sense of repetition and a feeling of grim inevitability as if the Great War of 1914 had never actually ceased, yet its horrors were even greater. Its impact on modern history was even more massive. Once again, the direction of the world was fundamentally reshaped and the nature of modern consciousness and conscience even more profoundly challenged. One of the horrific revelations that came after the war's end was the holocaust in which about 6 million Jews perished in the German extermination camps. The hideous impact of the dropping of the atomic bombs on the Japanese cities of Hiroshima and Nagasaki in turn brought about the realization that the global holocaust was possible. This sheer scale of destruction in Europe where endless images of human desolation came from flattened cities, where long lines of starving displaced persons and freed prisoners helplessly wandered in ruined landscape displayed new crises of history. Once again, the war produced war novels, some of them very striking and remarkable like Graham's Greene's *the Ministry of Fear* (1943) and Jean-Paul Sartre's trilogy of the German occupation of France *Les Chemins de la Libertè* (1945), John Horne Burns' *The Gallery* (1947), about the Italian campaign and Norman mailer's *The Naked and the Death* (1948), about the war in the Pacific, James Jones'

From Here to Eternity (1951), Herman Wouk's *The Caine Mutiny* (1951), Evelyn Wough's story of one man's search for a just war, *The Sword of Honor* (1960) and Joseph Heller's encyclopaedia of the current mental atmosphere in battlefield *Catch-22*.

Although these war novels are often written from different viewpoints, such books displayed the crises of war, the impact of totalitarianism, the horrors of occupation and civilian bombing, the agonies of disappointed liberalism, the ferocity of the campaigns, the vulnerability of individuals, the cultural and moral destruction. Before the 20th century, many writers had been displaced to various places. When the destruction and bombings started, the civilians were directly affected, war reporting became a prevalent profession and some of it was done by war survivors of previous conflicts like Ernest Hemingway, John Dos Passos and Joseph Heller. This extensive contemporary coverage, verbal and visual, made the novelist's task in some ways superfluous. It was also argued that the sheer horrors of what had happened, above all with the holocaust, had made literary treatment impossible.

The novels that appeared during this century no longer seemed to possess the surprise, the mythic power of aesthetic novelty of the fiction of the centuries before whose technique was vivid but rarely radical. The most powerful twentieth-century war novels came not so much from those who had explored the war directly but also from those who captured the mental and the moral atmosphere of anxiety it had created right across the post-war nuclear age. Hence, many of these essential works were books of survivors' consciousness or modern meaning. The crises were not over and done with. For more than 45 years, the ruins, the hatred and the global division left by the war were to shadow the uneasy peace that followed (Edwards, 15).

The twentieth-century in American history was also remarkable because it was in 1961 that John F. Kennedy took office as the President of the United States of America. His reign was characterized by the aftermath of war and the acceptance of the American role as a dominant superpower. This was a time of new frontiers, a time of fresh pioneering in outer and inner space. In truth, the Kennedy years were to see, if anything, an intensification of the Cold War with the Berlin crises, the Cuban Missile crises and the first hint of conflict in South East Asia. This was also a time of rising peace movements, and growing suspicion of the military-industrial complex.

A new counter culture, youthful and radical, was beginning to take shape and it will become a major political and cultural force as the decade develops. The change in

generational and cultural mood also had a considerable impact on the arts. After the realism of the 1950s, there was a burst of experiments and a fresh confidence in new American forms. Minority tendencies that had developed like the Beat Generation became increasingly dominant. In fact, there was a general freeing of artistic and literary constraints. Daring novels like Vladimir Nabokov's *Lolita* and William Burrough's *The Naked Lunch* which had to be published in Paris in the 1950s now broke through the obscenity law and appeared in the USA. Indeed, the new movement of literary experiment and of the counter-culture began to emerge as an interlock, as the new generation challenged the norms and values of their elders. Joseph Heller's book *Catch-22* captures the changing mood, a new kind of voice was beginning to sound in American fiction and would continue to do so throughout the decades that followed (Vermund, 6).

A Farewell to Arms: A War narrative

The issue of war has never been considered as the solid bases for examining the works of Ernest Hemingway. Yet one common theme running through the body of his works is war. Hemingway wrote during the twentieth-century and his protagonists often suffer from the chaotic environment brought about by war. The war effects on the characters vary, just as the effects will vary across different segments of the society. Hemingway's novels are often set in Europe during a war, a unique environment that is actually more conducive for his themes. His settings are often intense, dangerous and yet romantic.

Hemingway's characters that experience war are often fortunate because they find salvation in utter chaos and the process through which they attain it is applicable only within their unique environment. Their world contains few elements of the kind of reality in which man must sustain himself in the society over a life time. His characters' responses to overcoming chaos are not as relevant because they do not portray man's dilemma in surviving the post-war chaos in the society unlike other writers like Fitzgerald, whose world contains elements of post war reality in which man must function in a confused society while trying to find some sense of order, worth, value and salvation.

The element of war shapes the lives of Hemingway's characters, and yet very little criticism exists which presents war as the basis to consider any of his works. His literature continues to generate new or different ideas. The critics traditionally see war as having a major impact on the life and works of Hemingway. Carlos Baker records in that:

Ernest discourses at length with Fitzgerald on the importance of subject in fiction. War ... was the best subject of all. It offered maximum material combined with maximum action. Everything was speeded up and the writer who had participated in a war gained such a mass of experience as he would normally have to wait a lifetime to get.

(7)

Hemingway in a letter to Fitzgerald discussed about the idea of topic in literature and finally decided to write on the theme of war which seemed to be one of the major themes in the twentieth-century fiction that offered enough material for writers. Combined with his experience during the First World War as an ambulance driver in the Italian front, Hemingway is able to project war naturally the way it is in the battlefield. The war destroyed every single value for which civilized institutes were presumed to stand. Living through the aftermath of World War One, Hemingway was writing and publishing during an era that changed man's outlook globally because of the disillusionment suffered in the war's wake and the newly perceived difficulty with attaining spiritual salvation. Thus, to gain insight into the way Hemingway's characters respond to war, an understanding of Hemingway's relationship to war is needful. As earlier mentioned, Hemingway volunteered to serve in Italy as an ambulance driver during World War One and was a volunteer journalist in Spain during the Spanish Civil War. These are some experiences that helped to shape his strong sense of masculinity and superiority.

Hemingway places his characters in the middle of a battle in *A Farewell to Arms*, *For Whom the Bells Tolls* and *The Sun Also Rises*. He examines the situation of his protagonists and their responses to the circumstances imposed by the war. The characters suffer the loss of an old value system such as heroism, honour and have little control over their lives and they struggle painfully to find a new set of values which will bring quality and meaning to life. In order to cope with the void, his characters often seek elements in life which will create a feeling of vitality. Most of his protagonists seek vitality in the climactic moment of the crises by substituting courage and discipline for the lost beliefs and comfort.

Facing the adversities of war, the Hemingway characters, Frederic Henry in *A Farewell to Arms*, Robert Jordan in *For Whom the Bells Tolls*, and Jake Barnes in *The Sun Also Rises*, suffer substantially from the loss of control, order and meaning in their lives. As Jackson J. Benson notes in *Ernest Hemingway as a Short Story Writer*, "a familiar character

in the fiction of Hemingway is the lonely figure who is distraught and dislocated, but is attempting to adapt to circumstances beyond his control” (18). Hemingway’s characters’ proximity to war helps them adapt because they experience frequent moments of intensity, allowing them to form romantic illusions. They question the meaning of life and are angry at having lost control over their destinies. The daily struggle to survive another bullet, grenade, or more artillery fire remains a perpetual reminder to the characters of their lost control and validates the continual uncertainty of life and death.

Such conditions present numerous opportunities for the protagonist to feel totally alive. They learn to survive by focusing on the intensity of the climatic moments of the crises and their closeness to war aids them in redefining their value system. The crucial nature of war demands that one be adaptable to a constantly changing set of rules if one is to survive. Such extreme uncertainty creates stress but provides strong motivation for the characters to seek individual set of values. Reflecting the traditional critical viewpoint, Harlan Hatcher in *Creating the Modern American Novel* (1935), contends that Hemingway was the spokesman particularly for those whose lives have been deprived of meaning by the war.

Hemingway depicts the manner in which war destroys both spiritually and emotionally through Frederic Henry in *A Farewell to Arms*. Like Hemingway’s personal choice, Frederic decides to cope with life under the stress of a battle in an Italian army during the First World War, but not surprising, he finds the war disruptive as it creates a void of meaning and value. Frederic determines that only tangible things have meaning or value. He says:

There were many words that you could not stand to hear and finally only the names of places had dignity ...abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the number of roads, the names of rivers, the number of regiments and the dates.(165)

This is the general feeling that most twentieth-century fiction had created. Hemingway’s protagonist, Frederic Henry becomes disillusioned after participating in war. Nothing seems more dignifying to him than places where he can run to for safety. Having faith only in concrete things, Frederic hardens himself to all life’s intangibles including love. This can be known as the lesson got from the physical casualties of the war. Under such conditions, during a time when life and death were

so uncertain, to love someone was to risk the pain of loss. However, no matter how unnecessary the relationship is, to fill empty hours, Frederic pursues his encounter with an attractive, young British nurse, Catherine Barkley, which initially holds no value to him. Protecting himself from any further pain, Frederic likens any involvement with her to a game though as the novel furthers, Catherine becomes his weakness.

Similar to Frederic Henry, Robert Jordan, the protagonist in *For Whom the Bells Tolls*, learns more about his life from his war experiences. Involved in the Spanish Civil War, Robert suffers pain that is similar to Frederic's. War causes chaos and men lose control over their destinies. Such great loss requires strength and ability to re-examine the meaning of life if one is to survive. Robert Jordan seems to be the most spiritually fulfilled of all the other characters even though war ultimately damaged his life. Writing this novel eleven years following *A Farewell to Arms*, Hemingway has derived a character who truly faces a tragic end, and by all rights, he could die a bitter man, yet Robert Jordan does not. The novel traces its protagonist's growth farther than *A Farewell to Arms* does but the basis for Robert's character is found in Frederic. Robert survives spiritually as he redefines his value system, something he is able to do more readily because of the cries of war. Having found quality and new meaning in life, Robert is able to deal with the stress of war. Even upon his death, he knows that the moments of his life quality during his lifetime have surpassed those which most people ever experience.

Similarly, Hemingway's protagonist Jake Barnes in *The Sun Also Rises* survives because of his direct involvement in war. Jake's responses to war and its effects are different from those of the other two protagonists mentioned above. While being directly involved in the war, Jake is more fortunate because his world still contains elements from the war which allows him to romanticize his situation more easily. He has been severely wounded by the war and leaves in Paris during the aftermath. He initially copes through pain because he has no control over his environment or condition imposed upon him by the war. His choices are to accept the reality of his life and environment or reject reality through escape. Jake initially responds by trying to escape the pain from an existence void of value and quality. Surrounded by friends who cannot cope with the chaos of the post war, Jake can easily succumb to destruction by escaping reality. However, the war's direct influence on him seems to have equipped him with an ability to define quality differently, thus permitting him to cope with the realities of life constructively. Clinton S. Burhans, Jr., in "The Complex Unity in Our

Time” discusses a very similar situation in Hemingway’s short story, “A Soldier’s Home”. He states

Hemingway is saying, here are the world and the human condition with the mask off, with all the fraudulent illusions striped away. It’s not a pretty world and certainly not a very safe or comfortable one for men to live in; but, taken as its reality is, it’s a world men can live in with meaning and value if they are looking in the right places for them.
(*Modern Fiction Studies*, 313)

Therefore, Jake looks into right places when he lets go of the old formulas for life prior to the war and seek new ones to provide peace and happiness. He lets go the notion that life has to be pictured perfect to have quality and value. At least there are moments of vitality and quality that provide enough meaning to sustain him and fill the emptiness. Jake suffers, yet deals with the chaos by redefining his value system and finding quality in life even if only for a moment. Like Frederic’s and Robert’s, Jake’s involvement in the war helps him develop a new set of values which can bring peace to his life.

Thus, war plays a major role in shaping the response of the three Hemingway’s protagonists. Frederic Henry, Robert Jordan, and Jake Barnes, all victims of war’s destruction, respond to their emptiness and pain in the only manner possible. They deal realistically with the meaninglessness and lack of self-control by learning to live moment by moment and romanticizing their devastating experiences. Learning to release old values and seeking to define new ones, the characters find quality in their present moment of life rather than in future ones. This was evidently one of the most prominent features in the twentieth-century American war fictions as writers tried to present realistically the effects of the two Great Wars on humanity, especially on characters that had taken part actively as soldiers in the battles.

Hemingway’s characters are fortunate as such a philosophy is readily adoptable in the uncertainty of the battle. Their environments also allow them to hold on to their illusions about their situations thus softening reality’s harshness. So, the characters accept their conditions more easily. Thus, the war environment becomes a catalyst for the protagonist to change and finally attain salvation. Their choices in life are not satisfying fully; however, their circumstances force the men to accept reality more readily and move onward, rather

than succumb to self-pity and escape which are natural responses in an environment removed from war.

A Farewell to Arms is a simple story well told by a famous American novelist Ernest Miller Hemingway. The plot can be summarised as follows: boy meets girl, boy gets girl, and boy loses girl. The author narrates the story chronologically, a linear fashion with few flashback scenes. We are not told where its narrator, protagonist and the American ambulance Frederic Henry, comes from or why he enlisted in the Italian army to begin with, nor do we discover much about his lover Catherine Barkley except for the fact that her lover was killed in a war. The book was published in 1929, only 11 years after the armistice of November 11, 1918 that ended the war. For a contemporary audience, however, making sense of these references can be difficult. However, the continuing popularity of *A Farewell to Arms* attests to the fact that this novel transcends its time and space.

World War 1, or the Great War as it was then known, began in August 1914 with the assassination of the Austrian Archduke Francis Ferdinand and wife Sophia. The war pitted the central powers (Germany and Austria) against the allied forces of Britain, France, Russia and Italy, that were later on joined in 1917 by the United States of America. The actions of *A Farewell to Arms* take place from 1916-1918 in four locations: the Julian Alps, along what was then the border between Italy and the Austria, the city of Milan, which lies in the plains of Northern Italy, far from the front, the Italian resort town of Stresa on lake Maggiore, which straddles the border between Italy and Switzerland and various towns and villages of the Swiss Alps.

At the start of the book, the Italian army is busy keeping the Austrian and Hungarian forces occupied so that they are unable to assist the German forces on the war's western and eastern front. Later, Russia will withdraw due to the Communist Revolution in 1917, and near the book's climax, German troops will join the Austrian and Hungarian forces, necessitating Italy's humiliating retreat from Caporretto. The context of *A Farewell to Arms* is not simply the First World War, but all the wars that preceded it, as well or rather the general idea of war as an opportunity of heroism. Hemingway writes this novel in the tradition of the greatest war stories ever told: Homer's *Iliad* and *War and Peace* by Leo Tolstoy.

In the novel, a society faces a major war (World War One) and the lives of characters are marked by war. The novel was published in 1929 and set in Italy. It is based on Hemingway's personal experience as a participant in World War One and it reflects his

attitudes towards war. In the novel, Hemingway shows the world of war with all its ugliness, violence, insanity and irrationality. Besides giving an accurate account of the war, Hemingway gives an insightful description of the psychology of soldiers and other characters that are experiencing war. The soldiers being tired of the war, begin to look for peace.

And yet *A Farewell to Arms* is at the same time a tender love story, one of the tenderest and effecting love stories ever written. It has often been compared to Shakespeare's *Romeo and Juliet*, and this reference is undoubtedly an apt one. Both stories contain young lovers antagonized by their societies. In *Romeo and Juliet*, Montague-Capulet blood feud is the problem, and in *A Farewell to Arms*, the Great War is the blame. Both stories seem to vibrate with a sickening sense of doom that only increases as the stories near the respective conclusions. And both end in heart-breaking tragedies. If not one of the greatest love stories, *A Farewell to Arms* is certainly amongst the greatest of the twentieth century.

The very combination of war and love makes this book portent and memorable. Regarding the woman he loves, the hero, Jordan of Hemingway's novel *For Whom the Bells Tolls* tells himself "you had better love her very hard, and make up in intensity in what the relationship will lack in duration and continuity." (*For Whom the Bell Tolls*, 473) Frederic Henry of *A Farewell to Arms* tells himself the same thing about his affair with Catherine Barkley. Because they meet in a place and time in which their everyday could be their last day together at such, they must enjoy every drop of intimacy and passion from their relationship.

As earlier mentioned, Ernest Hemingway got himself recruited as an ambulance driver in the Italian army. He joined the army not because of any pressure but for his romantic ideals about war. Hemingway opted for war to satisfy his restless, adventurous spirit but he was horrified by what he saw on the battle field and returned with permanent wounds on his body and his memory. His experience with war changes his outlook on life completely. He was very enthusiastic before being enlisted for war but he was highly depressed and pessimistic when he returned from the war. He was seriously wounded in 1918 at the Italian front when a large number of Austrian mortar shell fell nearby. One of his comrades died instantaneously and another one lost his legs.

Hemingway lost consciousness as a result of the shock. After regaining his consciousness, he tried to rescue one of his injured comrades by carrying him to a nearby first aid dugout. During this course, he was shot in his leg by a machine gun fire. In his

introduction to his book *Men at War*, Hemingway gives expression to his illusion about war. He says: "When you go to war as a boy you have a great illusion of immortality. Other people got killed; not you. Then when you are badly wounded the first time you lose that illusion" (2).

In the novel, Hemingway first introduces the theme of war. It is the Italian front and the war is raging between the Italians and the Allied forces. Frederic Henry is the protagonist, an American and Lieutenant in the ambulance unit of the Italian army. However, the reason behind him joining the war is never made explicit throughout the novel. He has no military ideal as such, it can be assumed that he joins the war due to some humanitarian instincts, considering how he tries to help the soldier who deliberately wounded himself to avoid going to the war front. Henry is a non-combatant and is not in the danger of dying and he remains unconcerned. He says: "Well I knew I would not be killed. Not in this war. It didn't have anything to do with me. It seemed no more dangerous to me myself that war in the movies" (37) this casual attitude is reinforced by his wishes that the war were over though he remains duty conscious and does not evade his duty at any point.

However, as the novel proceeds, Henry comes in contact with the grim reality of war. He, after coming back to the front, has to go to where the offensive has to take place. While in dugout with his drivers, he gets severely wounded as an Australian trench mortar shell explodes. Passini dies of his wound right in front of Henry. He sees a large number of wounded soldiers being transferred in the ambulance and his horrors are further manifested in the hospital at Milan and in the train where he has to sleep on the floor in the corridor crowded with other soldiers.

In *A Farewell to Arms*, Hemingway has shown that war is the most irrational and most destructive of all human activities as it brings only death, despair and destruction. According to Scott Donaldson, in his article "*By Force or Will: The Life and Art of Ernest Hemingway*," *A Farewell to Arms* "supplies Hemingway's most extended fictional statement of disillusionment" (10). Hemingway was equipped with one first-hand experience of war. He himself participated in the First World War, witnessed the holocaust caused by it and suffered not only on the physical side but also on the psychological one. Like many Americans in the pre-war period, Hemingway took World War One as an adventure and therefore participated in it with great zeal. He got himself enlisted in the Italian army as an ambulance driver. During the war, he perceived the difference between the ideal and the real

side of war. The bitter experience of the reality of the war finds its expression in his novel *A Farewell to Arms*, where he has clearly given vent to his feelings of hatred of war. According to Jean Bethke Elshtain in *Women and War*, *A Farewell to Arms* demonstrates the "reflective puncturing of war myths that most powerfully served to defeat the simplistic, hollow heroics characterizing the western world war" (Elshtain, 281).

The novel has Frederic Henry as its central character through whom Hemingway has expressed his disillusionment with the war. An American enlisted in the Italian Army, Henry goes through the horrifying experience of war. During the war, he falls in love with Catherine Barkley, a nurse. Observing the irrationality and absurdity of the war, Henry tries to escape from it in order to find what he calls "separate peace" alone with Catherine. He receives the worst blow when Catherine dies during childbirth leaving Henry alone. Through the plight of Henry, Hemingway has tried to convey that an escape is not always possible in life. Peace cannot be achieved in isolation from others. Hemingway advocates for endurance because he feels that life is essentially tragic. *A Farewell to Arms* is a novel on the theme of war and it is divided into five sections. The theme of war in this novel is interwoven with the theme of love. War contrasts sharply with the noble emotion of love. In fact, the novel can be called a tragic love story of Henry and Catherine set on the First World War. The title of the novel itself highlights the prominent themes of love and war.

Henry bids a farewell to the Italian army and deserts it to make a separate peace, away from the world of war. He bids another farewell in the arms of his beloved Catherine who dies during childbirth. Thus Henry bids farewell to what he hates most and to what he loves most too. Hemingway himself has certain illusions regarding the war which crumbled once he himself participated in the war. Stephen Cooper observes that in *The Politics of Ernest Hemingway* that "the movement from enthusiastic belief in the war and its aims to almost complete scepticism toward its ideals and rhetoric was common to many soldiers and most writers who served in this war." (108). Hemingway has very successfully tried to trace the impact of the environment of war on the soldiers. In his introduction to the book *Men and War*, Hemingway has insisted on learning about "the human heart and human mind in war" (Hemingway, 2).

Hemingway resorts to the use of irony in order to highlight the ugliness of war in contrast with the beauty accompanying love. The title of the novel itself carries irony in it. It is an ambiguous title which shows that the protagonist, Henry, not only bids farewell to the

army and its arms and ammunition but also to the arms of his beloved Catherine who dies an ironic and tragic death in the end. Through the use of irony, Hemingway has revealed the ironic gap between illusion and reality. It is ironic that the soldiers opt for self-inflicted wounds only to avoid being sent to the war front. Hemingway, here, ironically blames the inhuman world of war which has terrorized the soldier to this extent. In *A Farewell to Arms*, he has displayed his remarkable understanding of both. In the world of war there is no place for moral values and genuine emotions. War overpowers everything and anyone. For Henry, love is only a "rotten game" (*A Farewell to Arms*, 27); a game "like a bridge in which you said things instead of playing cards. Like bridge, you had to pretend you are playing for money or playing for some stakes. Nobody mentioned what the stakes were. It was alright for me" (*A Farewell to Arms*, 32).

Henry prefers Catherine not because he has any serious commitment to her but because "this was better than going away every evening to the house for officers where the girls climbed all over you and put your cap on backward as a sign of affection between their trips upstairs with other officers" (*A Farewell to Arms* 26). Henry notices that Catherine is a little crazy. Catherine in fact has already suffered the personal loss of her fiancé who has already died in the war. Mentally imbalanced and depressed because of the shock, she is aware of Henry's initial feelings for her and knows that it is only a "rotten game" (*A Farewell to Arms*, 27). But when Henry meets her in the hospital after his injury, he undergoes an inward change and his flirtatious attitude toward her changes into genuine and true love. He reveals his love for Catherine when he says "God knows I hadn't wanted to fall in love with her. I hadn't wanted to fall in love with anyone. But God knows I had ... and all sorts of things went through my head but I felt wonderful" (*A Farewell to Arms*, 70) In his book *Hemingway's First War: The Making of A Farewell to Arms*, Michael Reynolds highlights the role of war and its relationship, he states that: The war impinges more and more upon the two lovers until it finally separates them. The war, which has reversed all normal patterns of behavior, prevents Fredric and Catherine from marriage, for that would mean separation, yet they become separated anyway" (267).

Hemingway has ironically attacked the hypocrisy of the army. He exposes this hypocrisy in the behaviour of the soldiers. Though keenly aware of the irrationality and dangers of the war, Henry does not leave his job. He sticks to it in spite of the difficulty involved in it. This senseless violence and meaningless deaths of his comrades bewilder him. The idiocy of the war depresses him. He realizes that the "business of war seems to be to

mutilate, to kill him. It is a man-made machinery world in which success is as futile as defeat. In *A Farewell to Arms*, everyone is sick of the war and depression engulfs everyone. Through the priest, Hemingway has shown the place of religion in the war-stricken world. The priest and his God have become the topics for dirty jokes. The officers ridicule and mock the priest publicly. “Priest today with girls...priest every night five against one” (*A Farewell to Arms*, 10). People in general and soldiers in particular, are left with no faith and belief in religion. Through the mocking of the priest, Hemingway is ironically hinting at the debasement of religion in the world of war. Religion is ridiculed openly as it does not provide any comfort and relief to the horror- stricken people.

The very opening chapter of the novel has ironic overtones. Henry notices that every object of the nature is short-lived and has an end. The same is true of the soldiers:

“The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves stirred by the breeze, falling, and soldiers marching and afterwards the road bare and white except for the leaves.(*A Farewell to Arms*, 1)

Through such an account of nature, Hemingway ironically and indirectly hints at the doom of the soldiers. Just like the leaves, the soldiers will also fall and die and gradually all of them will become part of the dust. War will eventually finish all of them.

Again, Hemingway has displaced the disintegration and destructive nature of war. This becomes explicit while describing the soldiers. He says “passing on the road, marched as though they were six months gone with the child” (*A Farewell to Arms*, 1). It is absurd that these soldiers were not carrying life with them but violence and death. The irony is reinforced through the symbol of rain. Rain, in this world of war, is not introduced as a giver or sustainer of life. Instead, it makes the miserable life of soldiers all the more miserable. The rain in this novel is developed as a symbol of death as Hemingway has established it in the very first chapter of the novel. Here, rain is associated with disease, suffering and death. “With the arrival of winter, rain comes and with the coming of rain, there will be the cholera. But it was checked and, in the end, only seven thousand died of it in the army” (*A Farewell to Arms*, 2). The dark irony of the author is quite explicit here. In the world of war, there is no value of human life and the death of 'only' seven thousand soldiers is taken as perfectly normal. The march of the soldiers in the mud, the formality of the daily inspection of the

king, the death of the soldiers in the epidemic of cholera, all are ironically added up to reveal the horrors of the war.

The description of the broken houses with smashed walls reveals the destruction caused by the war. Hemingway has been widely and justly appreciated for his realistic account of the Coporetto retreat. The Coporetto section of the novel includes irony through which Hemingway shows the fear, anxiety, panic, confusion and chaos that characterize a war. With the information about the presence of the Germans in the Italian army, the Italian soldiers fire at anything and anyone without discrimination. In panic and confusion, they lose their sense of reason and become brutal. Henry who sticks in this night marsh retreat, notices their panic and ironically remarks that the Italians now pose more threat than the Germans.

Hemingway has brought forth the discrepancy between war rhetoric and the reality of the war. The irony becomes more compelling when Henry himself deserts the army to escape the irrational death. He is interrogated by the Italian battle police, as he is charged with deserting the army. Later, he is even suspected as a German in the Italian uniform only because he speaks Italian with an accent. After witnessing the tragic death of his comrades, Henry knows that death awaits him also. The absurd behaviour of the Italian battle police is ironically condemned through Henry who observes that "...how their minds worked, if they had minds as if they worked. They were all young men and they were serving their country" (*A Farewell to Arms*, 162).

Henry observes that the "questioners had that beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it" (*A Farewell to Arms*, 162). Thus Henry "loses his false sense of immortality" It is ironic that Henry, who, initially, had fired at the sergeants for running away now he himself runs away from the soldiers firing at him. He opts for a separate peace with Catherine, away from the world of war. But ironically, he is able to live with her for a very short time because she dies during a child birth. The "dazed, bedraggled, disorganized spirit of the whole retreat" takes the worst form when Henry witnesses the killing of all the officers who are separated from their men by the Italian battle police. Henry realizes that life is essentially tragic and that whichever way one goes in the end one is trapped. He learns how to value endurance and fortitude after going through the tragic experience of love and war.

Leo Gurko establishes that war eventually "outlasts the lovers" (*The Heroic Impulse*, 377). In this war novel *A Farewell to Arms*, Henry has presented a devastating picture of war

and its absurdities. He has shown how innumerable soldiers lost their lives in the inhuman conditions of war. Lack of food supply, improper medical care, and the deadly conditions contribute towards the accelerating sense of alienation and depression. Leo Gurko praises Hemingway for his realistic and veritable account of war. He states that “*A Farewell to Arms* could almost serve as a manual on trench warfare” (Gurko, 377). By adopting an ironic perspective in treating the theme of war in *A Farewell to Arms*, Hemingway maintains that there is nothing glamorous or heroic about war and thus exposes the hollowness and futility of war.

World War 1 darkened the vision of Hemingway. To express his hatred for war, he has adopted an ironic perspective to show the fear, agony and chaos of the war. He has recorded objectively the atrocities committed during the war which killed not only human beings but also human values. Hemingway resorts to the use of irony to show the devastating conditions and ugliness of war. The use of this ironic perspective stresses the contrast between illusion and reality. Even the title of the novel carries an ironic intended meaning in it. Throughout the employment of irony, Hemingway has displayed the disintegrating and destructive nature of war. Despair and disillusionment became common features of Post - World War 1 novels. This mood of nihilism, despair and disillusionment was reflected in the major works of the time. Just like Hemingway’s work, Heller’s work recaptures some of its authors’ life experiences. Some of these experiences and images of war captured in the text will be analyzed below.

***Catch-22* : A War narrative**

Catch-22 takes place on an American Army Air Force base on an island off the coast of Italy. Italy has been drawn into the war by Benito Mussolini, the former socialist, who had come to power in 1925. Mussolini was constantly engaged in military campaigns, conquering Ethiopia in 1936 and that same year, he signed an agreement with Nazi Germany’s Adolf Hitler to cooperate on mutually beneficial foreign policy. When Germany attacked Poland in 1939, Great Britain and France declared war and Italy officially joined Germany in the alliance of the axis powers in 1940 (Beavor, 19).

Italy neither had the economic or strategic resources to succeed for long, and by mid-1943, the Allied forces of the United States and Great Britain began occupying the Italian territory. By this time, Mussolini was in great political trouble, he was later on exiled and executed in 1945. A new government of Italian businessmen and workers signed an armistice

with the Allies, and in October 1943 declared war on Germany. The Germans however still controlled the northern part of the country and Italy now turned itself divided into two. By the time Yossarian and his combat crew entered the war, Italy had largely withdrawn from the war and Germany still occupied portions of the country. Italy provided good location for air force division to the Allied forces which played a key strategic role during World War 2.

The United States Army Air Force employed two types of military bombers: the smaller fighter bombers and the strategic bombers, which were large, long range planes that could attack targets deep in the enemy territory. They generally held between two and eight people. In *Catch-22*, Yossarian flies aboard a B-25, one model of this type of strategic bombers. The bombers and the navigators that sat on these planes had distinctive duties. While navigators directed the planes towards the destined target, the bombers timed and released the plane's bomb to most effectively destroy the target. These two men had to work closely with each other to facilitate the exchange of inflight information. Above and behind the nose of the plane was the pilot's compartment. The pilot and copilot steered the plane towards the destination and through any enemy ire or flak. There were also radio operators who worked as communication men and as well as gunners. There were also men in the plane who worked as aerial engineer gunners, whose mechanical backgrounds would come into play when the planes suffered damage. Although they had varied duties in the plane, they all worked as a unit each time they were to go up to the sky. *Catch-22* is set at the end of World War 2 often known as the good war because almost all Americans had supported the war.

Joseph Heller's most famous novel *Catch-22* was published on November 10, 1961. This novel became so successful and even the title gained a spot in the dictionary as a catchphrase. The novel satirizes war and it is often said to show the time that Heller was in war. Heller had stated that he enjoyed war and therefore, he drew inspiration from his wartime experiences to write the novel which became very successful and popular among anti-war community. His view of war in *Catch-22* makes many critics to question why he changed his view about war. At the age of 19, Heller joined the second World War and became a bombardier.

There was never any statement from Heller as to why he changed his opinion on war in his novel *Catch-22*. He had many instances where he made jokes in the novel which causes the reader to laugh and believe it to be an anti-war novel. In Charlie Reilly's "An Interview with Joseph Heller: Contemporary Literature", he interviewed Joseph Heller and asked him a

few questions, but before that he stated that “Heller composed a brilliant attack not just upon the horror and lunacy of a just-completed war but upon the hypocrisy and savagery of the ongoing McCarthy witch-hunts” (Reilly 7). The McCarthy witch-hunts were an instance of the senator’s idea of searching for people who were practising Communism, and sending them to prison in, or back to Russia. Heller wanted to point out how this stripped away people’s first Amendment rights. Joseph Heller does not only focus on the McCarthy’s witch-hunt, he also focuses on the war, how horrible it is, and also tells instances that were brutal and some that portrayed the American army’ attitude as childish.

Heller’s main concern with war is not just to show his thoughts on war but to also show the experiences that he had got from the war. In the interview, Heller revealed that “I never wanted to write an autobiography, but part of my plan was to write a novel which contained autobiographical elements” (Reilly, 9). This citation from Heller shows that a good bit of his novel came from factual events that happened in his life during wartime. Reading his novel, one can see how badly war and the military can drive people crazy. Even though at first, people enjoy the war, Heller notices how everything can paradoxically change in an instant on the battlefield and he decides to base his novel on this paradox.

Heller talks about the instances he knew had happened during his wartime experience. John Muste, a critic on Joseph Heller, thinks that the chapters follow no evident plan; time in the novel is so confusing because there is no narrative line. Readers get confused and hooked on the novel and keep wanting to read more until they understood the novel. Robert Merrill in “Twayne’s United States Author Series: Joseph Heller” also explains that Heller’s *Catch-22* became so successful because he planned to write it like an autobiography. He says “there is a peculiar nature of Heller’s flashbacks, to use the term flashback is misleading, for the word usually implies an episode rendered dramatically and at some length. In *Catch-22*, there are a number of such episodes, but Heller presents much of the relevant material in oblique references, radically truncated scenes, and passing remark in the dialogue” (67). This explains how experiences that Heller had written about were exaggerated. This aspect of his writing caught the eyes of the anti-war community that did not see this as an exaggeration but saw it as the craziness of war and an affirmation of their beliefs about war.

Joseph Heller presents many tragedies of war in the novel to show how devastating a war can be. Tragedies in the First and Second World Wars were so devastating that every country that had participated in them registered a number of deaths and huge property

destruction aside numerous other effects. *Catch-22* uses stories from different tragic instances to portray this pain. For instance, when Snowden dies, he says “I’m cold, Snowden whimpered slowly over the intercom, then in the bleat of plentiful agony, please help me I am cold.” (*Catch-22*, 543) Snowden in the text is a young man who gets injured when Dobbs goes insane and tries to take over the plane. The plane stalls and knocks everyone over, cutting Snowden’s leg. It is so pathetic how Snowden yearns for help while Yossarian on his part rushes to render him aid but it is already too late. This instance is one of those that Heller had witnessed while he was a bombardier.

The dangers of war are also presented in the text through the inevitability of death. Yossarian’s main goal in the text is to stay alive or die while trying to stay alive. In many instances, Heller flings Yossarian into the jaws of death but he often survives it and people around him end up dying with him being the lucky one to escape death. Towards the novel’s end, Yossarian sees no reason to keep fighting and abandons it. Heller still uses this to show how death can be pest to humans even if you are out of war. Yossarian has rest in Rome and he attempts to tell Nately’s Whore of Nately dying in a war and the woman blames him and attempts to kill him with a knife. Tragedies in the novel make it more popular as Heller shows to the reader that no matter who you are, death will still follow you even if it does not get to you at that particular moment, it will chase you.

Joseph Heller, interestingly in his novel *Catch-22*, combines extensive allusions to the troops, the themes of past literature, the distinctive American yearning for meaning and innocent simplicity. This text became a novel in an old literary mode as it largely alludes to predecessors. This novel is also a new kind of comedy dwelling with excitement on the darkness of things and the external paradoxes of life and death, being and nothingness. *Catch-22* owes so much to traditional surrealism and grotesque but it is not simply a novel of war as grotesque farce nor a surreal burst of laughter in the face of chaos, nothingness, and cruelty or the journey to the fantastic unconsciousness. It also possesses a vivid satirical energy, a distinctive rage and a pained moral aspiration.

The plot of the novel starts in the disorder and misrule of carnival period and gradually makes its way towards one individual’s search for meaning and order in a society. The novel possesses some sad resignation and a sense of struggle with blackness and bleakness. War here has certainly long lost its significance as romance, heroism or duty. Those characters in the text, who see the war as a just cause or as the defense of American

values are themselves absurd innocents and objects of satire. The ones who succeed are the ambitious, the cynical, the depraved, the self-seeking, the corrupt and the mad. Society no longer possesses a controlling meaning of the historical. Italy is no repository of civilization but a version of modern damnation. The world seems lacking in all divine intentions and possesses no significant historical destiny. Madness prevails, and each individual bears his or her own crazed intention though some of them like Yossarian are also the wise or the holy fools.

The war, as presented in *Catch-22*, is a mechanism for the violation of the body and a weapon for displaying the eternal human vulnerability but most of the real danger comes not from the enemy's fire, however much absurdity and pathos of this is explored but from the manipulations and corruption of one's own comrades and superiors and from the abstract military machines itself which creates the world boiling in chaos where everything was once in proper order to which Yossarian wakes in his tent every morning.

War in the text is portrayed as a senseless farce to which absurd or anarchical response is required. The absurd universe in the text produces an absurd crazy response or revolt and all of this is evident in the abundance of characters that Joseph Heller creates, each with their own preoccupation and their exaggerations of behaviour generally with their own distinctive paradoxes to offer. The Chaplain eventually loses his faith and the doctor who is only concerned with his own bodily condition and so on. Above all, this is evident in the character of Captain Yossarian, the Assyrian bombardier with his ever-lengthening list of risky bombing missions and his ever-growing sense of paranoia, from whose standpoint we see the story. With distinctive and inescapable logic, Captain Yossarian believes that people are trying to murder him because strangers whom he does not know shoot at him with cannons each time, he flies on the air to drop bombs on them.

He is constantly adding to his list of enemies Hitler, Mussolini and Tojo whom he thinks want his death and that of his own military superiors.

Who are they? He wanted to know. Who specifically do you think is trying to murder you?

Every one of them. Yossarian told him.

Every one of whom?

Every one of whom do you think?

I haven't any idea.

Then how do you know they aren't?

Clevenger really thought he was right, but Yossarian had proof, because stranger he didn't know shoot at him with canons every time, he flew up into the air to drop bombs on them, and it wasn't funny at all. And if it wasn't funny, there were lots of things that weren't even funnier. There was nothing funny about living like a bum in a tent in Pianosa between fat mountains behind him and a placid blue sea in front that could gulp down a person with a cramp in the twinkling of an eye and ship him back to shore three days later. (*Catch-22*, 20)

When Yossarian wants to fly fewer missions, his superiors want him to fly more and when he takes evasive action, they want him to fly straight to the target. His superiors want him and his fellows to join the statistics of the glorious or inglorious dead but his own mission is simply to live forever or die in an attempt. Yossarian's distinctive paranoia, which is also seen as a sense of external paradox is the dominant note of the entire novel. *Catch-22* constructs a world which is entirely constant with its crazy image of it. It starts first with a bureaucratic absurdity and ends as a metaphysical representation of the human condition a philosophical conundrum about the kind of world we live in.

Joseph Heller writes his novel *Catch-22* in the spirit of dark satire, absurd anarchic and mocking humor. The text is extravagant in structure, aggressive and subversive in intent, it represents war as an absurdity and presents to us a zany sane man in a zany insane society. It handles conflict not as a battle with the wicked enemy but as a struggle of individualism against conformity and life against death. War's greatest danger from the text arises from those on one's own side. While America at war simply represents an extreme example of materialism and a capitalistic system of indifference and manipulations that is the modern American way itself.

Set in the bomber base of the fictional Italian island of Pianosa, just as Italy was being liberated, and the Germans, while still a formidable enemy, were fleeing North, the prime concern of the novel was the American characters, habits and institutions and to a lesser extent the sufferings of the liberated Italians now supposedly enjoying the American hegemony. Though many missions are flown in the texts by the various characters, there are both examples of brave heroes and a growing sense of pathos. Apart from the worst horrors, wartime resembles peacetime and the world of a bomber base has peculiar cogence with the

day to day experiences of American life while some of the events will eerily prefigure those of the forthcoming war in Vietnam.

This chapter analysed the two texts under study as twentieth-century American war narratives. It highlights elements of violence in the battlefield through the gruesome imagine of the various bombings of places and killing of soldiers. Through the analysis of the two text, one can comprehend Hemingway's and Heller's dual perspective of representing war in *A Farewell to Arms* and *Catch-22*

CHAPTER THREE

WAR MYTH AND REALITY

Sigmund Freud in a letter to Albert Einstein published in *Why War(1933)*, gloomily observes the general principle that the conflicts of men are settled by the use of violence and that in a world where inequalities exist, there is no use in trying to get rid of men's aggressive inclinations, and that at best they can be merely diverted. This chapter presents certain characters as victims of war suffering from societal constructed stereotypes. In their quest for survival, they are going to witness internal battles and psychological conflicts. This chapter will also examine the concept of bravery and honour based on the understanding that the human being's destiny is open to infinite possibilities

The Psychological State of Characters Experiencing War

These two novels include messages of humanism which depict social problem that people have. The social problems, that war represents causes personal problems for people as depicted by Hemingway's and Heller's characters. Sigmund Freud contributed to find out the personal problems which emanate from self-defence mechanism. Freud presents five ego self-defence mechanisms: repression, projection, reaction-formation, fixation and regression. These five ego self-defence mechanisms are found in these novels.

Frederic Henry goes to war with no expectations of heroism but to exercise what society has termed manhood. He eventually falls in love with Catherine who had an eight years engagement with a soldier who was killed in the war. Catherine's Id determines her personality. Her id comes from her need to love. Being a nurse during the war is one of her self-defence mechanisms. She represses her id by displacing her energy.

Frederic Henry portrays himself as a man of duty. He seeks no honour, nor does he expect any praise for his service even after he has been severely wounded. He discourages Rinaldi from perusing medals of distinction for him. From time to time, through conversations with men like the priest, Ettore Moretti and Gino, Frederic distances himself from such abstract notions as faith, honour and patriotism. Conceptions such as these, which society holds high, mean nothing to him except concrete facts such as names of the cities and roads in which he has fought.

Frederic reveals his inner thoughts when he is looking at the dead bodies of his allies. He must think of it and still keep a deep memory for this particular scene, therefore

suggesting that he is traumatized by the terrible events that he has experienced and lived through. Frederic is also affected by the way the dead bodies were treated: “the drops felt very slowly, as the fall from an icicle after the sun has gone” (Hemingway, 66). After the battle, it is clear that Frederic’s mind change as he keeps on remembering the soldiers stepping on the dead soldiers’ bodies like garbage bags. He does not wish to recall the gruesome image, which suggests that the entire ordeal still haunts him. He shows his mindset as he describes the shelling and the series of bombings which are tactic used during World War 1 that led to his present condition. “You saw the flash, then heard the crack, then saw the smoke distort and thin in the wind” (Hemingway, 197).

Against this bleak backdrop, Frederic Henry’s reaction to Catherine Barkley is rather astonishing. The reader understands why Frederic responds to the game Catherine proposes. Why he pledges his love to a woman he barely knows: lies to Rinaldi that he hopes for a night simple pleasure. But an active sex drive does not explain why Frederic returns to Catherine to swear his love even after Catherine told him to stop playing.

Throughout the novel, Frederic’s behaviour shows that he has developed a defence mechanism in order to make the tragedies of this war tolerable to him. To illustrate, Frederic discusses his impossibility of being killed saying that he will not be killed because the war has nothing to do with him and that it seems no more dangerous to him than war on movies. The Freudian principal of simple denial is exemplified when Frederic convinces himself that he will not die. Added to this, Frederic sees the real threat of death but he compares it to something that is not real but similar. This means of escape makes Frederic appear robotic and free from having emotions and one can argue that this means of escape is necessary because he uses it in order to protect himself.

Catherine and Frederic confuse their fear and need to feel safe by putting their social needs in front. Many people who are experiencing trauma from war often seek comfort in others. In the same way, Catherine and Frederic’s safety needs are not met because of the war; they naturally gravitate towards one another as a form of compensation for the lack of satisfaction that they need. Throughout the novel, Catherine and Frederic are always described as lonely and they never feel afraid when they are together. The musings when Frederic lies in bed with Catherine after their reunion in Stresa show that these two characters are just trying to fulfil a basic human need by being in a relationship with one another:

But we were never lonely and never afraid when we were together. 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 the night can be a dreadful time for lonely people once their loneliness has started. But with Catherine there was almost no difference in the night except that it was an even better time. If people bring so much courage to this world, the world has to kill them in order to break them. The world breaks everyone and afterwards many are strong at the broken places. But those that it will not break, 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 hurry. (*A Farewell to Arms*, 266)

Frederic's thoughts here are initially positive focusing on how Catherine's presence alleviates his feelings of loneliness. He stresses an important aspect of their relationship: together, they manage to overcome the great sense of fear and loneliness that they feel in the presence of other people. Frederic's thinking about Catherine disconcertingly switches to a dark philosophy that maintains that the world was designed to kill the good, the gentle and the brave. This glide from contentedness to pessimism seems to reflect the inevitability of such positive forces as love to neutralize the grim reality of life indeed. From this point on, Frederic and Catherine seem to be running from a force that means them harm and eventually catches up with them.

As a way to come to terms with the loss of a loved one, Catherine, and the memories of war, Frederic finds the necessity to tell the story. It is possible that in recounting all of the events, as well as his child's death, Frederic is trying to rationalize his behaviour and the situation around him. At the same time, he is also trying to understand not only Catherine but his comrades as well, the war, and why his child had to die.

After the death of Catherine and the child, Frederic did not have to walk through the rain. He was allowed to stay in the hospital and spend some time with Catherine's body until the rain was over. From his action, it seemed as he just wanted to go back to the last spot where he and Catherine had been. The moment he walks into the rain, the last bit of his sanity is lost and he fully experiences the last shock that adds to his permanent trauma that torments him even when he is narrating. Frederic hides all his emotions even while he is narrating.

“No” I said. “There is nothing to say”

“Good-night.” He said. “I cannot take you to your hotel?”

“No, thank you.”

“It was the only thing to do,” he said. “The operation proved.”

“I don’t want to talk about it,” I said

“I would like to take you to your hotel.”

“No, thank you.”

He went down to the hall. I went to his door of the room.

“You can’t come in now.” One of the nurses said.

“Yes, I can.” I said.

“You can’t come in yet.”

“You get out.” I said. “The other one too”.

But after i had got them out and shut 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. (Hemingway, 355).

Frederic explains the events that surround Catherine’s death without any iota of emotions and feelings. He says: “I am not brave anymore darling. I am all broken. They have broken me. I know it all (Hemingway, 355). This is a sign of denial which is a defence mechanism that comes from severe trauma. This defence mechanism, as stated by Freud in his psychoanalysis, is the unconscious resource used by the ego to decrease internal stress ultimately. People often use this mechanism to decrease conflict within themselves, specifically between the superego and the id. Henry Frederic is a veteran, so it is very common for him not want to show weakness. However, he does not mention a single word about how sad he is towards Catherine’s death, which is unnatural. The only possible explanation for this behaviour that Frederic exhibits is that he is highly traumatized. And he either voluntarily or involuntarily chooses to close off all his emotions in order to appear to remain calm and sane. Catherine’s death can therefore be said to have played an important role in the permanent breakdown of Frederic’s mind.

Frederic is good at describing the characteristics of the bombings that take place at the battle-field, yet he never mentions how endurable the loud sounds are or the gruesome scenes of soldiers torn up by the splashing bombs. Both things which he constantly mentioned when describing shelling. From their style of narration, the soldiers do not hide the bloody scenes found in the battles, especially Frederic. If he does not mention them, he must be still terrified by the shelling and does not want to provoke this particular memory within his mind while narrating. His use of this particular defensive technique of shutting down memories is caution from sufferers of severe trauma and it is clearly shown that Frederic receives it from his experiences during the “Great War”. All of these lead to the conclusion that Frederic like other soldiers is traumatized during the war and this trauma still haunts him as seen throughout his narration. These scars from wars do not stand alone, as his constant change of identity, which baffles him on who he truly is, eventually causes permanent damage to his mind that inflicts just as much pain as war trauma.

Frederic is constantly scared by his persistent change of identity and this leads him to feel detached from the events taking place around him. The war causes so much change in him, which shows that he is psychologically disturbed and he goes through at least two dramatic changes: from being a soldier to a normal civilian, from being a man to a wanted criminal. His long experience in the army causes him to forget how to be a normal civilian, which impacts him psychologically: “In civilian clothes, I felt a masquerade. I had been in uniform for a very long time and I miss the feeling of being held by your cloth” (Hemingway, 260).

Soldiers become so much involved in the war to an extent that they become a part of it and once they stop being surrounded by soldiers and guns, they suddenly feel lost as if they do not fit in their society. Even normal clothes seem odd on them. When Frederic narrates such a scene, he can still remember this strong feeling which suggests that he still bears the trauma while he is narrating, which is a perfect sign of the aftermath of lived experiences. If a person constantly feels as if they do not belong to where they are, this may cause low self-esteem and other side effects. Frederic Henry’s second change of identity happens even faster than the first one, as he transforms from a free man to a wanted criminal in less than a day:

Let’s not think about it. I am tired of thinking about it

What would you do if they come to arrest you?

Shoot them.

You see how silly you are, I won't let you go out of the hotel until we leave here.

Where are we going to go?

Please don't be that way, darling. We will go wherever you say.

Switzerland is down the lake; we can go there.

That will be lovely.

It was clouding over outside and the lake was darkening.

I wish we did not always have to live like criminals.

Darling, don't be that way. You haven't lived like a criminal very long. And we never lived like criminals. We are going to have a fine time (Hemingway, 269).

This psychological turmoil and Henry's declaration that he feels like a criminal for leaving the front speaks of conflicts deeper than Henry is willing to admit. His decision to become a free man rather flings him on another dangerous side where he can be killed at any moment. Deserting the army automatically makes him a hunted criminal and he can be shot at any moment if sighted by any police officer. This sudden change can provoke depression within. Frederic Henry was a proud soldier only a few days ago and he is now a fugitive wanted by the army. He becomes a loser and does not know where he is heading to both physically and mentally. The rain on the windows is potentially a symbol used by the traumatized Frederic as he is narrating his war experiences. He looks back at that particular moment when he is leaving the place that shields him from all the rain which can also be seen as danger and trouble. His constant change of identity continues to torment him from when Catherine dies: "I went into the room and stayed with Catherine until she dies: it did not take her very long to die" (Hemingway, 355).

The trauma Frederic experiences in *A Farewell to Arms* has left him considerable scars that will shape his life throughout. He describes his war experiences while hiding his emotions when he goes through the major events in the story and the way he loses common sense after Catherine's death. However, Frederic remains helpless in understanding how this is going to affect him and innocently thinks that by returning to his homeland he can put all that behind him. This is not only his illusion but it is one held by everyone at that particular

time. In the novel, as a result of war and some painful experiences that Frederic had gone through, his recollection of events still shows that he is mentally hurt as he suffers permanent trauma from the war.

Characters in Heller's *Catch-22* experience war in the battlefield just like Hemingway's characters. They all suffer shattered dreams and we see a shift in their psychology; one of the major themes in the novel is that of catch-22, which refers to a situation where one is trapped by contradictory rules or conditions. This concept symbolizes the psychological dilemma faced by the characters in war where they are caught in a cycle of violence and bureaucracy that defies logic and reason. This constant exposure to the illogical and dangerous environments of war leads to a breakdown in the characters' mental states. The character of John Yossarian serves as the primary example of the psychological impact of war. He is haunted by the fear of death and the absurdity of the war effort. As the novel progresses, Yossarian becomes increasingly disillusioned with war and struggles with the feelings of hopelessness and despair. His mental state deteriorates, he develops symptoms of post-traumatic stress disorder (PTSD), experiencing nightmares, anxiety and paranoia.

Other character in the novel also display psychological struggles with the war like Major Major Major, who suffers from inferiority complex and a deep sense of isolation, which are exacerbated by the demands of war. The character of Nately falls in love with a prostitute and becomes consumed by jealousy and possessiveness, reflecting the destructive impact of war on personal relationships. Heller uses dark humour and satire to depict the psychological tolls of war. The absurdities of war and the characters' responses to it are often portrayed in comical manner, highlighting the irrationality of their thinking. This humour serves as a coping mechanism for the characters, allowing them to maintain some semblance of sanity in an insane world.

Through reading Heller's *Catch-22*, one learns so much about the minds of his characters. Their traumatized minds also add up to the status of the novel as a harsh yet a realistic tale of war told not by a fictional character suffering it but by a real person who was traumatized by the terrible the events that he experienced in his own life as a bombardier during the Second World War. Heller uses John Yossarian as his major character who is traumatized and the reader notices that he is not a typical protagonist as he is first depicted in a hospital bed faking an illness to keep himself away from combat. He is also prone to odds and sometimes very aggressive.

During the later pages of the text, one would see how traumatized he appears to be:

Yossarian was petrified. The new bombardier beside him sat demurely with a bewitched grin and kept whistling “hee” and Yossarian wanted to reach out and crush his idiotic face with one hand. Go up, go up, go up. he shouted frantically ... Yossarian, blazing with rage and almost sobbing for revenge, hurled himself down the crawlway... to stand trembling behind the pilot’s seat. He looked desperately about for a gun. There was no gun, there was no hunting knife either, and no other weapon with which he could bludgeon or stab. Yossarian slid both hands around the pilot’s bare throat and squeezed. Go up, Yossarian ordered unmistakably through his teeth in a low, menacing voice. Or I’ll kill you. As the plane climbed, Yossarian was not angry anymore. He was ashamed. Boy, said the pilot. You sure must be in pretty bad shape. You ought to go home. They won’t let me, Yossarian answered with averted eyes, and crept away hanging head with guilt and remorse. (*Catch-22*, 256)

Yossarian had come face to face severally with so much violence that he is capable of making his psyche play games with him. The fact that he cannot comprehend human wickedness is alone a psychological battle that he struggles with throughout the novel and sometimes it is expressed through his hatred for God who he sees as nothing but a blatant blunderer who was very wicked to create pain and death.

In chapter 41, during the final description of Snowden’s death, in which Snowden’s entrails spill out of his stomach and onto the floor, Yossarian cannot withstand all this. It is so traumatizing to him and throughout the text, it manifests itself because each time he remembers it, he becomes violent, aggressive or angry:

Yossarian was cold too and shivering uncontrollably. He felt goose pimples clacking all over him as he gazed down despondently at the grim secret Snowden had spilled all over the messy floor. It was easy to read the message in his entrails. Man was matter, that was Snowden’s secret. Drop him out a window and he’ll fall. Set fire to him and he’ll burn. Bury him and he’ll rot. That was Snowden’s secret. Ripeness was all. (Heller, 545)

Yossarian has realized at this moment that without the spirit man is nothing but matter. He feels cold, which allows him to identify with Snowden. Through Snowden, Yossarian can see the prediction of his own death. The last sentence in the passage “Ripeness is all” contains a

small message of hope, implying that man can, for a brief period be truly alive. This is the kind of ripeness that Yossarian clings to by trying to keep himself alive and eventually deserting the army.

Characters in *Catch-22* are trapped not only with what is called the Catch-22. The fact that they will someday die is an inescapable dilemma for them. They cannot stop thinking about all the possibilities of dying; in addition to the aircraft missions, there are so many diseases that can kill them. Yossarian while at the hospital bed is terrified at what he sees and what may come after:

One of the things Yossarian wanted to start screaming about was the Surgeon's knife that was almost certain to be waiting for him and everyone who lived long enough to die. He wondered often how he would ever recognize the first chill, flush, twinge, ache, belch, sneeze, stain, lethargy, vocal slip, loss of balance or lapse of memory that would signal the inevitable beginning of the inevitable end. (Heller, 215)

Just like every other soldier, Yossarian is confronted daily with the possibility of his own death. This has not hardened him but rather it frightens him the more as he becomes aware of the value and fragility of life. He feels trapped in every way around, especially with the catch. He seeks comfort in the hospital because that is the only place where he can be a little bit far from flying missions but the doctor's knife is no different from the bombing missions. Doc Daneeka on his part is trapped and feels he has no way out. He wishes this war has ended as soon as possible so that he can go to the U.S. and advance in his profession. He has the authority to ground soldiers but he feels helpless. He tells Yossarian that if he could ground him, he would have done that but the contradictory rules of catch-22 (he can only ground a soldier that has gone insane and has asked to be grounded but then if a soldier asks to be grounded from duty it therefore means he is sane to know that he is in danger and at such should not be grounded) makes him helpless in helping helpless soldiers. He asks Yossarian if he thinks he enjoys sitting there day after day refusing to ground him. He also tells Yossarian that saying no to the soldiers, especially Yossarian is one of the most difficult things for him to do.

In *Catch-22*, Joseph Heller presents a wide range of characters, each with their own unique psychological traits and behaviours. The novel explores the absurdity of war and the impact it has on the human psyche, showcasing the characters' various coping mechanisms and mental states. One of the major psychological themes is that of catch-22 itself, which

represents the paradoxical and irrational nature of war. This idea is reflected on the characters' reactions and behaviours. For example, Yossarian who experiences intense anxiety and paranoia due to the constant threats of death and the illogical rules and regulations imposed upon him. His fear of mortality and desire for self-preservation drive his actions and shape his psychology. Other characters such as Milo Minderbinder and Colonel Cathcart, exhibit psychopathic tendencies and lack of empathy. They are willing to sacrifice the lives and well-being of others for personal gain, which highlights the moral corruption and dehumanization that war can induce.

The novel also explores the psychological impact of trauma and the breakdown of sanity. The character of Orr, for instance, becomes increasingly obsessed with building a boat and escaping, which represents his desire to escape the horrors of the war and find peace. Similarly, the character of Snowden, who dies in Yossarian's arms haunts Yossarian throughout the novel, symbolizing the lasting psychological trauma caused by witnessing death and violence. *Catch-22* portrays a range of psychological disorders, from anxiety and paranoia to psychopathy and trauma. Through these characters, Joseph Heller criticizes the dehumanizing effects of war and the irrationality of the human mind in extremely challenging circumstances.

One could say Hemingway and Heller did suffer PTSD or some other form of trauma. It cannot only be confirmed from their works under study. Other works from these two authors can prove the obvious and this is evident in their various characters. Frederic and Yossarian come to peace with themselves after having severe psychological struggles by deciding to abandon war and live a life of peace.

Internal Conflicts and Resistance

Conflict, which is an expressed struggle between at least two interdependent parties that perceive incompatible goals, scarce resources, and interference from others in achieving their goals, is Hemingway's and Heller's major concern in their respective works. In *Catch-22* and *A Farewell to Arms*, we constantly see inner conflict amongst characters, especially in the two protagonists, Frederic Henry and John Yossarian, who battle both physically, psychologically and emotionally in the midst of war.

Frederic Henry, an American who serves as a lieutenant in an Italian army to a group of ambulance drivers, is portrayed by Hemingway as a lost man who is searching for order and value in his life. He disagrees with war he is fighting because it is too chaotic and

immoral for him to rationalize the cause. However, he fights in order to achieve the discipline that the army forces into his life. This becomes the first external force that brings conflict to Frederic's life as someone experiencing war.

At the beginning of the novel, Frederic drinks and travels from one house of prostitutes to another and yet remains discontented because his life remains unsettled and lacks order. He befriends a priest because he admires the latter who lives a life by a set of values that give him what Frederic sees as an orderly lifestyle. He further becomes involved in Catherine and here he witnesses another internal conflict. His desires to be with Catherine is contrary to his desire to remain in war and achieve discipline and order. He slowly falls in love with Catherine and finds commitment with her. At the beginning of the novel, Frederic faces a psychological conflict within his love for Catherine. He says that he had lied about loving her. Later on, he changes his views and says that he loves Catherine even if it is reluctantly: "God knows I had not wanted to fall in love with her. I had not wanted to fall in love with anyone" (*A Farewell to Arms*, 100) He eventually stops going to see prostitutes. Their relationship brings some sort of order and value to his life which is, however, completely different from the sort of order found in the army. He slightly becomes obsessed with Catherine, which explains why he is so much devastated by Catherine's death. Frederic's devastation is shown through Hemingway's use of pathetic fallacy when he moves stoically under the rain after Catherine's death.

With this new form of order in his life, Frederic sees the losing Italian army as total chaos and disorder where he had previously seen discipline and control. He can no longer remain a part of something that is so disorderly and so he deserts the Italian army. Frederic's desertion is a turning point of his internal struggles. When he puts aside the war, he realizes that Catherine was the value and order he had been searching for in his life and he does not need anything again to give meaning to his life. At the end of the novel, Frederic realizes that he cannot base his life on another person or thing because they will ultimately leave or disappoint him. He realizes that the order and value needed to face the world must come from within himself.

Pain during these wars becomes instrumental and pushes characters in both novels to keep going through pain. All characters persistently go through pain and each find something they can always use as a means of escape. Without these wars, characters or soldiers would not have to experience the pain they are going through in a war ridden environment. Soon

after Frederic in *A Farewell to Arms* arrives at the American Hospital in Milan, his relationship with Catherine Barkley becomes passionate initially as a means of alleviating the pain of the war and his private grief:

“There, darling. Now you’re all clean inside and out. Tell me. How many people have you ever loved?”

“Nobody.”

“Not even me?”

“Yes, you.”

“How many others really?”

“None.”

“How many have you- how do you say it? Stayed with?”

“None.”

“You are lying to me.”

“Yes.”

“It’s all right. Keep right on lying to me. That’s what I want you to do. Were they attractive?”
(Hemingway, 112)

As this passage insinuates, their games of love distract them from unpleasant circumstances. Here, is a procedure wherein Catherine cleanses out Frederic’s insides to prepare him for his operation. Indeed, Hemingway watches over details of the procedure by having Catherine say, “there, darling. Now you are all clean inside and out.” (111). At this, however, the couple’s games, though acknowledged by Catherine as a lie, is becoming more complicated. The reader becomes unsure of the depths of feeling that inspires Frederic’s declaration of love and his honesty about sleeping with other women. This dialogue establishes the importance of illusion in Catherine and Frederic’s budding relationship.

Frederic enters the war looking for adventure but finds no glory or honour in it. This is demonstrated by his rejection of Rinaldi’s idea to have him decorated for his bravery as he insists that there was nothing brave about being blown up while eating cheese. He disagrees

with the war he is fighting because it is too chaotic and immoral. He feels detached from the war as he does with everything else in his life and comes to realize that he is no more important to this war as any other soldier. He begins to question the legal and immoral theories of the war and replaces them with illegal but moral ones.

Alcoholism is a motif in *A Farewell to Arms* with the character constantly drinking themselves out. This drinking attitude exemplifies the psychological conflicts as the men feel they have to drink away what they have witnessed. Frederic Henry develops jaundice as a result of prolonged alcoholism. Catherine is aware of Frederic's drinking nature and we see her offering a drink to Frederic telling him that she knows alcohol makes him feel a little cheerful. Catherine, seeing Henry's dependence on alcohol notices that alcohol was the normal escape for soldiers in that time. Rinaldi also drinks himself out and constantly offers Frederic a drink before they go to meet Catherine and Helen Ferguson. Rinaldi has been severely affected by the war that he depends so much on alcohol and sex which, in the long run, gives him syphilis. He relies so much on alcohol and on whorehouse for pleasure. The men in *A Farewell to Arms* use alcohol as a means to escape their psychological pain.

Conflict of masculinity becomes another focus of Hemingway in the text. Rinaldi is a flamboyant heterosexual character who constantly addresses Frederic as darling and kisses him often on the cheek while he is in the hospital. Rinaldi defies the stereotypical ideals of a soldier who would be expected to be masculine and strong. This view coincides those of Simone de Beauvoir who stated that "one is not born a woman, one becomes one." (*The Second Sex*, 267) This tells us that gender roles are not set and that a person can become masculine or feminine just like Rinaldi has become.

Catherine Barkley is also a conflicting character in regards to masculinity. She is very independent and is seen as such during this period. She constantly changes her mind about where she stands with Frederic. When they first meet, she is withdrawn and tells Frederic that she grew up with her fiancé who died as a result of war. This emotional trauma explains Catherine's behaviour during their first meeting. Catherine realizes she indeed loves Frederic and becomes besotted with him. She constantly asks Frederic if he loves her. This only shows that Catherine is still greatly experiencing inner conflict just like Frederic.

Catherine challenges gender roles as shown by her willingness to get a child out of wedlock. Frederic is shocked when he asks Catherine to marry him and she refuses because of his belief that every girl wanted marriage. As their relationship grows, Frederic focuses his

love and attention on Catherine and her beauty, not on the fact that she has changed his views on love and war. Catherine becomes Frederic's foil and his direct opposite in terms of love and strength.

The announcement of her pregnancy is not only followed by the rain, which in the text is a symbol of doom, but it is also followed by Frederic's waking up in the night nauseated and jaundiced. When the courtship is over, Catherine dies and so does the baby who would have been trouble to Frederic. Catherine's death also causes Frederic some inner conflict as he was expecting to have fulfilment. While he accepts the death of Catherine, he does not seem to have learnt any lesson rather than the inevitability of death. He bids Catherine goodbye and comments that it was like saying goodbye to a corpse.

The last and fastest transition that Frederic goes through in *A Farewell to Arms*, is undoubtedly the most painful. From being a father-to-be to suddenly a widower in less than a day, must have made him very confused. It is safe to assume that Frederic will be afraid to face any changes in the future as all the alterations he encountered within the book are always more shocking and negative than the previous ones. While Frederic is narrating all these events, his loss of emotions proves that he is still suffering from the aftermath of all the changes he has gone through. Not only the death of Catherine alters Frederic's identity in life. It is also a huge psychological battle for him that still frightens him while he narrates. "It was like saying goodbye to a statue" (Hemingway, 355).

Heller and Hemingway depict the world of violence, disorder and disintegration and expose their characters to abnormal physical and mental conditions. It is quite natural for them to find their world as alien and unaccustomed. They come across complex problems of adjustments, safety and survival. Outwardly, their behaviour tries to conform to military norms, but quite often in their moments of loneliness, they express their emotions and thoughts. A close examination of this may reveal that alienation is one of the central themes in the works of Hemingway and Heller. Eric Fromm defines an alienated person as follows:

He has become, one might say, estranged from himself. He does not experience himself as the centre of his world, as the creator of his own act but his act and consequences have become his masters whom he obeys or whom he may even worship. The alienated person is out of touch with himself as he is out of reach with any person. He like the others, is experienced as things are experienced with the sense

and with common sense but at the same time without being related to oneself and to the world outside productively. (*Life in Twentieth-Century Democracy*, 96)

Eric Fromm, a Marxist exponent of alienation, defines an alienated being as one who is reduced to a status of a commodity. His utilitarian value is acknowledged by the society and not his whole being. He has no authority over his act, he is worked upon by powerful economic forces. People who are perpetually exploited feel alienated from the work as well as the society.

The brutalities of wars causing drastic dislocation of life and relationships give rise to alienation. Those affected by such traumatic events suffer a good deal both physically and psychologically. As a result, their consciousness undergoes a radical change and such afflicted consciousness shows a greater degree of scepticism towards social, moral and spiritual structures of meaning. After this realization, they can never be the same. Their initial illusions give way to the knowledge of darkness; both inner and external. Their disturbed consciousness can no longer reconcile itself to the accepted structures of meaning. Their predicaments set them off from the society, emotionally and intellectually as they keep drifting like exiles. The theme of alienation in the war fiction of Heller has this existential backdrop.

Many characters in *Catch-22* experience cognitive dissonance which is a mental discomfort that arises when a person holds contradictory beliefs or values. For instance, Yossarian is torn between the desire to survive and his duty as a soldier. He grapples with the conflicting ideas of self-preservation and loyalty to his comrades. These internal conflicts lead to his constant attempts to avoid dangerous missions, as he tries to reconcile his fears of death with the demand of war. Most characters in the text often find themselves faced with moral dilemmas, where they must take difficult decisions that challenge their ethical principles. For example, Natley, who falls in love with a prostitute called Natley's Whore, but his love for her clashes with the dehumanizing treatment of women in the war. He struggles with the conflicting emotions of love and the realization that the war has corrupted the human relationships.

Joseph Heller creates the internal conflict of his main protagonist, John Yossarian, not only for effect but also for character development. Yossarian's internal conflict of fear versus courage and what honour means allows the reader to grasp how Yossarian grows as a person and how he is able to resolve these issues. Whether he does it in the right way and if it makes

him a better person or not. Yossarian's main internal conflict is trying to understand the catch-22. Just like every other sane character in the novel, Yossarian does not comprehend why a contradictory rule will be set in order to trap the soldier to keep on fighting. At the beginning, the law catch-22 is essentially the Air Force rule that states that the only way to get out of combat duty was to be certified insane. But since one who wants to escape combat duty cannot possibly be really crazy because a concern for one's safety in the face of danger that was real and immediate was the process of a rational mind. Therefore, there is actually no way to get out of combat duty:

Can't you ground someone who is crazy?

Oh sure. I have to. There's a rule saying I have to ground anyone who is crazy.

Then why don't you ground me? I am crazy. Ask Clevenger.

Clevenger? Where is Clevenger? You find Clevenger and I will ask him.

Then ask any of the others. They will tell you how crazy I am.

They're crazy.

Then why don't you ground them?

Why don't they ask me to ground them?

Because they are crazy that's why.

Of course, they are crazy, Doc Daneeka replied. I just told you they are crazy, didn't I? and you can't let crazy people decide whether they are crazy or not. Can you? Yossarian looked at him soberly and tried an approach.

Is Orr crazy?

He sure is. Doc Daneeka said.

Can you ground him?

I sure can, but he first has to ask me to. That's part of the rule.

Then why doesn't he ask to?

Because he is crazy. Doc Daneeka said. He has to be crazy to keep flying combat missions after all the close calls he's had. Sure, I can ground Orr but first he has to ask me to.

That's all he has to do to be grounded?

That's all. Let him ask.

And then you can ground him? Yossarian asked.

No. then I can't ground him.

You mean there is a catch?

Sure, there is a catch. Doc Daneeka replied. *Catch-22* (*Catch-22*, 55-56)

According to Yossarian, the catch replicates itself endlessly, not just as a basic condition of things but as a rule he himself lives by and often applies to himself. At first Yossarian appears to appreciate it for what it is but it comes to seem necessary to discover a higher logic that might defeat it. The fact that men would die is a matter of necessity; though a matter of circumstance and Yossarian was willing to be a victim of everything but not circumstances. He sees life as a sane man in a universe of insanity, but his comrades who are often crazy consider him crazy which is evidently the sanest thing to be.

Yossarian is indeed crazy about staying sane, the military psychiatrist identifies him as being immature. Since he possesses deep-seated survival anxiety and a morbid aversion of dying: "There are now fifty or sixty countries fighting in this war..." (Heller, 306), he reflects surely. So many countries cannot be worth dying meanwhile the war itself confirms his suspicions; the elliptical process of catch-22 governs all. The war is fought without any claim of legitimacy. its aims are militarism, commercialism, promotion and greed. While so many soldiers and civilians are getting killed, some are making money and others are having fun. In fact, this war is simply a form of cooperate capitalism and Heller sees it as contemporary regimented society that just happens to be dedicated to acts of violence, a technological system of hierarchies and opportunities unideologically waging war against another technological system.

The outrageous military regulation called catch-22 captures Heller's attitude towards insanity and sanity. Life for the men in the squadron is portrayed as completely crazy. They

are at the mercy of ambitious commanders who care more about their careers than about the lives of the men. Their sanity is challenged by the military rule which makes no sense but the soldiers have to follow it blindly. They see ethics thrown through the window by Milo in pursuit of profit and by the old man in Rome who only lives by pleasure and yet they remain helpless. They are asked to endanger their lives, and begin to question why this is necessary, especially when they are asked to bomb an innocent village just to block a road.

These men handle their internal conflicts in diverse ways. Yossarian fakes illness to hide in a hospital, McWatt buzzes people with his plane, and most of them visit the whorehouse and have meaningless sex “banging” women as Yossarian calls it to distract themselves from their fears and their deep rooted feeling that they are risking their lives for a foolish reason and may die within the blink of an eye. Orr seems to be the one that copes in the insane environment because he has been focused on a plan to escape, and has been practising that escape. When Yossarian comes to realize what Orr has been doing, he also makes up his mind to escape. Despite the odds against the success of Yossarian’s plan, Heller suggests it is not a crazy but sane response to an insane situation over which Yossarian has no control.

War in the novel disrupts the characters’ sense of self and leads to an identity crisis. The soldiers in the battlefield are forced to conform to the dehumanizing demands of the military and lose touch with their individuality. Major Major Major constantly conflicts with an identity as he is constantly mistaken for someone else due to his name. The confusion and lack of personal identity contribute to his feelings of isolation and alienation. He is particularly pained about this and the boring nature of his job which makes him to give rules to his secretary never to allow anyone come inside to meet him when he is around but he should always allow them go inside when he has gone out. He turns to feel like he can be anyone and this gives him the idea to keep signing documents with the name Washington Irving or Irving Washington. Many characters like Major Major Major have lost purpose and meaning. They struggle to find a sense of direction or fulfilment in their actions. Milo Minderbinder becomes consumed by his pursuit of profit and loses sight of the larger purpose of the war. His greed and lack of moral compass reflects the psychological conflicting of searching for meaning in a chaotic and senseless world.

The war Heller presents in *Catch-22* is not just a war against the Axis powers and the Allied powers but the individual against the bureaucracy. Again, and again, the military and

business bureaucracies steal the dignity and hope of the men in Yossarian's squadron. The reader feels empathy for Yossarian and the other soldiers because they can never reach the number of missions they are being asked to fly before going home. The number will constantly be raised up not because that is what is necessary to stop the enemy, but because more missions will help the individual ambitions of one man gunning for promotion. Yossarian is helpless against an absurd military bureaucracy, held hostage and even physically endangered by the mercenary, money-grubbing business dealings of M and M enterprise. Yossarian stands against the absurdity and refuses the dishonesty of betraying his fellow men by taking Cathcart and Korn up on their offer which aims at discharging him if he lies that he never refused to fly or challenge his superiors.

Emphasis is laid on Yossarian's internal struggle with conflicting values and his evolution. Yossarian's world is established as that which is turned upside down by war. After exploring the chaotic condition and mess it creates on people's values, Yossarian finally arrives at a decision to withdraw from the war. In the first half of the novel, Yossarian runs to the hospital. As he comes to terms with himself, he takes responsibility and explores life beyond himself. After a careful study of his situation, Yossarian comes to define his enemy as "anybody who's going to get you killed, no matter which side he's on..." (Heller, 120). This makes him to constantly blame others for the situation in which he finds himself.

Yossarian's major conflict is to stay sane in the midst of total insanity. This conflict exists in Yossarian throughout the entire novel; while he is at the military base in Pianosa, in Rome, during his flying mission and everywhere he goes. He feels as if he is the only one who is sane where ever he goes, and being insane is supposed to be the norm. He discusses with the psychiatrist and the latter says:

Then you admit you're crazy, do you?

Crazy? Yossarian was shocked. What are you talking about? Why am I crazy? You are the one who's crazy.

Major Sanderson turned red with indignation again and crashed both fists down upon his thighs. "calling me crazy," he shouted in a sputtering rage, typically sadistic and vindictive paranoiac reaction. You really are crazy.

Then why don't you send me home?

And I'm going to send you home.

They are going to send me home, Yossarian announced jubilantly as he hobbled back into the ward.

Me too. A. Fortiori rejoiced. They just came to my ward and told me.

What about me? Dumbar demanded petulantly of the doctors.

You? They replied with asperity. You're going with Yossarian right back into combat. (Heller, 46)

This conflict Yossarian faces is a struggle to stay alive in a place where it is almost too easy to get killed. The conflict again exists anywhere he goes; the military base, Rome, and especially during the flying missions: Nately's whore tries to stab him multiple times, and other men in his squadron that are unpredictable, and considering their mental state, they are capable of anything. Yossarian takes the war as a personal one and this explains why each time the enemies bomb, he feels that they are trying to kill him specifically. His struggle to stay alive intensifies because he takes every attack and mission personally.

Yossarian externally struggles with bureaucracy, the Bologna mission in particular. The conflict intensifies when Yossarian is assigned to a bombing mission to Bologna in Chapter 12. He does not want to go and he finds an escape by shifting the bomb line on his commander's map to indicate that they have already taken Bologna. He also poisons his squadron's food so that everyone appears too sick to go to combat. When they eventually fly the mission, Yossarian fakes a broken intercom on his plane and lands prematurely, without bombing anything. Yossarian's self-interest is put first against his concern for his squadron mates and he flees away from the battle. Though he enjoys his freedom, he remains worried about the fate of his mates. Yossarian's outright resistance to missions brings him to the attention of key members of the military establishment like the vindictive Captain Cathcart who hates Yossarian's protests against the continuous raising of missions to be flown.

Deconstructing the War Myth

Absurdity can be defined as something that defies logic or something that seems irrational and cannot be explained reasonably. Martin Esslin, a drama critic whose writings about the theatre of the absurd have come to be the accepted terms to describe literature that shows the world as a chaotic place. Albert Camus, an existentialist philosopher further

explains the inherent absurdity of human life illustrated in *A Farewell to Arms* and *Catch-22*. Camus conceives of a world as:

Possessing no inherent truth, value or meaning; and to represent human life in its fruitless search for purpose and significance, as it moves from the nothingness where it came from towards the nothingness where it must end as an existence that is both anguish and absurd. (qtd in Abrams 1)

The anguish and meaninglessness are captured in Camus' *Myth of Sisyphus* in which Sisyphus is condemned for eternity to the futile job of rolling to the top of a steep hill a stone that will always roll back again. A world without truth, meaning or purpose will be open to the bestiality that is visible in war.

Nothing can impact the society like war. War can be viewed as noble and just, cruel as well as everything in between. War can make a man a hero as well as it can make him a criminal. Its effects are tremendous whether at the battle field in trenches or at home, it affects everyone tremendously. War has become the topic of countless literature pieces. In the poem "Dulce et Decorum Est" by Wilfred Owen and the poem "To Lucasta, on going to wars," by Richard Lovelace, both show the two different sides of war. Wilfred Owen, who fought in the First World War tells the tale of the reality of war from trenches. He paints a dark picture of war and warns us not to believe the long-time glorified Greek myths of war that advocated for man to die for patriotism. The just war theory has undoubtedly stated out some conditions or principles that can be considered just to start a war and these principles remain counter dilemma as critics have come up to argue that there is never a just cause for war as it only brings excess destruction to everyone in the society.

A Farewell to Arms by Hemingway and *Catch-22* by Heller are arguably the greatest literary works of art to emerge from twentieth century, largely due to elaborate use of symbolism and incorporation of emergent themes. One of these themes is the absurdity of the long-time glorified war myths. Amidst an escalating war, absurdity is evident in one's attempt to inflict a sense of normality. Many characters in both novels demonstrate this theme as they become more conscious of the frailty of life and the imminence of death through experiencing the trials and tribulations of an intensifying war. Faith and honour in performing one's duties is a normal theme enforced at the beginning of war but is later found to be absurd as the vulgarity of the war heightens.

Camus' contention that human existence is inherently absurd aligns with Esslin's recognition that wars are often illogical and war situations provide the enabling atmosphere for the release of the irrational in the human psyche. The two theorists imply that the perception of a world as having a logical structure is only an illusion. The imperative is therefore, to rise up to the challenges of presenting the realities of war and the aftermath in their works. The honest representation of life therefore must include presenting irrational realities such as the tangible and the intangible absurdities of war and its aftermath which Ernest Hemingway and Joseph Heller do successfully.

Joseph Heller and Ernest Hemingway stand out in their representation of traumatized absurd behaviours. Their characters are soldiers in battle fields with shredded minds. These two writers make a high use of absurdist techniques to describe their absurd and disjointed worlds. Their novels' absurd vision differs so much from the literature of the absurd because instead of accepting the world as an absurd place, Hemingway and Heller rather protest against the absurdity they describe.

The absurd replaces the normality through Lieutenant Frederic Henry in *A Farewell to Arms* when he attempts to start a family in the midst of war, highlighting the absurdity of war. Similarly, the absurdity of life becomes apparent to those that encounter death on numerous occasions throughout the war. Frederic outlines that "There is nothing as bad as war... when people realize how bad it is, they cannot do anything to stop it because they go crazy. There are some people who never realize. There are people who are afraid of their officers. It is with them the war is made (Hemingway, 53).

Frederic talks with the ambulance drivers he commands, although he makes a detail case that being conquered is worse than war itself. His friend Passini disagrees with him here and the drivers assert that there is no finish to a war and everybody hates this war and so refusing to fight will be the best course of action. However, their arguments failed to change Frederic's mind. In this conversation, the characters express their ambivalence and nuanced views in the form of an argument and Frederic's view of war becomes more like that of his fellow drivers with time. Just like any other person, Frederic expected the war to be short, and yet now no end seems near. The Americans will not arrive in large numbers until next year, which is why next year might be a good year. The Italians have been fighting throughout the summer but no progress has been made in the mountains yet. Frederic previously expressed his belief in the importance of winning because he knows of the horrible things that await the conquered

people. He now reflects that the war can go on forever, never being won, yet he does not admit that the war can be lost.

While searching for survival, Frederic remembers the words of a British Major he has met in a club. The Major's philosophy of warfare that the last country to realize how much it is losing will win reflects the hardened realism which acknowledges but does not dwell on all the losses implied: "If they kill men as they did this fall, the allies will be cooked in another year. He said we were all cooked but it was alright as long as we did not know it. We were all cooked. The thing was not to recognize it. The last country to recognize they were cooked will win the war" (Hemingway, 56). The Major apparently takes the big picture view that winning is the ultimate good and worth all the sacrifice involved. Frederic describes the Major as pessimistic, but his philosophy may be sound. Since war always means sacrifice and loss. Those who are best able to ignore the loss will ultimately prevail.

Many soldiers abandon their beliefs of honour towards one's duty as they begin to appreciate the value of life in an increasing hectic war. Frederic, upon his return to duty, the obscenity of war becomes more apparent. He removes his ranking, ultimately removing himself from the war: "I had taken off the stars, but that was for convenience. It was no point of honour. I was not against them. I was through" (232). Frederic's desire to perform duty in an honourable conduct diminishes upon his return to duty, resulting in his denial of continuing fighting by removing his star. When Frederic meets Gino, the young patriot, on the ruined Bainsizza in Chapter XXVII, the two have a conversation that confirms Frederic's ambivalence about war. Gino prattles on about the sacredness of the fatherland and his own willingness to die for his country.

To Frederic, such abstractions as honour, glory and sacrifice do little to explain the unbelievable destruction he sees around him. He states that.

I had seen 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 except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same and certain dates and these with the names of places were all you could say and have them mean anything. Abstract words such as glory, honour, courage or hallow were obscene besides the concrete names of

villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (*Hemingway* 197)

What matters to Frederic are the names of villages and soldiers. The concrete facts of decimated walls and dead bodies. He believes that in order to discuss the war honestly, one must dismiss the artificial concepts and deal with the terms grounded in the reality of war. He tarnishes the romanticized ideal of the military hero by equating the “sacrifices” of human lives in war with the slaughter of livestock. He further compares romantic myths about honour and glory to burying meat in the ground. Nothing can be taken, sustained or nurtured by such pointlessness.

Frederic Henry experiences major changes throughout the novel. His attitude towards the war, Catherine and friends significantly change and he turns to pay less attention towards the war as when he first engaged himself in the war. He becomes more aware of and less enthusiastic about warfare. Henry gradually shifts his focus from war and begins to care more about a woman he so much loves. His feelings towards war and Catherine have a negative correlation and the more he cares about Catherine the less he cares about war.

Dealing with war, Frederic goes from a nonchalant perspective to being disillusioned and broken down to realizing the true horrors and trauma war can bring upon and defeat is not worse than war itself. Henry becomes less concerned about friendship and does not maintain any good connection between him and his friends except with Catherine with whom he shares what one can consider a strong relationship.

Frederic Henry and Catherine Barkley in *A Farewell to Arms* mature in a relationship that does not enable them to break away from being passive victims of the war but also pursue their lives as active protagonists struggling with the biological trap of death. The couple confront the threat of death without crumbling under its effects.

Blinded by what Charles Hatten describes in *The End of Domesticity* as “the propagandistic glorification of war” (43) Frederic is seen entering the army simply because he wants to establish his manhood through the essential masculine activity of war. Catherine, another passive victim of the war retreats into a guilt-burdened loneliness, by trying to re-enact an unfulfilled romance with her dead fiancé which results to a stoic submissiveness in her substituted relationship with Frederic. Ironically, although Henry conducts himself as the stereotypical playboy soldier at war, Scott Donaldson argues that Frederic’s consistently

depicts himself as a passive victim of the flow of the war which includes his drinking and whoring routine at Gorizia, a near fatal leg injury, his witnessing of the moral chaos of the retreat from Caporetto, his harrowing escape from being executed, and ultimate desertion from the army. What serves as motivation then for Frederic and Catherine to break away from their initial state of being controlled by the environment of the war is the fact that they provide each other with the strength to overcome the fear of death. Both hero and heroine help one another to understand how their lives have been controlled by the meaningless violence of the war and the biological trap of death.

Catherine is first introduced as the Red-Cross hospital's most attractive, newly arrived British nurse who becomes the object of a game between Frederic and his Italian Doctor Comrade, Rinaldi. Frederic has little or no interest in why Catherine is so passive about sex and is even less interested in why she seems a little crazy during their first meeting. However, Catherine eventually defies being categorized as a stereotype because she undergoes a transformation from being a stoic to an emotionally dependent person.

While Frederic thinks he has been in control playing the emotional game with Catherine, the reality is that Catherine has been using him for her own purpose. Both Frederic and Catherine are caught within the conditions of the war that propel them to enact routine roles within the soldier-and-nurse dating game. Frederic literally experiences a break from routine life during the war when he is forced to be on his own and must act to escape thereby evolving from a passive victim to an independent protagonist.

Just like his predecessor Hemingway, Heller defies conventions, dehumanizes the soldiers and introduces the reader to the decay of a grim world structured by bureaucracy. Heller eclipses a standard twentieth-century war novel and by doing so depicts some of the war absurdities and long-time glorified myths.

Joseph Heller protagonist's, John Yossarian, is stationed as a bombardier on the Italian island of Pianosa and he takes a main decision either to live forever or to die while attempting to live forever too because the ideas he came to war with have been shattered by the realities he experiences in the battlefield. Yossarian comes to the notice that nothing is heroic about dying in battle but rather one should strive hard to escape from danger if one has the opportunity to do so. Yossarian is being sent on so many dangerous missions that he hardly comes out from the jaws of death. All these missions make him believe that everyone around him is an enemy, including Hitler, Mussolini and Tojo. He finds war as the most

absurd senseless thing as strangers who do not even know one another shoot at each other just to satisfy their superiors in the military. To Yossarian, the only good thing that war brought was to send children away from the influence of their parents. The army psychiatrist tells him that he has a morbid aversion to dying and that he resents the fact that, he, Yossarian is at war and might get his head blown off at any moment.

The concept of catch-22 exemplifies the absurdity of war. The catch states that if a soldier is concerned about his wellbeing or his own safety, and wants to be grounded, he is therefore sane. However, if he asks to be grounded, it means he is not insane and must continue flying dangerous missions. This circular logic demonstrates the irrationality and illogical nature of war. Yossarian on his part is constantly on edge, fearing any physical or mental symptom that could indicate his impending death. The absurdity lies in the fact that Yossarian is trapped in a situation where his survival instinct becomes a source of anxiety and paranoia.

In order to adjust himself to the irrationality of war, Yossarian has to accept the fact that he can be killed which is in itself absurd. Yossarian's friend, Dunbar argues that war turns young boys into old men because they are inches away from death every time, they fly a mission. This is one of the most absurd realities of war and the fact that Dr. Stubbs, an army doctor has resigned himself to frustrations as he notes that he usually had a good kick every day from saving peoples' lives but now he wonders since they will all die.

Joseph Heller presents war as ultimately absurd. He does not provide political reasons or ideals for the war. What we learn about war in *Catch-22* is that war pays well, it reduces life by constantly endangering it, that orders must be followed blindly and that reasons behind these orders are aspirations, ideals and idiosyncrasies. Soldiers are not just meant to fight, win and survive but are expected to die, willingly give up their lives without hesitation or questioning war or its reasons. The fact that young men die for the old men in power as presented in *Catch-22* is not only illogical but unnatural and absurd.

Throughout Heller's novel, bureaucracy is presented as an absurd institution. In other words, Heller uses this novel's war setting to portray a heightened and exaggerated picture of illogical and absurd bureaucracy. In the text, Major Major Major's father earns his living by not growing the alfalfa because the government pays him very well for every bushel of alfalfa he did not grow.

He advocated thrift and hard work and disapproved of loose women who turned him down. His specialty was alfalfa, and he made a good thing out of not growing alfalfa. The government paid him well for every bushel of alfalfa he did not grow. The more alfalfa he did not grow, the more money the government gave him and he spent every penny he didn't earn on a new land to increase the amount of alfalfa he did not grow. Major Major Major's father worked without rest on not growing alfalfa. On long winter evenings, he remained indoors and did not mend harness, and he sprang out of bed at the crack of noon every day just to make certain that the chores would not be done. He invested in land wisely and soon was not growing more alfalfa than any other man in the country. Neighbours sort him out for advice on all subjects, for he had made much money and was therefore wise. "as ye sow, so shall ye reap" he counselled one and everyone said 'Amen'. (*Catch-22*, 104)

The traditional concept of success as a reward for hard work is being questioned here by showing how Major Major's father becomes respected, wealthy and successful by doing nothing. Heller portrays the ruling bureaucracy as illogical and absurd.

Yossarian's group is volunteered to bomb Bologna, which is a very dangerous and useless mission for the men. At night, Yossarian moves the bomb line on the target map in the briefing room and as a result, the whole military command of the Mediterranean is convinced that the target has been captured and thus, does not need to be bombed again. This is not just absurd but it shows that bureaucracy in the text triumphs over reality as the military bureau exercises a lot of power but that power is seen as arbitrary and absolute. Several instances in the texts show the power of the bureau over reality. For instance, Yossarian is made to understand that he cannot be court-martialled because of an official report that makes him a hero: "They can produce as many official reports as they want and choose which ever one, they want to use on any given occasion" (530). The power of the bureaucracy is also seen through Doc Daneeka's incident. Doc Daneeka had himself put on a flight pay without actually boarding the plane because he is terrified of flying. When the plane is crashed and the crew killed, Doc Daneeka is officially reported dead. The result is an official letter announcing his death to his wife, his colleagues and friends. Nevertheless, Doc Daneeka does not give up trying to convince his superiors that he is alive. The most enthusiastic bureaucratic Colonel Korn threatens that he will have Doc Daneeka cremated on the spot if he ever shows up at the group headquarters. Doc Daneeka although very much

alive, has to accept his death and then the reader does not hear from him again as a bureaucratic death is final and irreputable as any other kind.

Yossarian denies the existence of long cherished ideals including the existence of a super natural being who is supposed to watch over human life. According to Yossarian, believing in God is one of the most absurd things one could do when faced with circumstances like war. He revolts against the corrupt and unreasonable imposition of the superiors and this indicates that survival is the only thing important to him. In this regard, Leah Garreth in “Joseph Heller’s War Novel *Catch-22*” asserts that war has taught Yossarian that humans are nothing but sacks of bones, disposable matter and trash.(103) Given this, Yossarian refuses to stay inactive when confronted by danger rather, he strives to survive by outrunning all the weapons thrown at him by the enemy. Each man is his own little island; a physical sight in constant danger of destruction. Yossarian escapes to Sweden that creates an alternative meaning in his life and also provides him a safe and free will until that inevitable end that awaits him.

The use of language in the text is diverted from the normal aim which is to communicate. Heller shows that corrupt people and institutions misuse language in order to confuse and manipulate people and avoid responsibility. The characters’ bizarre and illogical use of language helps create an atmosphere of absurdity. The discussion of flies in Appleby’s eyes or Orr’s story of stuffing crab apples or horse chestnuts in his cheeks to make them rosy is absurd and it will later on reflect their superiors’ unorthodox use of language. For instance, Captain Black states that signing his loyalty oath is voluntary but anyone who does not sign it shall not be given food. Major Major Major tells his assistant that he does not want anyone to come in and see him while he is on duty. This is just a simple way of saying that he does not want to ever see anyone which of course is absurd because his job demands him to talk to people. Circular logic and redefining words, Heller sure, allows people to avoid the reality of situations or twists this reality to suit their purpose.

In a conversation with Clevenger, Yossarian insists that he is being targeted by the enemies:

They’re trying to kill me. Yossarian told him calmly.

No one’s trying to kill you. Clevenger cried.

Then why are they shooting at me? Yossarian asked.

They’re shooting at everyone. Clevenger cried.

They are trying to kill everyone. What difference does that make?

(*Catch-22*, 20)

This conversation between Clevenger and Yossarian highlights the absurdity of war and the arbitrary nature of violence. Yossarian questions why he is being targeted, while Clevenger argues that everyone is a potential target. The exchange underscores the senselessness of war and the lack of logic behind the violence inflicted upon individuals. The blurred lines between friends and foes is highlighted as senseless and absurd. In the chaos of war, the enemy can be anyone, regardless of his/her affiliation. This fact emphasizes the arbitrary nature of the conflict and the absurdity of fighting against individuals who may share similar fears and desires.

This chapter demonstrates that the psychology of characters experiencing war in *A Farewell to Arms* and *Catch-22* is characterized by trauma, disillusionment, and irrational thinking. Hemingway and Heller explore the impact of war on the human mind, highlighting the absurdities and chaos of war and the tolls it takes on the individuals, especially on the soldiers in the battlefield.

CHAPTER FOUR: HEMINGWAY'S AND HELLER'S SIMILAR VISION OF WAR.

This chapter is going to analyse the similarities and differences in Hemingway's and Heller's perception and representation of war within the twentieth-century lane in their various texts. It will also analyse some of the disastrous effects brought about by the war and lastly it will analyse religion as a narrow escape in the battlefield.

Ernest Hemingway and Joseph Heller on the Idea of War

Raised in religious homes, both writers were against their religious backgrounds and they began their career in newspapers as teenagers, the newspapers they worked for reported wars. Both believed that life was characterized by violence and this was confirmed through their various experiences which will later influence their literary works. Violence, which serves as man's initiation and test in life is the common and dominant theme in Heller's and Hemingway's works, and the two writers develop a kind of hero who react to this violence with courage. Heller's and Hemingway's heroes are often embodiments of their creators in spirit and action. Both writers' characters frequently appear in naturalistic situations to which they react to affirm their existence. The examination of the selected works of Heller and Hemingway alongside their lifestyles and writing styles, show similarities in their representation of war.

Enumerating the identical points in the life and art of Hemingway and Heller, Philip Young in *A Reconsideration* observes that: "Both journeyed widely to wars. Each was profoundly shocked by the death of his father, each childhood was marred by the experience of violence, each man found in warfare an absorbing formalization of violence and essential metaphor for life." (71). Phillip Young's assertion that war represents a metaphor for life to both authors is worth studying in detail.

It was a conviction with both Heller and Hemingway that life is nothing but war in one form or the other. This conviction grows out of their exposure to varied forms of violence surrounding their lives. Both Heller and Hemingway had unhappy childhood and both experienced spells of uncertainty and insecurity at an early stage of their lives. Hemingway came across expatriates and the casualties of war in Paris after the First World War and he got acquainted with their psychological problems.

The theme of violence in the fiction of Heller and Hemingway is prominent and it shows that both novelists were deeply interested in the themes of violence and war. Both explored the damaging impacts of war and violence on man and his destiny. Heller seems to have followed the footsteps of Ernest Hemingway. The violent interactions between man and his hostile surroundings as depicted in their war fictions highlight the magnitude of the destructive power of war and by contrast, man's vulnerability.

Catch-22 and *A Farewell to Arms* present war as absurd and futile. They highlight the bureaucratic and nonsensical nature of war and the fact that soldiers are caught up in a system that seems to perpetuate chaos and suffering. Hemingway and Heller criticise the authorities and institutions that perpetuate war. They question the motives and actions of military leaders and expose their hypocrisy and corruption within the system:

Without realizing how it came about, the combat men in the squadron discovered themselves dominated by the administrators appointed to serve them. They were bullied, insulted, harassed and shoved about all day long one after the other. When they raised objection, Captain Black replied that people that were loyal would not mind signing all the loyalty oaths they had to sign. To anyone who questioned the effectiveness of the loyalty oaths, he replied that people who really did owe allegiance to their country would be proud to pledge as often as he forced them to. And anyone who questions the morality, he replied that 'The Star-Spangled Banner' was the greatest music ever composed... the important thing is to keep pledging, he explained to his cohorts. It doesn't matter whether they meant it or not. That is why they make little kids pledge allegiance even before they know what pledge and allegiance means." (*Catch-22*, 142)

Here, Captain Black shows his extreme patriotism by forcing soldiers to sign the loyalty oath with the claim that the more loyalty oaths an officer signs, the more patriotic the officer was presumed to be. Heller suggests the hypocrisy of the bureau through the loyalty oaths. These oaths become meaningless when the young soldiers are later on forced to sign before they are given foods.

Hemingway presents military leaders who are ready to shoot and kill the police officers who abandon their duty for safety like Henry. These are the people the bureau is meant to protect. The priest in the text is the religious figure who is supposed to serve the soldiers spiritually but the soldiers disparage religion and claims that he is always seen with girls: "Priest today

with girls, the Captain said looking at the priest and at me. The priest smiled and blushed and shook his head. The Captain baited him often. Not true? Asked the Captain. Today I see priest with girls” (Hemingway, 7). Heller and Hemingway use different characters such as Captain Black, the Priest and Colonel Carthcart to criticise the modern bureaucracies and government for their abuse of power, especially during The First World War and the Second World War. They represent the bureau as having no concern for anyone but themselves, this is supposed to be a reflection of the bureaucracies and the governments in society. They also use the theme of absolute power to give the reader a sense of what life was like in World War One and World War Two and how soldiers had no concern for their lives.

Hemingway and Heller are known for their high use of satire in their various works. Hemingway has undoubtedly shown a mastery of satire in his novels especially his anti-war novel *The Sun Also Rises* in which he satirizes the lost generation and their aimless pursuit for pleasure and escape. Hemingway believes that all thinking beings are atheists. Hemingway satirises Frederic’s condition right from the beginning of the novel. Henry is a man of health and sound of body but he suffers from the paralysis of the will, he is inflicted by a stupor brought on by too many months of living close to the war. This is one of the reasons why he paradoxically fails to visit the priest’s home at Abruzzi: “I myself felt as badly as he did and could not understand why I had not gone. It was what I had wanted to do”. (Hemingway, 45). Even the one constructive activity he had been capable of performing as his duties as an officer of the ambulance unit begins to lose its importance and looks like an absurdity and of no significance as he realizes that his presence or absence hardly makes any major difference in the smooth running of things.

Similarly, Heller believes that the enemy in war is anybody who is going to get you killed. No matter which side he is on. Heller’s *Catch-22* is a satirical critique of war and its bureaucratic absurdities. The bombing of Bologna is very satirical. Both authors use satire in their works to expose the absurdities and shortcomings of their society. When the squadron is assigned to bomb the ammunition dumps at Bologna, the airmen know that the targets have the reputation of being some of the most heavily guarded and dangerous in the area. After the squadron receives its assignment, Yossarian devises a brilliant plan. While others pray for reprieve, he remembers that the intelligent tent displays and easel map of Italy on which a strand of scarlet satin ribbon indicates the farthest advance of Allied troops. Bombs are to be dropped only on the targets beyond that line, which now runs 42 miles south of Bologna. Reversing cause and effect, Yossarian sneaks to the easel map one night and moves the red

satin ribbon to a point North of Bologna, indicating that the city has been captured and the mission is eventually cancelled. This is a means Yossarian derives to extend his life and wishes to live forever although there are other forces that stand in front of his life.

These two writers had participated in the two Great Wars that almost wiped the human race. While Hemingway took part in the First World War as an ambulance driver, Joseph Heller took part in the Second World War as a bombardier. This accounts for the kind of characters that they employ in their work. Hemingway on his part uses Frederic Henry as an ambulance driver who is eventually wounded on his leg, Heller uses John Yossarian as his protagonist who is a bombardier and successfully flies 60 missions just like Heller did in the American Air Force. Hemingway and Heller draw inspiration from their past experiences as war veterans to depict their idea of war which to them is all a disillusion.

The consciousness of the harsh realities of life in Hemingway and Heller leads them to the realization that courage has crucial significance in combating the challenges which threaten human existence. This explains why we often come across instances of courage in almost all their works. Heller's adventures and daredevil life may indeed have been his way of confronting fear, as a consequence, Heller was fascinated by all the professions that showcase manhood and the important role that courage plays in the inner life of man. Hemingway's and Heller's lives were replete with instances of impressive courage. One can arguably say that Heller's *Catch-22* is named after courage. John Yossarian in his imagination conjures up heroic pictures of him and rejoices in such an exercise and congratulates himself on such imaginary prowess. His disturbing mental agitation proceeds from the uncertainty as to whether he will exhibit sufficient courage in front of death or not. The formalization of this courage and its active representation through Hemingway's heroes is highly significant in his writings. His protagonist, Jake Barnes and Robert Jordan practise this heroic code of courage in the respective war narratives, *The Sun Also Rises* and *For Whom the Bells Toll*.

Frederic Henry is transformed from a Hemingway hero to a code hero. A sexually promiscuous, hard drinking creature, he ultimately transcends the cult of the pursuit of pleasure in his true love for Catherine. Catherine's death leaves him a heroic figure in his stoic endurance of his existence. Yossarian emerges as his own hero at the end of the novel when he realizes that war was absurd and he gathers this courage, stands up against his superiors, deserts the army and seeks for survival and sanity. Hemingway and Heller have

repeatedly embodied courage in the behaviour of their protagonists in their subsequent novels. They attach great significance to courage and heroism as a means to secure dignity and meaning in life. Their heroes often use courage against odds and nothing deflects them from it.

Hemingway and Heller relate such extreme courage to the extreme situations they came across in their lives. Their works seem to suggest that the critical situations they were beset with, necessitated the exercise of such courage in order to ensure human existence. Their war fictions establish the fact that the pervasiveness of the destructive forces leaves no decent option to man. Both Heller and Hemingway have given adequate expressions to such conditions of life and set up courage to set as armour and shield against the hostile forces. They share together this common affinity and such courage as depicted in their various works in order to tame or conquer physical horrors like war and violence. This courage is often characterized by its total disregard for consequences. This is true of John Yossarian in *Catch-22* and of Frederic Henry in *A Farewell to Arms*. Hemingway presents courage as having its origin through the characters' display of awareness of their critical situations and they plunge into the fray fully armed with courage and stoicism. While in Heller's characters courage originates in the psychology of the opposing protagonist. Heller's characters often display courage in an absurd and disturbing manner, meanwhile Hemingway's characters display courage as a conscious, willed phenomenon. Thus, courage displayed in their war fictions amounts to ruthless defiance of death and rejection of fear following the realization of the absurdity of human life.

Both Heller and Hemingway over-elaborate descriptions of battle scenes characterized by bombs, bullets, shells, frantic human gestures and the wide-ranging emotional reactions. In these descriptions, they emphasize the over-powering dominance of war-machines with their deafening sounds, endless and ominous columns of smoke, fire and flames, the hasty frantic movements of combatants, the grim atmosphere generated by exploding shells and the result which is human wretchedness.

Heavy flaks everywhere. ... there was nothing he could do until his bombs dropped but look back into the bombsight... He was trembling steadily as the plane crept ahead. He could hear the hollow boom-boom-boom-boom of the flak pounding all around him in overlapping measures of four, the sharp, piercing crack of a single hell exploding suddenly very close by. His head was bursting with a thousand dissonant

impulses as he prayed for the bombs to drop. He wanted to sob but the engines droned on monotonously like a fat, lazy fly. (Heller,181).

Heller creates a vivid and realistic scene of battle destruction and killing during the soldiers' mission to Bologna. This is one of the roughest that anyone can see in the text. Yossarian, the lead bombardier, drops his bomb and the others follow while the stationed army at ground level throw flakes at them. Hemingway expresses the senseless violence of war. As the destruction of the battle of Caporetto increases, the soldiers themselves become more anxious and irrational. Soldiers begin to fight themselves. They turn on their officers and fight each other. In one scene, attempting to retreat, an engineer refuses to help Frederic with his vehicle. Desperate to get away while helping the young ladies with him, Frederic shoots the engineer.

Is that firing? I asked. I thought I could hear firing a long way away.

I don't know. Aymo said.

I think so. I said

The first thing we will see is the Calvary. Piani said....

You certainly shot the sergeant, Tenente, Piani said. We were walking fast.

I killed him. Bonello said. I never killed anybody in this war. I've wanted to kill a sergeant.

You killed him on the spot all right. (Hemingway,221)

Hemingway and Heller's Visualization of an army at war is unforgettable. The reader actually sees and hears bombs and bullet fire, the moan and agonizing cries of crushed soldiers, the wiring and paralyzing activity of the movement.

In the various works of Hemingway and Heller, the scenes of intense fighting are followed by the description of human and material destruction on a large scale. Both novelists emphasize the tragic or pathetic motifs like the panic and fright of the retreating soldiers, the agony and anguish of the wounded and dying and the sense of being trapped. References to the convulsive, spasmodic forms of death, grotesque gestures and expressions of the dying and the wounded recur in such descriptions. Elements of confusion, disorder and irrationality are underlined by both novelists. The ground is invariably littered with corpses and deserted vans. The depiction of the retreat at Caporetto in *A Farewell to Arms*, with all its

panic, excitement and disorder runs parallel to Heller's description of Snowden's death in *Catch-22* with emphasis on the same human disorder. In both accounts, the novels present ravage, disorder and emotional disturbances which are dominant themes in the texts.

Hemingway's and Heller's characters are mostly soldiers, military officers, and socially and economically oppressed beings. In the successive development of the novels, Hemingway and Heller skilfully show the impersonal, rivalries, emotional violence and disorders that characterize human life and constitute the spirit of war. The spirit of war perverts nature as well as the human mind. The novels establish death and indiscriminate violence as irrefutable realities. The universality of such cold blooded, violent occurrences brings the moral problems into sharp focus.

Hemingway and Heller in their novels portray another kind of reality which sharply contrasts with their set of moral principles. The dominant notes of this reality are callousness, cold-blooded violence, nerve racking tension and infinite pain. Through increasing emphases on such notes, Hemingway and Heller underline the irrelevance of morality. The recurrence of intense, sporadic violence conducted with throat grappling instinct, insatiable blood-lust and blind rage makes traditional morality not only irrelevant but highly ironical. The military leaders in *Catch-22* cannot have enough of the war. They are insatiably lust, which explains why they keep raising the number of combat missions to be flown by soldiers. Soldiers on their part experience nerve racking tension and this is why they keep feeling they may not even return if they go on the combat missions. Yossarian specifically fears losing his life more than any other soldier in the squadron. Just like Heller's characters suffer such nerve-racking tension, Hemingway's character suffers the same as seen through Frederic and Catherine. They are uncertain if Frederic will return without being killed. Catherine gives him a medal of Saint Anthony even though she does not know the meaning of the medal but she is willing to cling to as little as a medal for survival: "she was unclasping something from her neck. She put it in my hand. "it's Saint Anthony," she said.

And come tomorrow night.

You are not a Catholic, are you?

No, but they say Saint Anthony is very useful.

I will take care of him for you. Good bye.

No. she said. Not good bye.

All right. (Hemingway, 46)

The problem that confronts the characters of the war story is often referred to as “the upturned face”, which is burying the dead comrades in the face of exploding shells and flitting bullets. This underlines the near impossibility of practising traditional morality. Such critical situations deny man any choice in determining the cause of his actions. Deeply agitated, he finds it meaningless to weigh the pros and cons of his actions in moral terms. The instinct of self-preservation guides the characters’ thoughts and actions. Conscious of the fatal dangers of his life,

Yossarian embarks upon a bloody course of action which amounts to the rejection of the traditional moral values after observing what happened to his comrades Orr, the soldier in white, Nately and most especially Snowden. He develops faith in new expedient morality which is more likely to guarantee his existence:

You know it’s not my fault. All I’m doing is trying to look at things objectively and arrive at a solution to a very difficult situation.

But I didn’t create the situation.

But you can resolve it. And what else can you do? You don’t want to fly more missions.

I can run away.

Run away?

Desert. Take off. I can turn my back on the whole damned mess and start running.

Major Danby was shocked. Where to? Where could you go too?

I could get to Rome easily enough. And I could hide myself there.

And live in danger every minute of your life as they could find you? (*Catch-22*, 549)

Yossarian puts aside everything and thinks only about his existence. Although going to Rome does not guarantee him living for ever like he wished but at least it guarantees him longer life than the squadron. Just like Heller’s war fiction, Hemingway’s novels too dramatize the

conflicts between his protagonist and the violent external forces. All his protagonists right from Jake Barnes in *The Sun Also Rises* to Thomas Hudson in *Islands in the Stream* come across shattering experiences which make it impossible for them to think and act in traditionally accepted moral terms. Through the characters' total preoccupation with the superfluities of life in *The Sun Also Rises*, Hemingway tries to communicate their deep despair and disillusionment with conventional ethics.

A Farewell to Arms and *Catch-22* carry Hemingway's and Heller's inquiry into moral problems. A series of developments in the novels such as Passini's and Snowden's abrupt death, large scale massacre as a result of military engagements and the summary execution of the deserters raise serious doubts about the validity of the traditional moral values. In this connection, we can recall the highly suggestive treatment of the priest and the Chaplain by Hemingway and Heller in their novels. Hemingway and Heller have placed them in the midst of indiscriminate violence and sexual degeneration. This juxtaposition of the traditional morality represented by the priest and the Chaplain with the actual realities of the battlefield is highly significant. Their traditional ethics fail to provide an answer or solution to the barbaric practices of the war. They are shown as commanding no respect from the military personnel. Their moral stance fails to make any impact on Rinaldi, Yossarian and others. They discuss sex and indulge in it and wine to the total discomfiture of the priest and the Chaplain. Such scenes underline the inadequacy of conventional ethics in the context of war.

A Farewell to Arms by Ernest Hemingway and *Catch-22* by Joseph Heller have similarities and differences that deal with style and content. Both stories support the idea that war is difficult and it has negative effects on life and reality. Both authors focus on detailed descriptions of the setting, the lack of emotions in the characters, the use of symbols and the lack of description of the characters' physical appearances.

Both authors differ in their writing styles. Ernest Hemingway enjoys starting his chapters with a description of what the character is doing and where the character is. In chapter VII: "I came back the next afternoon from our first mountain post and stopped the car at the *smistimento* where the wounded and the sick were sorted by their papers and the papers marked for the different hospitals. I had been driving and sat in the car and the rivers took the paper in. (*A Farewell to Arms*, 35) Hemingway in his writing concludes each chapter and begins a new with a clear description of another new event. whereas Joseph Heller connects his chapters together into one idea. For example, the closing lines of chapter 7: "But

Yossarian still didn't understand either how Milo could buy eggs in Malta for seven cents apiece and sell them at a profit in Pianosa for five cents." (*Catch-22*, 83). and the beginning of chapter 8: "Not even Clevenger understood how Milo could do that, and Clevenger knew everything. Clevenger knew everything about war except why Yossarian had to die while Corporal Snark was allowed to live or why Corporal Snark had to die and Yossarian was allowed to live" (84). Heller's chapters run to each other and every chapter becomes a continuation of the previous chapter which is not the case with Hemingway.

Also, Hemingway concludes his chapter formally the way he had started them. Both stories have opposite endings. In *Catch-22*, the story ends with Yossarian deserting the army and finding a separate peace: "Yossarian jumped. Nately's whore was hiding just outside the door. The knife came down, missing him by inches, and he took off" (561). John Yossarian feels a quite quiet serenity within himself and in the last lines, he finally jumps and escapes for safety. That which he has been yearning for. This is no doubt a happy ending but on the other hand, *A Farewell to Arms* ends tragically; "But after I had got them out and shut 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" (355). Using symbolism and foreshadowing, Hemingway ends the story with Frederic Henry leaving the hospital after Catherine's death and heading back to his hotel in the rain.

One remarkable difference between Ernest Hemingway and Joseph Heller is their attitude towards women in their novels. *Catch-22* portrays women as objects of desire or sources of temptation for the male characters. They are often depicted as sexually promiscuous or manipulative. Men in *Catch-22* are glad to receive the rewards and compensation of full lips, breast and thighs rather than glory that they had all set out for. This attitude towards women can be said to reflect the sexist attitude prevailing during the time period in which the novel was set. Ernest Hemingway on the other hand presents women in *A Farewell to Arms* with more complexity and depth. The novel features Catherine Barkley, the love interest of the protagonist, Frederic Henry. Catherine is shown as a strong independent woman who is deeply affected by the war. She is a nurturing figure and provides emotional support for Frederic Henry. Catherine's character ultimately serves as a symbol of femininity and domesticity, reinforcing traditional gender roles. These two novels were written when gender roles and expectations were different from contemporary standards. While *Catch-22* can be seen as more derogatory or objectifying towards women, *A Farewell to Arms* offers a more nuanced portrayal, though it still reflects certain gender stereotypes of the era.

Ernest Hemingway is known for his concise and minimalistic writing style, characterized by short declarative sentences and sparse prose. His writings often focus on action and dialogue, with the focus of capturing the scene. His style is very distinctive and unusually bare, straightforward prose in which he characteristically uses plain words, few adjectives, simple sentences, and frequent repetition. On the contrary, Joseph Heller's writing style in *Catch-22* is more satirical and darkly humorous. He employs a more expansive and an elaborate prose style, often using repetition and wordplay to convey his satirical message to the reader. His writing style however is what sets the story apart. His ability to connect symbols and remind readers of different exaggerations create the backbone of the book. He does this in order to maintain the relevance between jokes and points that the characters make. A recurring motif being the catch-22 phrase. "What? Yossarian froze in his tracks with fear and alarm and felt his whole body begin to tingle. "what did you say?" catch-22 the old woman repeated (407). By maintaining the usage of the different phrases, he allows the text to better reflect emotions that the characters feel.

In most of Ernest Hemingway's works, he often explores the themes of masculinity, love, war and other human conditions. He frequently draws from his own war experience as a war veteran ambulance driver in the Italian front and his love for adventures and outdoor activities. He draws inspiration from his experience and creates Frederic, a character who so fits into Hemingway. This is no doubt why many readers have considered the text as an autobiography. His love affair with Agnes a nurse, serves as the basis for Catherine in the text. Heller in *Catch-22*, also addresses the theme of war in his text and brings into use his experience as a bombardier during the Second World War in the American Airforce but in a more satirical and absurd manner. The novel critiques the bureaucracy and the senselessness of war while also exploring the theme of identity, power and the absurdity of human existence.

One remarkable difference is the two authors aesthetic treatment of morality and the moral problem is that Heller does not make any direct comment on the moral problems but tries to recreate the external reality and its devastating impact on total human behaviour as objectively as possible, and allows the situations to speak out for them. On the other hand, Hemingway and his protagonists often discuss the moral problems explicitly and voice their disillusionment in them in unambiguous terms. Hemingway's characters discuss the unglamorous and futile nature of war and the effects it has on people. Frederic makes the reader see that war is not what people make it out to be; it is unspectacular and not heroic.

The moral issue is involved in Heller's protagonist's life and world because of their prior knowledge of the moral order in the modern context. There is a world where the principle of "kill or get killed" reigns supreme, which compels them to relegate the traditional moral and the sacred of the law rank. The overwhelming dangers surrounding their lives make it impossible for them to act or think in moral terms. Their highly charged atmosphere leads them to commit physical and verbal blasphemies which become a recurrent pattern in their lives.

Both authors significantly use symbolism, imagery, foreshadowing and hidden meanings behind certain objects or scenes. In *Catch-22*, the title itself is already a symbol. According to the story, catch-22 is a complicated situation. Soldiers are made to believe that when the men go on bombing missions, they often later learn that the purpose for the bombing mission was either to make an explosion that would be beautiful when it shows up on aerial photographs or to clear out foliage so that better aerial photography will be possible. The photographs then, themselves, stand to represent the dehumanization of war. The detachment of the upper levels of military bureaucracy from the tragedy of war allows for its horrors to be seen merely for their aesthetic effect.

Throughout *A Farewell to Arms*, symbolism occurs constantly. Water is a major symbol along with the hidden meaning of Frederic's description of Catherine's hair and the painted horse. Water is mentioned continuously throughout the story; the rain, the lake to Switzerland, and the river from which Frederic swims to escape from the Germans. As for the rain, Catherine mentions that she is afraid of it and at the end of the book, Catherine dies and Frederic leaves the hospital under the rain. The rain is a recurrent topic in the text and each time rain is described, and it eventually rains something negative happens.

Hemingway highly uses foreshadowing when Frederic mentions that life kills the good, the brave, and the gentle and when Catherine says that she feels a thing is going to occur. The doctor also warns that Catherine's hips are too narrow and this sends a message to the reader that something unpleasant may happen during the moment when Catherine is having a baby. These little details maybe hints to readers about the situations or events that may occur later in the story.

Hemingway's worldview is often characterized as stoic and fantastic. His characters often face adversities and struggles but they strive to maintain dignity and grace in the face of hardship or dangerous situations. Henry, in *A Farewell to Arms*, is constantly flung into

dangerous situations; he is made to believe that nothing lasts forever. His final blow, which is the death of Catherine is the hardest one for Henry to take but he courageously faces the corpse and bids Catherine goodbye.

These authors' stories may differ or share common traits in their themes, conflicts, points of view, the authors' and narrators' tone, and settings. Both stories share the same idea of how war can affect someone's life. They also include what a soldier experiences during war and what they think of it. In *Catch-22*, the tone seems to be more sarcastic as Heller seems to be looking down on the bureaucratic class. He makes them appear like egoistic and self-centred humans who care about nothing except their ambition. In *A Farewell to Arms*, the tone is somehow similar to that of Heller. Hemingway seems to see and feel what Frederic sees and feels. In both stories, the authors see war as unnecessary and evil. Not many positive or beneficial events happen in either story due to the presence of war. However, most events or situations caused by the war are negative and destructive.

A Farewell to Arms is set during World War 1 around the year 1917 in Italy and Switzerland, whereas *Catch-22* is set during the Second World War around the year 1942. The stories handle the problems that war can cause and both protagonists John Yossarian and Frederic Henry are soldiers. John Yossarian joins the American Airforce as a bombardier to exercise courage and bravery for his country. Frederic Henry, an American, joins the Italian army for no reason as he reveals to Catherine. Despite their reasons for joining the army, patriotism is left in the dark as both authors say nothing about it.

Although both stories deal with war and battles, things are quite different. Joseph Heller's *Catch-22* carries the theme of courage and struggle within oneself. Yossarian does not know whether he will survive or die but one thing he knows is that, he is going to live forever and if not then he should die while trying to live forever than to succumb to the dictates of the military. He knows what will happen if he flees or signs the agreement with Carthcart, but if he continues flying missions, he will probably get hurt or even face death. Throughout the story, Yossarian's fear of himself being killed continues constantly until the end when he has become more experienced and mature. He views war as a test and believes that he has passed it successfully and will never come back to it. Hemingway's *A Farewell to Arms* conveys the theme of the relationship between love and pain, as Frederic shares his love with Catherine. The couple goes through many obstacles in order to remain together and

these obstacles cause pain to them. At the end of the story, Catherine dies, and Frederic feels what it is like to lose someone he loves. The story portrays the hard reality of life during war.

In Joseph Heller's *Catch-22*, the conflict is Yossarian versus himself because he is always afraid of combat because each time he flies in the air or goes on a mission, he is an inch closer to death. He constantly accuses everyone in the squadron and feels everyone around him wants to kill him. In Ernest Hemingway's *A Farewell to Arms*, the conflict is similar to Yossarian's, which is man versus himself. But unlike Yossarian who eventually ends his struggle by choosing a separate peace and deserting the air force, thereby finding true happiness, Henry does not find peace because his love for Catherine cannot end his own doubt of not being able to love.

The point of view in both stories affects the readers' perspective. In *A Farewell to Arms*, the narrator, Frederic Henry talks from the first-person point of view but sometimes jumps to the second person point of view during his self-reflections or flashbacks. The story is told through the eyes of Lieutenant Frederic. He tells of his time spent in the Italian army and of his first true love Catherine Barkley. Frederic provides such details that a feeling of first-hand experience is left with the reader. It is not obvious whether Henry is redirecting his story to certain audience or not. But it is very obvious that he stays true to himself while telling it. His actions, his conversations, and even his innermost thoughts are shared in the most restricted sense. He hides nothing from the reader, and that makes the story so much striking. When he is at the front, his fears strike the reader in the most authentic meaning. When Henry speaks of his love for Catherine, his passion emanates from the pages and the reader can feel it, alive and real. Finally, when Henry loses Catherine and his first child, it is as if two of the reader's closest family members have been lost.

In *Catch-22*, the narrator, talks from the third person omniscient point of view. Yossarian's and other characters' thoughts and feelings are visible as the narrator has access to the thoughts, feelings and perspective of multiple characters throughout the novel. The narrative style gains insight into the various characters' experiences and perception of the events unfolding in the story. We get a broader perspective rather than just getting the main character's feelings. The narrator is unreliable because we do not get to hear the full story when the narrator is talking. An instance is when Major Major Major is saying to Lieutenant Scheisskopf that he outranks him and we do not get the reason until later on. This omniscient point of view also contributes to the satirical tone of the novel, providing

commentary and insight into the absurdities and contradictions of war and bureaucracy. War affects both Joseph Heller's characters and Ernest Hemingway's negatively but John Yossarian is able to overcome the cruelty and negativity of war. Whereas, Frederic has to face the worst of it all.

While Heller and Hemingway explore the impact of war on individuals, they do so through different lenses. *Catch-22* uses satire and dark humour to critique the system and institutions that perpetuate war, *A Farewell to Arms* offers a more introspective and melancholic examination of the emotional toll of war. Despite their differences, both novels shed light on the disillusionment, loss and profound human suffering in violent environments.

In *A Farewell to Arms* and *Catch-22*, the social environment is a war-torn one. The war with its exploding bombshells and bullets exposes man to death. It renders man homeless as exploding shells ruin villages and towns. It also thwarts man's efforts to escape and run to safe environments as railways lines, bridges are damaged and decaying corpses littered all over scare soldiers. In *A Farewell to Arms*, the war leads to loss of liberty as those who refuse to fight are killed and their families deprived of their civil rights and left unprotected. In this war-torn environment, man is trapped socially as the violence of war threatens his existence by blocking all his means to safety.

Loneliness prevails in the hostile environment. Characters experiencing war are often left to themselves in their search for values in an irrational world filled with chaos. Frederic leaves his country to fight in a strange land while Catherine leaves her native Scotland to serve as a nurse in a war-torn Europe. Frederic's frequent quarrels with his family have severed him from family ties. He has only one link with his family, which is financial as his grandfather still signs his side drafts. He finds no meaningful value in his family and to him, no beliefs, systems or commitments can arm one against irrationalities. Yossarian also severs himself from his comrades in the squadron and is secretly looking for a means of escape. To them, the past has no meaning, what is important is the present. They are therefore cut off from their roots, and in their isolation, they face the hostile forces of life with courage. Left in these hostile environments to fend for themselves, all these characters attain self-awareness and regret venturing in the violent combat.

Both Hemingway and Heller create scenes wherein the hordes of the wounded and dying soldiers move, spectre-like, looking for safety and solace. Their groans, screams, frantic moods and gestures darken the landscape. The unending processions of the tired,

famished, and haggardly looking lost souls constitute an integral part of the fiction of Heller and Hemingway. Such scenes impress upon our minds the pathos of death and disillusionment.

Disillusionment

Novels published after the war are often the most deeply emotional, profound ruminations on human nature. The authors of these novels were once soldiers or witnesses of wars, living in fear and enduring sleepless nights. The authors often channel their experiences and emotions into their works, often creating masterpieces of literature. *A Farewell to Arms* and *Catch-22* are some examples of such novels.

As earlier mentioned, Hemingway was in the Italian ambulance corps in World War One, much like his protagonist, Frederic Henry. The theme of his novel reflects the characters' mentality and typical soldier's disillusionment in the institution and values he had always held close. This novel explores the far-reaching disillusionment of all that he believes in. This appears through his desertion of war, the deterioration of his relation with Catherine and his thought on life.

Hemingway's protagonist eventually becomes disillusioned as he gradually develops from a casual onlooker to an active participant and he later on forced to evade the army. Evidence of his coming disgust can be seen in his conversation with Gino and the other drivers wherein he expresses that he is rather embarrassed by words such as sacred, glorious, sacrifice, and the expression "in vain". He feels that such words are lacking in dignity as compared to the names of places. Words such as glory, honour, and courage or hallow are abstract and obscene and only names of villages, roads and rivers have any value or dignity. Henry is compared and contrasted with Gino who embeds nationalistic fervour. Henry's disillusionment is complete by the time he meets the battle police. He jumps into the Tagliamento to save his life and escape. He has bid a final farewell to arms and his swim in the river has washed away any kind of obligation he has to the army.

Frederic is a young man who is at first enthusiastic to go to war, but as time passes, disillusionment dawns on him. To be disillusioned is to have the feeling of disappointment when one discovers that something is not as good as it seems. Frederic is somewhat like a fraternity boy, a party boy who has been motivated by an ill-defined idealism and a vague

romantic urge to join the Peace Corps, only to find out that he is not the star of the show. He joins the war in Italy after being disillusioned by the fall of the American dream. Hence, the character of Frederic is made more identifiable in the Italian front with the rank of a second lieutenant to the ambulance job. But he does not do the job for any patriotic reason; rather the war excites him so intensely that he feels released from the inertial and unmanly life he once led in America. The war exposes a kind of heroic impression upon him; as a result, he makes a personal code of conduct that is exemplified in his macho style of living, such as showing off masculinity, drinking alcohol and womanizing. As Wilson Andrew explains, “But when *A Farewell to Arms* opens, Frederic is a man who intends to see the world through a military lens. He enjoys the male comradeships of war, especially his relationship with Rinaldi” (*Bidding Goodbye to the Plumed Troop and the Big Wars*, 60). As Frederic thinks that the war is a masculine zone, his military uniform signifies his sense of masculinity and Catherine’s initial refusal to love hurts his masculine ego. He talks to himself that “I was experiencing the masculine difficulty of making love very long standing up” (29).

Frederic’s putting off the military uniform and putting on the civil dress indicates his exchange of war for love. He admits by himself, “knotting my tie and looking in the glass I look strange to myself in the civilian clothes, I must remember to buy myself some more shirts and socks” (*A Farewell to Arms*, 229). He searches for Catherine; the mountain begins to wear a bleak look with the advent of the rains. It is also time for Catherine’s delivery so they come down to Lausanne. She however faces problems in her delivery due to her narrow hips. She suffers long and difficult labour pains and in the end the doctors declare that a caesarean is necessary. However, her child had already died and is still born. Catherine herself undergoes one internal haemorrhage and she succumbs. Henry is heartbroken and feels all the problems she is facing are as the result of the night they spent together in Milan. In desperation, he prays to God asking him to fervently spare the life of Catherine: “Oh, God, please dear God, don’t let her die” (353). However, Catherine dies in the end and Henry drives away all the nurses to be with her but all his efforts are futile at the end. Henry, who has run away from the arms of war into Catherine’s arms for solace, finds that he has to say goodbye to his beloved one and he is now compelled by circumstances to accept the reality of his existence.

As the war goes on, Frederic becomes more aware of the true actions that take place. After escaping the Carabinieri, Lieutenant Frederic Henry changes; he says that he feels like a masquerade in civilian clothes. He had been in his uniform for such a long time and he feels

as though civilian clothes are a disguise. War is often romanticized, mostly to persuade people to be interested in serving. This is why Frederic enrolls and when he realizes the horrors of the war, he resents it and eventually deserts it.

Characters soon discover that life is nothing since one can die at any given moment, which ties in with the existentialist theme of absurdity that holds that life is futile and purposeless. Nietzsche set forth the concept of nihilism which translates into nothingness. Here man turns to make inauthentic and untruthful choices that do not add any more meaning to his life than it had before. Frederic and Catherine feel a sense of nothingness because of the grim reality of war in which both are part. In the beginning of the novel, they look to the wrong places (make wrong choices), to add meaning to their unhappy lives. Catherine is in despair over the death of her fiancé, and due to this, she feels emptiness:

I wanted to do something for him. You see I didn't care about the other thing and he could have had it all. He could have had anything he wanted if I would have known. I would have married him or anything but then he wanted to go to war and I didn't know...I didn't know about anything then. I thought it would be worse for him. I thought perhaps he couldn't stand it and then of course he was killed and that was the end of it. (*Hemingway, 19*).

As a result, the fiancé's death becomes the base of her relationship with Frederic. However, this relationship is fake and contrived at the beginning. They superficially pretend they are in love, playing with the idea of it as a diversion from their painful reality since no meaning could be found in anything around them, they decided to fake a meaning and stick to it so as to derive happiness.

Another major moment of disillusionment for Henry occurs when he is shocked to see the very same column of soldiers, he had thought were brave, run so crazily through the woods to come back. Confused, he frantically asks the fleeing soldiers about what happened. He grabs a soldier and stammers "why-why" but the soldier struggles and, demands to be let go and he finally slams his rifle on Henry's head to escape. These are the soldiers that Henry had initially considered brave and courageous but their fleeing makes him somehow questions the idea of bravery and courage.

Throughout the novel, Frederic Henry encounters various religious figures and experiences moments of reflection and contemplation. However, he becomes disillusioned

with organized religion, seeing it as hollow and unable to provide answers or solace in the face of suffering and loss. The disillusionment contributes to his existential crisis and his search for meaning. This disillusionment will extend to his sense of patriotism and loyalty to his country. As he witnesses the corruption, incompetence and disregard for human life in the military hierarchy, he becomes disillusioned with the idea of blind loyalty to a nation. He questions the ethic and motives of war seeing it as a destructive force that serves the interest of those in power.

Similarly, Yossarian, the protagonist in Heller's *Catch-22*, becomes increasingly disillusioned with the war and the military bureaucracy. He sees the hypocrisy and disregard for human life that pervades the system. Yossarian's regular attempt to escape the war and the catch-22 paradox reflect his disillusionment with the military's lack of logic and concern for soldiers' well-being; "the enemy is anybody who is going to get you killed. No matter which side he is on" (154). This, spoken by Yossarian, reflects his disillusionment with the war. He sees both his own side and the enemy's as threats to his own life, and this realization undermines any sense of purpose or loyalty to the war effort.

Nately, a young and vibrant soldier, comes into combat initially with a strong belief in the nobility and righteousness of war. However, his experiences in the battlefield gradually disillusion him. He falls in love with a prostitute named Nately's Whore, who represents the corruption and moral decay caused by war. Nately's disillusionment is further emphasized when he is killed while trying to protect her. Just like Nately, lieutenant Scheisskopf is as well disillusioned. He is said to know everything in literature that there was except how to enjoy it. He is rather obsessed with military parades and promotions. This is a sharp reflection of soldiers who are so consumed by the military bureaucracy that they turn to lose sight of the true meaning and enjoyment of life.

Characters in *Catch-22* growingly become aware of the absurdity and dehumanization of war. They begin to question the ethics and motivation behind the conflict. This leads to a deep sense of disillusionment and cynicism. Dunbar, Yossarian's fellow soldier, embraces a philosophy of life that revolves around prolonging time and avoiding danger. Together with Yossarian, they often pretend to be attacked by some sort of pain so that they can be left in the hospital thereby automatically avoiding the battlefield which is one of their dearest nightmares. They believe that the war is a pointless endeavour and seeks to survive by

minimizing their participation. Yossarian's and Dunbar's disillusionment stems from the realization that war offers no purpose or meaning.

Yossarian's illusion of the importance of a soldier is again questioned. Before going to war, Heller's soldiers had the conception of how important soldiers were and if they die, all will grieve including nature. Surprisingly nature moves on smoothly with its golden activities without any remorse for the death of the soldiers who have sacrificed themselves for a patriotic cause. The death of his friend, Snowden whom he thinks deserves a state funeral is handled with less concern. Soldiers are sent to dangerous missions with no regards for their safety, and their lives are often sacrificed for the sake of military or political gain. These soldiers are constantly exposed to violence and death and Yossarian considers this as dehumanization as the soldiers constantly become dehumanized to the horrors around them and reduced to mere statistics, reinforcing the fact that their lives are disposable and unimportant.

John Yossarian abandons an obsession with warfare and contributes to his growth; here Yossarian proves how self-interested he can be. He will face a moral conundrum- guilt, for example, he feels guilty for surviving while his fellow soldiers are killed or injured in combat. He experiences a sense of responsibility for their deaths, as he believes that he will somehow be blamed for not being able to save them. This guilt weighs heavily on him and contributes to his desire to escape.

Major Major Major becomes consistently disillusioned with the military's dehumanizing treatment of soldiers. He is promoted to the rank of a Major simply because his name is Major Major Major and he became isolated and detached from his comrades. Major Major Major's disillusionment with the military bureaucracy leads him to adopt a reclusive and cynical attitude towards everything and everyone around him. The war is no longer about a noble or just cause or about heroism but rather an indiscriminate killing machine that endangers everyone's life. Yossarian suffers the same fate as Major Major Major. Yossarian comes to a realization that the war is no longer a noble deed but a tool for politics and greed. He thinks that everyone is an enemy to him as he tells Clevenger that everybody is trying to kill him because each time he flies a plane to throw bombs on them, they are shooting at him with the intention of killing him.

Joseph Heller shows that Yossarian's destiny is shaped not by truly natural environments, but by the forces of groups of men. The mob of humanity formed a society of

rules and traditions, this society created an expectation that a young man like Yossarian and his comrades should go to war. On a smaller and even more chaotic level, the force of the society can be seen in the way an army behaves. Yossarian may not have realized this societal influence when he felt consumed by the desire to go to war, but later, he does realize the great influence that his surrounding has on him as his superiors force him to advance unthinkingly into the battle.

Hemingway and Heller depict disillusionment as a result of the harsh realities of war. The characters in both novels confront the dissonance between their expectations and the grim reality of war, leading to loss of faith in institutions, values and even in themselves. Their powerful narratives, *Catch-22* and *A Farewell to Arms* highlight the profound impact of disillusionment on the human spirit that struggles to find meaning and purpose in a world marked by violence and insecurities. This disillusionment is heightened by the failure of religion.

Religion in Hemingway's and Heller's Narratives

There is a complete absence of religion in Hemingway's and Heller's works. Religion is the link between man and God. Man has become his own god and has more interest in material wealth. During the period of Puritanism in the US, there was much fear of the Lord. The Puritans believed that since man was created in God's image, man does not have to do anything that will tarnish that image. Their main preoccupation was therefore salvation of the soul. They had to watch their behaviours to ensure that they did not do anything wrong. There was a belief in a richer and happier life after death. In order to have eternal life, man had to follow the teachings of God who was perceived to be stern and unforgiving.

The event of the First World War led to a drastic decline in religion. This war proved that man was a brute. During the war, there was mass destruction and many people lost their lives, they had believed that it was noble to die for one's country but the effects of these wars raised many questions in the minds of the young people. They told themselves that if there was a God, he would not allow his people to suffer so much and he will prevent the creation of scientific weapons that are used to destroy human life. Anselmo, the guide in *For Whom the Bell Tolls*, echoes this idea of the absence of God: "If there was God, never would he have permitted what I have seen with my eyes ... but now a man must be responsible for himself" (11).

These young people therefore turned away from traditional values that their parents had passed down to them and sought new ways of living. They took to drinking, sex and dancing. They found no meaning in religion which could not help them in times of difficulty. Due to this decline in religion, there was no longer any fear of God. People called on God only during times of stress and this was done in a mechanical way.

Hemingway's and Heller's families who were staunch Christians, instilled in their children strong religious beliefs and the fear of the Lord but they later on in life, become more interested in the pleasure they gained from outdoor activities. They participated in the First World War and the Second World War respectively, and their early experiences with violence instilled in them the belief that though there is a supreme being, God, who is supposed to help man in the face of danger, his presence is not felt. They therefore believed that in order for man to survive in his hostile and his irrational world, man has to rely on his personal endeavours and struggles instead of relying on a deity who seems to be blind to human plight. Man therefore, is his own God. *A Farewell to Arms* and *Catch-22* clearly explain Hemingway's and Heller's view of religion.

In *A Farewell to Arms*, everyone is sick of the war and depression engulfs everyone. Through the priest, Hemingway has shown the place of religion in the war-stricken world. The priest and his God have become the object for silly jokes amongst the soldiers. The officers ridicule and mock the priest publicly: "Priest today with girls... priest every night five against one" (10). People in general and soldiers in particular are left with no faith and belief in religion. Through jokes to the Priest, Hemingway is ironically hinting at the debasement of religion in the world of war. Religion is openly ridiculed as it does not provide any comfort and relief to the horror-stricken people.

The characters in the two texts under study do not believe in the influence of the super-human being in shaping their destinies. John Yossarian, the protagonist of *Catch-22*, just like Frederic Henry in *A Farewell to Arms*, are conscious of the existence of a supreme whom they think has no influence in shaping man's life. Catherine, on the other hand, makes no allusion to God.

There is no way to be married except by church or state. We are married privately. You see, darling, it would mean everything to me if we had any religion.

You gave me the Saint Anthony.

That was for luck. Someone gave it to me.

Then nothing worries you?

Only being sent away from you. You're my religion. You are all I've got.

Catherine rejects all sorts of organized faith and yet she is no nihilist. She lives by a definite value system, and what she values is love. She and Henry suggest some kind of private or secret marriage which suggests their little or no belief in the existence of God at all. Her religion is her love for Frederic Henry and it is through his love that she finds meaning in life.

Religion is essential for man and spiritual faith is deeply needed by man during hardships and wartimes. That is why a clergy man stands for God on earth and he can remind the others about the everlasting life in times of spiritual loss and doubt. Despite the fact that Hemingway and Heller particularly have no deep religion, they give a high status to the clergy men in their tales to solidify the general notion of spiritual love needed by man, especially in war times. Frederic and Yossarian are greatly in need of spiritual faith as they witness the hardships of war. Still, their friendship with the Priest and Chaplain is developed into exchanged feelings and ideas about war and man's faith in life.

Frederic Henry finds in his relationship with Catherine Barkley a relationship that they see as a marriage and a tangible sensation of love which are the things that the conventional religious devotion and practices had been unable to offer him. Frederic, particularly, does not love God; he is only afraid of Him in the night sometimes. These two have no religion except their love for each other which becomes a source of conflict for both of them. Their love for one another becomes like a replacement for religion, their ritual practice being sex; yet, Catherine's death at the end of the novel is a direct result of their premarital sexual relations. At the novel's close, Frederic is blinded by a great loss and he is forced to recognize, too late, that his great love; his religion- could not last and that the premarital sex that was its ritual could provide happiness only temporarily, such sexual activity without faith resulting in emotional and physical degradation

The Italian Catholic who is present in *A Farewell to Arms* is hostile to premarital sexuality. Aymo's two probably very religious virgins Catholic peasant girls have a very strong emotional response to Aymo's using the words "... the vulgar word" for sex. They misunderstand his meaning and one begins to sob for fear. Frederic's sexual improprieties are sources of much emotional and spiritual turmoil and they affect him in a way not wholly

dissimilar to that of the Catholic girls. Their fear is inspired by the desire to not violate the tenets of their religion. Frederic fears God in the night, guilty about what the priest refers to as “passion and Lust”. Rinaldi teasingly describes Frederic’s action upon returning home from the brothels: “He tries to brush away the villa Rosa from his teeth to away harlotry with a toothbrush” (168). There is a stigma attached to sexuality because of the cultural prevalence of the Catholic beliefs, the repercussions of which can affect those who do not necessarily believe in or follow the precepts of religion.

Yossarian cannot comprehend anything about religion or God. He particularly expresses his hate towards a God that is meant to protect and watch over him, but rather he allows them to get into a deadly war that seems to have no end. Loss of faith is a major theme that was current after the First and Second world Wars. Yossarian expresses his discontent for God when he says:

Good God, how much reverence can you have for a supreme being who finds it necessary to include such phenomena as phlegm and tooth decay in his divine system of creation? What in the world was running through the warped, evil, scatological mind of his when he robbed old people of the power of control of their bowel movements? Why in the world did he create pain? What a colossal, immortal blunderer. When you consider the opportunity and power, he had to really do a job and then look at the stupid ugly little mess he made of it instead, his sheer incompetence is almost staggering. (*Catch-22*, 145)

Yossarian expresses his thoughts in a form of critique towards God and his thinking serves as an overture to how faith is lost in the novel. During the Second World War, religion was not used as propaganda, but it was still in the service of the war. Soldiers use to pray and sometimes attend sermons but this time around they were praying for themselves, asking God to aid them in the battle and bring them luck. The soldiers only seek God for private purposes especially colonel Cathcart who takes this to a different level. He invites the Chaplain to pray for the squadron before they go out for a mission so that it can be published on newspapers just like the newspaper did for the people of England that usually had to pray before stepping out. Colonel Cathcart does not do this out of his faith in God but rather he wants to use God to seek for fame and recognition.

In *Catch-22*, the Chaplain who is a religious figure begins to lose his faith towards the end of the novel. His disillusionments stem from Colonel Cathcart’s constant attempts to use

religion to further his political ambition. A discussion between two atheists; Yossarian and Scheisskopf's wife presents to us Heller's major concern about religion. These two do not believe in a just and loving God but rather see God as a bumbling fool since no truly good and omniscient person would create human suffering and death. The loss of faith in God does not mean that the world is a place without morals for characters. Instead, it means a world in which man must create his own morals as Yossarian and Frederic Henry do when they choose to desert the army especially Yossarian who would not betray his fellow squadron mates for his freedom which he had been longing for.

In the final pages of Hemingway's novel, the idea of religion is evident. When they arrive at the hospital and Catherine is asked to supply certain data including her religion and name to the employee, she says that she has no religion and the woman draws a line in the space after that word. She gives her name as Catherine Henry. One can make no mistake about the meaning of this juxtaposition: religion is replaced by her full and deep love for Frederic. Their private marriage is a clear affirmation of her rejection of religion and its replacement by their love.

When Catherine give Frederic the medal of St. Anthony, she does not even believe in what the medal stands for. She does not believe in the existence of God who can save her from any danger. Frederic remains her God and her love for him is her religion. When Frederic expresses his concern about their state and says that they should get married, Catherine does not want to be married in church because she does not have a religion. Stewart Sanderson says her motive in giving Henry the medal is a superstitious wish for good luck.

All the characters in the novels believe in no institutions or order that can save one from life's irrationalities. In *A Farewell to Arms*, early in the novel when Frederic is to go on leave, the priest tells him to go to Abruzzi where there is the love of God. Rinaldi, the military surgeon, the man without God instead advises him to spend his time enjoying the pleasures of life like drinking, smoking, dancing and having indiscriminate sex. In this instance, Frederic by choosing the secular life, establishes his position:

I wanted to go to Abruzzi. I had gone to places where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and here tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting. Had

gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it to, nights in beds, drunk, when you knew that that was all there was and the strange excitements of working and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and not caring. (Hemingway, 13)

Frederic does not have any feelings for God or religion. He says that he has always been embarrassed by the words sacred, glorious and sacrifice and the expression in vain. The abstract became absence to him and the concrete had dignity. Whatever is concrete to him and can save him or give him the happiness he couldn't get; he considers it the only real thing and everything else unreal.

Frederic Henry's religion can therefore be lust and passion as could not be referred to by the priest. In Stressa, after a game of billiard between Frederic and Count Greffi, the count asks Henry to pray for him if ever he becomes a devout. The count's family have been devout. Despite his efforts and aspirations to be a believer as he grows older, the feeling has not yet come. He thinks he must have outgrown his religious feelings. In contrast to Count Greffi who has never felt anything that he could embrace as his religion, Frederic's own religion only comes in the night. The count tells him that he has fallen in love and therefore he should not forget that love is a religion. Frederic has transferred the love of God to the love of Catherine. He knows he cannot be saved by the power of the Supreme Being and thus he uses his sense of endurance, will-power and courage inspired by his love for Catherine to overcome neurosis.

Frederic's obligations to God are only in times of stress. He calls out to God when he is face with the danger of losing Catherine. While Catherine lies dying in the Lausanne hospital, Henry hopes that Catherine will survive and says a humble prayer to the deity he seems not to believe in:

I knew 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 will do anything for you if you don'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 if you don't let her die. (Hemingway, 353)

Frederic's obligation to God therefore is conditioned by Catherine's life. Frederic however believes in the existence of God after Catherine dies. He wishes that the child should have been baptized before dying. Frederic survives his ordeal, not with the help of any supernatural being but by using his native resource of endurance, courage and willpower.

Joseph Heller's *Catch-22* plays a great role in criticizing religion and the absurdities of war. One of his major religious figures in the novel Chaplain Toppman, is portrayed as a well-meaning but ineffective character, constantly struggling to find his place in the chaotic and irrational world of the military. The Chaplain's attempts to provide comfort and guidance to the soldiers are often associated with indifference or ridicule, highlighting the disconnection between religious ideal and the harsh realities of war. The catch-22 is another significant religious element throughout the text. This bureaucratic rule states that for a soldier to be declared out of combat he must be insane and asked to be grounded but the very act of asking to be liberated is considered sanity and therefore the soldier becomes ineligible for the insanity plea. This is Joseph Heller's direct critique of the religious notion of divine justice and logic.

The capitalist character of Milo Minderbinder also depicts the place of religion in the 20th century society. Milo, a capitalist entrepreneur uses his business ventures to accumulate wealth and power. Milo's actions are often justified by his belief in the profit motive, which can be seen as the distortion of religious principles. Through the likes of Milo Minderbinder, Joseph Heller satirizes the exploitation and corruption that can occur when religion is used to justify unethical behaviour.

Hemingway and Heller also portray disillusionment and scepticism towards religion that emerged after the First and Second World Wars. The character of Rinaldi in *A Farewell to Arms*, Frederic's friend and a fellow soldier, is portrayed as a cynic who mocks religion and its rituals. Rinaldi's scepticism reflects the broader disillusionment with traditional religious beliefs that occurred during the post-war era. Yossarian, one of the main characters in *Catch-22* expresses scepticism towards religion throughout the novel. Yossarian questions the existence of God and the morality of the war he is involved in. He sees the hypocrisy of the military system and the way religion is used to justify the senseless violence and

absurdity of war. Yossarian refuses to accept or believe in divine justice or the notion that everything happens for a reason.

Overall, religion in *A Farewell to Arms* and *Catch-22* serves as a means for Hemingway and Heller to explore the human quest for meaning and the ways in which individuals struggle with tragedies of life. Through the characters' experiences and interactions with religion, Hemingway and Heller raise questions about the role of faith in a world marked by violence and uncertainty and where religion becomes a medium for control, manipulation and justifying immoral actions.

In this chapter, Both *Catch-22* and *A Farewell to Arms* are seen as novels that explore the profound effects of war on individuals and society in different ways in *A Farewell to Arms*, Hemingway delves into the emotional and psychological toll of war, particularly on the protagonist Frederic Henry. The novel explores the theme of love, loss and disillusionment as Frederic witnesses the brutality and senselessness of war. Hemingway depicts the trauma experienced by soldiers as well as the shattered illusions of honour and glory that war promises. The novel suggests that war can strip individuals of their hope and faith, and leave them disillusioned as they question the meaning of life. On the other hand, Heller in *Catch-22* uses satire and absurdity in depicting chaos, irrationality and moral corruption that war engenders. The novel portrays the dehumanizing impact of war on the soldiers, their loss of faith in institutions, and the erosion of their sense of purpose and meaning. Heller exposes the futility of war and its devastating consequences on the human psyche.

Hemingway and Heller emphasize the destructive nature of war on relationships and the fragility of human connections. These two authors depict the devastating effects of war on individuals and society. They explore the theme of disillusionment, loss of faith and the profound psychological and emotional scars that the war leaves behind. Through their powerful depictions, both novels serve as poignant reminders of the human cost and tragedy of armed conflict.

GENERAL CONCLUSION

This research work entitled, “Twentieth-Century American War Fiction: Ernest Hemingway’s *A Farewell to Arms* and Joseph Heller’s *Catch-22*” aimed at examining Hemingway’s and Heller’s vision of war within the context of the 20th century. In their lives and works, the authors were pre-occupied with man’s plight in a violent environment. They present man in an environment which is not conducive to his wellbeing and survival. Their environment is one in which man constantly comes in contact with forces that threaten his existence. These forces that threaten man are death in both *A Farewell to Arms* and *Catch-22*. Man’s life must come to an end at one point or the other as life must end with death. Hemingway and Heller however, show how man can overcome these forces in order to establish his stature. Man, like their various protagonists must attain self-awareness and self-mastery of his situation which will enable brave actions to get over these forces of nature like Yossarian’s success and Frederic Henry overcoming of neuroses.

Hemingway and Heller present man as a lonely being fighting his battle of survival in a hostile world without any physical or spiritual support. Their characters are often lonely in their world, cut off from their roots and deprived of traditional values that shape man’s life. Catherine and Frederic are alone in their war-torn society and Yossarian is alone in his world seeking for survival. Man is a lonely being therefore, has to rely on his personal efforts to survive.

Hemingway and Heller present war in an environment where God’s presence is absent. They replace God with man. Since the Almighty has turned a deaf ear to human pleas, man must now be responsible for himself. Their characters have lost faith in the benevolence of God and call on Him only in times of stress or only in the face of danger that they cannot quickly overcome. Hemingway further shows that, love, though it exists, is only a temporal condition, and while it lasts, it gives considerable pleasure but it does not save man from the deep horrors of war.

From our analyses of our two texts under study, Hemingway and Heller seem to be saying that all romantic war myths of glory and honour for soldiers partaking in wars are all an illusion which becomes shattered when soldier’s come face to face with the war realities in the battlefield. Although he faces his battles alone against the brutal forces of nature, man can

courageously rise against the nothingness that threatens his existence and this can only be attained through his self-awareness and bravery.

Wars will always be a predominant feature in the world and Hemingway's and Heller's message to all humans is that man should use his courage, endurance and will-power in the face of all adversities so as to emerge dignified in the end. They both believe that man by his personal efforts help in shaping his destiny.

War is one of the most controversial, serious and scary things known to man. There are limitless ways that a person can think about war. People's opinions towards war can change depending on a few different things. According to position, if you are a General in an army, obviously you will have a different depiction of war from that of Human Right Activist. Ernest Hemingway and Joseph Heller represent the war as writers who have been involved in battles.

Joseph Heller was a a novelist who had a very morbid view of life. He saw everything through pessimistic eyes and he thought that humans were unimportant and that individuality was simply a mistake made by nature. Humans are insignificant beings and if one day, there were no humans left anywhere, it will not make any difference. He relates this view of the world to his ideas about war.

Ernest Hemingway had a view similar to Heller's. He believed that everything has something evil in it and in all of his writings, one can tell that he is a pessimist and that he always looks on the downside of things. In life, Hemingway was a very paranoid and depressed person, his writings reflect these feelings.

The backdrop of war provides the basis to consider the works of Ernest Hemingway and Joseph Heller. Historically, man has sought ways to attain happiness, quality and ultimate salvation in life. With the onset of wars, specifically World War 1 and World War 2, a new era emerged which left man struggling against elements totally foreign to him. The human condition changed in the post-war era and modern man faced an overwhelming dilemma unknown to his forefathers: finding salvation amidst the chaos and ruin. Both Ernest Hemingway and Joseph Heller write about man's dilemma, from two similar perspective despite their different experiences of war.

Hemingway and Heller in representing war in their novels, sought the dangers of a war environment in order to be as close to the action as possible. Heller also got the

opportunity to fight in a real battlefield. The effects of war remain significant in each author's works. Their characters live in two completely different worlds; however, each setting helps determine each character's success or failure in attaining quality in life. Their settings are close to war, provide crises, promoting the characters to face themselves more readily.

Hemingway and Heller present characters to us who have difficulties in confronting reality. Their lives have been changed drastically by the injustices of war and their wounds are physical, psychological, emotional and spiritual. The war environments create such stress that the characters are forced to face constant uncertainty. Many opportunities exist for them to feel vital and alive in such instability. War has romantic elements which help the characters rationalize their circumstances more easily. Thus, the characters are able to adapt to the society. Each character's sense of death is great; hence, they cannot rely on the old notions about war if they are to find a means of survival.

The protagonists in both novels exhibit normal human desires to escape from a painful existence and most often, they face their situations, especially Hemingway's character who reflects his personal choice to confront the ultimate conflict. A war, according to Hemingway, is the place where you can see life and death, i.e., violent death. Therefore, his characters learn to deal with adversity because they have no other option.

Life is so tragic and there is no escape from pain. Therefore, it is useless to try to escape from the inevitable and what one can do is to be a man. When a man is afflicted with misery, pain or sorrow or even death, the way to face it is to remain calm, be true to one's self and one's companions, endure pain as best as one can and fight as bravely as he can. To give up a fight will be unmanly. The undefeated must remain morally victorious even though he has nothing to win. The fact that the winner takes nothing is the core of Hemingway's and Heller's philosophy and the code is an attempt to face this truth and this is the only reward that man can take with him from this world. There is another underlying assumption in Hemingway's and Heller's philosophy: there is no war beyond the grave. Therefore, one's victories and losses are to be measured in terms of this world and not in the world beyond the grave.

It can be concluded, therefore, that both Ernest Hemingway and Joseph Heller find life as surrounded by violence which makes it a kind of perpetual war. They hardly depict any civilian or peaceful mode of life characterized by harmony and order. They portray in their war narratives, extreme situations leading to violence and destruction. The coming

together of such forces with the interactions with human life transforms life into a war. For them, the quest on the part of the protagonists just like other characters, leads them to the realization of the shattering knowledge “the world breaks everyone” and war becomes the most effective metaphor for life.

This work which examined twentieth-century war narratives through the works of Ernest Hemingway and Joseph Heller started with an introduction. This gave us brief background of the 20th century and that of American war narratives as a fictional genre. It stated clearly the research problem and some pertinent research questions which guided us through the discussions of the different issues raised in the course of solving the problem identified. It also showed the objectives and the significance of the study, hypothesis, definition of key terms, the scope of study and the structure of the work. The hypothesis stated the fact that the humans who face war and partake in it often face shattered dreams, which results to trauma as the realities of war are seen to be a clear opposite of the long-time glorified war myths about honour and bravery.

In the first chapter, we focused on the theoretical framework used to analyse Hemingway’s *A Farewell to Arms* and Heller’s *Catch-22*. This chapter also focused on the review of prominent works related to twentieth-century American war fiction, the two authors and their works under study. Psychoanalyses enabled the researcher to study the psychological conflicts and traumas that the characters experienced and the various defence mechanisms they used in order to make the violent environment habitable for them. The just war theory examined the conditions under which the war was fought and the gross exaggerated bombing and killing of the innocent and the soldiers. Existentialism on its part looked into personal resistance and the various absurd realities prevailing in the violent society.

In Chapter Two, we analysed some important elements in the texts which give an insight into twentieth-century American war narratives. An analysis of *A Farewell to Arms* and *Catch-22* revealed some hidden elements which are quite essential to the understanding of the texts and to the understanding of this research work. Through the analyses of these texts, we understand how disillusionment characterizes American war narratives through the settings presented by Hemingway and Heller.

In Chapter Three, we examined the minds of the soldiers in the battlefield, long time romanticized myths about war and personal resistance which rise from internal conflicts. In

this chapter, we discussed the importance of self-awareness, redefining war principles and the importance of having a separate peace by making choices that will favour the soldiers.

In Chapter Four, we hopped into the dual presentation of war by both authors. In other words, how they differ and converge in presenting the theme of war in their works, the place of religion in the 20th century after the two Great Wars and the numerous effects of war. With critical analyses drawn from other novels, specific themes were examined and compared to real world events that succeeded the novels. Also, in this chapter, the place of religion was also critically analysed.

The research work examined Hemingway's *A Farewell to Arms* and Heller's *Catch-22* in the context of war and came to the conclusion that Hemingway and Heller were significantly dissimilar in their style of writing and how they passed across the message of the same theme of war using different strategies. However, the resemblance between Hemingway and Heller have been reviewed by many critics on several occasions. Both wrote with ironical detachment, empowering with great skill what John Berryman refers to as "the power of the tacit". They also share an immense interest in war, the American West and love. They depict man in their fiction as alone and frightened in a violent universe which he cannot understand.

However, these novels could still be handled by other researchers within an autobiographical lane. When we glance through the biography of Ernest Hemingway and Joseph Heller, we are made to understand that they partook in the First World War and the Second world War respectively and their experiences are so clearly seen in their works particularly in Ernest Hemingway. They understood the realities of war as they did not just assume but were eye witnesses to the chaos created by wars. They reject war in all its forms because to them, man is already battling with himself and so war should not be encouraged.

Through the analyses of *A Farewell to Arms* and *Catch-22*, one could as well find interest in the war narratives from the perspective of pleasure and happiness in the time of war, which is not considered common in a battle environment. Other researchers could carry out a study on pleasure and happiness in a battlefield. This aspect and many more divert from our point of focus to something absurd in Hemingway's and Heller's chaotic environment of war. This can be an important aspect of war novels which can be expanded by other researchers in the course of giving another meaning to the texts.

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