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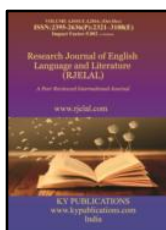
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## THE CONCEPT OF PATRIOTISM IN HEMINGWAY'S *FAREWELL TO ARMS*

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### ABSTRACT

Love for one's ancestry, culture or homeland is the root meaning of patriotism. Patriotism, can be thought as an ideal concept. It can be existed as an idea and a feeling in the mind and hearts of people. Throughout time people have imagined the love and sacrifice for their country as a sublime goal and a far- sought golden wish. That is why the idealism of patriotism hovers over the meaning and concept of the term in life and literature.

In sum, Patriotism is a concept that is literally rates over the clashing terms in life .it is a sense related and the most important feeling towards one's country. The particular effect of patriotism in literature lays in the way the writer often encloses the axis of our attention on this concept.

**Key words:** Love, War, Patriotism.

### 1. *Farewell To Arms: An Introduction*

*A Farewell to Arms* is published in 1929. The novel shows Hemingway's revolutionary style as more conventional and impressive manner. The result is the novel's widespread popular success as well as worldwide fame for the author himself ever since .<sup>1</sup>

The Alps around the frontier between Italy and present-day Slovenia forms the first beginning of Hemingway's *Farewell to Arms*. It is good to mention that, Italy is allied with Britain, France, and Russia against the Austro-Hungarian Empire and Germany. Italy is responsible for preventing the Austro-Hungarian forces from assisting the Germans on the war's western front, and Russia in the east. Lieutenant Frederic Henry, is identified as the hero and narrator of the novel, and he is an American who has volunteered for the Italian army because the United States has not yet entered the war.<sup>2</sup>

Fredric Henry works as a supervisor for a small group of Italian ambulance drivers. After a wintertime leave spent touring the country, Lieutenant Henry returns to the captured town at the front where his unit lives. Fredric is introduced by his friend Rinaldi, for two British nurses: Catherine Barkley and her friend Helen Ferguson. Both of Catherine and Henry talk of the war and of her fiancé, killed in combat the year before; clearly she has been shocked by the experience. When Fredric make another visit to the British hospital, he develops a deep emotional love tie with Catherine Barkly.<sup>3</sup>

When Henry once again visits Catherine, she tells him that she loves him and asks whether he loves her. He responds that he is also deeply infatuated with her. However, Fredric Henry and his comrades, the ambulance-drivers hide into a dugout across the river so as to be not seen by the enemy troops. Then, as the drivers are eating, the Austrian

bombardment wounds Fredric in his leg and kills one of the other drivers. Fredric is evacuated via train to Milan for the American hospital. Catherine Barkley arrives at the hospital, to which she has been recently moved up. Once again, she and Fredric Henry declare their love for each other. Then, both of them develop their emotional tie into love relationship in the hospital bed. Furthermore, both of Fredric and Catherine spend the season of summer altogether while he heals over from an operation on his leg. In the evening, they visit restaurants around Milan and then spend the nights together. However, by the end of summer, Lieutenant Fredric Henry is ordered to return back to the front. Catherine reveals for Fredric that she is three months pregnant due to his love relationship with her. Fredric feels deeply linked to his beloved. Fredric spends one last night with Catherine and he buys a pistol at that night.<sup>4</sup>

Eventually, on Fredric's recent return to the front, the Austrians (now joined by German troops) bombard the Italian army and eventually break through the lines near the town of Caporetto. The ambulance drivers and Fredric retreat with the rest of the Italian forces in a long, slow-moving column of troops and vehicles. They pick up two Italian engineer-sergeants. Finally, the ambulances pull off the main road. When one of the vehicles becomes stuck in the mud, the two sergeants refuse to assist in the effort to push it and disobey Lieutenant Fredric's order to remain with the group. Fredric shoots them, wounding one; and another ambulance driver then uses Fredric's pistol to finish killing the two sergeants.<sup>5</sup>

Consequently, Henry and the three drivers leave the ambulances and set out on foot for the Tagliamento River, across which are saved. Soon they see some German soldiers in the area. Nonetheless, one of the two drivers is shot to death by his comrade Italians shooting in error. While, the other driver runs, and surrender to the Germans. Finally, after being saved from the enemy, Lieutenant Fredric Henry observes that the Italian army officers who are like himself are being shot by the Italian military police for leaving out their troops. Lieutenant Fredric Henry also fears being killed and to be regarded as a German spy. Fredric

dives into the Tagliamento River, deserting the Italian army and swims offshore. Fredric crosses part of the Venetian plain on foot, then boards a moving train, hiding among guns stored beneath a tarpaulin. Frederic Henry is no longer a Lieutenant, arrives in Milan as a deserted soldier.<sup>6</sup>

Catherine Barkley and Helen Ferguson are not present in the hospital, as they have gone on holiday to the Italian resort town of Stresa. So Fredric travels via train to Stresa, where he finds Catherine and Helen. Discovering late one night that Henry will be arrested as a deserter in the morning, Fredric and Catherine quickly prepare to escape into the neutral Switzerland. Through the stormy night, Catherine and Fredric travel in a small, open boat across Lake Maggiore. The following day they are arrested and briefly detained by Swiss officials, after which they are released. Frederic Henry and Catherine Barkley move into a chalet on a mountain above Montreaux and spend an idyllic winter there. At winter's end, they leave the mountains for a hotel in Lausanne. Finally, Fredric takes Catherine to the hospital, where her baby is stillborn. Then, as a result of multiple hemorrhages, Catherine dies. Fredric leaves the hospital filled with sorrowful emotions for his lost beloved, yet he has some hope in tomorrow.<sup>7</sup>

## **2. Patriotism In Hemingway's *Farewell To Arms***

The narrator is Frederic Henry who serves as a Lieutenant and ambulance driver in the Italian army in WWI. He is an American citizen, but volunteered to serve in the Italian forces. He falls in love with Catherine Barkley who serves as a British nurse in the Italian army. Both protagonists suffer a great deal because of the war consequences and love. The thing that leads to the eventual death of Catherine in her first childbirth. Finally, Frederic Henry leaves the hospital alone losing both his child and wife. Though Frederic leaves the heartbroken, still he has some hope in tomorrow, something stems from his profound faith in human destiny.<sup>8</sup> Death and love take the center stage in *A Farewell to Arms*, and this is clearly highlighted in the opening pages of the novel. Although the beginning pages are set in a plain filled with crops of dead people. That is why it is vividly stated that rain will

serve as a symbol of death in this novel. Further, the narrator reports that during fall time when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain.<sup>9</sup> The narrator also tells us that the rain was followed by disease:

Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. 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 the soldiers marching and afterward the road bare and white except for the leaves. The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare..... At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army.<sup>10</sup>  
(*A Farewell to Arms*, p.1)

Thus, Hemingway makes an explicit, even causal, connection between rain and death. He then foreshadows the novel's tragic conclusion when the soldiers weighed down by weapons and ammunition are said to march as though they were overloaded:

There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child. (*A Farewell to Arms*, p.1)

Finally, the narrator's attitude toward the unpleasant and difficult, the painful and even tragic. Regarding the cholera epidemic disease outbreak, he tells us that "in the end only seven thousand died of it in the army." Hemingway in using the phrase "

Only seven thousand!" affirms the pointlessness of war and its destructive outcomes.<sup>11</sup>

Through this scene the readers are closer to the atmospheres of war and more abreast of its horrific consequences. People die uselessly and the spread of epidemic diseases are easily seen due to war. Hemingway one again places a moral burden on his tale to convey for the readers. Eventually, war is discovered to be unreal cause and no more than a false tale that illusioned modern society via its sublime logos and unfulfilled goals.<sup>12</sup>

Then, the narrator's fellow officers taunt the priest, their chaplain—though, significantly, the narrator himself does not join in the baiting. The Italian officers recommend that the narrator spend his forthcoming leave in a variety of low-lying Italian towns and cities, while the priest suggests he travel to the mountains.<sup>13</sup>

In this part of the novel, the Hemingway introduces another dichotomy paralleling that of the mountains versus the plains: the church and the brothel. The two dynamics intersect when the priest invites the narrator to visit his mountain hometown while on leave.<sup>14</sup>

The officers laugh at this suggestion, stating:

He doesn't want to see peasants. Let him go to centers of culture and civilization." ....  
"He should have fine girls. I will give you the addresses of places in Naples. Beautiful young girls accompanied by their mothers.  
(*A Farewell to Arms*, p.3)

Hemingway wants to say that for these men, civilization and lust are one and the same, but the priest is offering the narrator a different, more spiritual, way of spending a leave. Hence some of the officers then offer the addresses of whorehouses in Naples. However, the chaplain is offering to visit his hometown as the people there are friendly and nature is beautiful.<sup>15</sup>

Still, nature for Hemingway is not always in peace with man. It is a fact of pre- and early-modern warfare that fighting becomes impossible when it snows. Therefore snow equals peace to Frederic Henry and his friends, as it will be seen in the final chapters of the novel. Thus, peace is never more than a temporary shadow lays its wings on the frontlines. Also the snow covers the bare ground

and even the artillery, but the stumps of the oak trees torn up by the summer's fighting continue to protrude from the blanket of white. Thus snow is merely a fight's casual stop and a cease-fire.<sup>16</sup>

At the officers' friendly meeting in the evening, Frederic Henry apologizes to the priest for not visiting the latter's home region of Abruzzi. Instead he spent his leave drinking and consorting with fallen women of the town. The baiting of the priest by his fellow Italian officers resumes. Hemingway wants to refer that for army men casual love affairs are important to add some merry atmospheres for the rigid life of warriors. Moreover, true love is eventually could be present at war times to add more morality to those who honestly defends it despite the brutality of war.<sup>17</sup>

Upon the Frederic Henry's return to the front, what he earlier referred to as the "permanent rain" of winter is over for the time being, and in its place are warm sunshine and spring greenery. The absence here of the novel's primary symbol of death would seem to disappear. Still, the snow, the only thing that truly halts the fighting each year, has melted. Battle is therefore inevitable: "Next week the war starts again," Lieutenant Rinaldi reports, (*A Farewell to Arms*, p.5). Rinaldi is a humanist whose sensual values are to be contrasted with the spiritual values of the priest. Rinaldi's relationship with Frederic Henry is warm and easy. Furthermore, Hemingway's treatment of male friendship in his stories reflects the true essence of human nature. That is why friendship forms a central idea in Hemingway's tales as well.<sup>18</sup>

Gradually, Frederic Henry's strategy vis-à-vis the war specifically and the unpleasantness of the world in general could be referred to as absurd. Therefore, he achieves some casual rest via alcohol and the temporary love affairs which he experienced earlier with the fallen women of the town. Henry is spiritually lost for the time being, and much of *A Farewell to Arms* will trace his movement toward self-realization. As stated earlier, part of what makes the Hemingway style distinctive is its reliance on the actual rather than the theoretical.<sup>19</sup>

In springtime, Frederic Henry returns to Gorizia. His roommate and friend, a surgeon and lieutenant in the Italian army named Rinaldi,

introduces him to some beautiful English girls, particularly Miss Barkley:

Frederic Henry ; "How do you do?" Miss Barkley .

Miss Barkley ;"You're not an Italian, are you?"

Frederic Henry "Oh, no."

Rinaldi was talking with the other nurse.

They were laughing. "What an odd thing to be in the Italian army."

Frederic Henry "It's not really the army. It's only the ambulance."

Miss Barkley "It's very odd though. Why did you do it?"

"I don't know," I said.

"There isn't always an explanation for everything."

(*A Farewell to Arms*, p.5)

Miss Catherine Barkley, the heroine of *A Farewell to Arms*, is introduced almost as an aside. This is consistent with Hemingway's valuing of understatement, and it is also a realistic touch, as we often meet the most important people in our lives without great fanfare, even by accident. At sunset, on the grounds of a German villa converted to a British hospital, the Frederic Henry meets two nurses: Miss Catherine Barkley and her friend Helen Ferguson. Miss Catherine Barkley and Frederic Henry talk of the war and of her fiancé, killed in combat the year before. This meeting is a key element in regard to the development of the dramatic and thematic love relationship between Frederic Henry and Catherine Barkley.<sup>20</sup>

*A Farewell to Arms* meets the novel's heroine, setting the story proper in motion. The reader can notice how quickly both of Frederic Henry and Catherine Barkley become intimate. Catherine talks of her recent loss of the man to whom she was engaged, and Frederic admits that he has never loved anyone. Hemingway understands how rapidly people grow close during times of war. Thus, war exemplifies both closeness and remoteness for people as it is a time of extraordinary stress and events. Hemingway wants to reveal for his readers in the first meeting of his protagonists the bad consequences of war. People can easily lose their beloved ones and even themselves because of war.

A Farewell to Arms, is a place that encounters the two sexes, men and women. War can be more terrifying and dangerous. Thus, it is necessary to fortify oneself for such meetings.<sup>21</sup>

Finally, it is typical of Hemingway not to provide much in the way of physical descriptions of his characters, as for Catherine Barkley:

Miss Barkley was quite tall. She wore what seemed to me to be a nurse's uniform, was blonde and had a tawny skin and gray eyes. I thought she was very beautiful. She was carrying a thin rattan stick like a toy riding crop, bound in leather. "It belonged to a boy who was killed last year."  
(*A Farewell to Arms*, p.5)

Fredric calls on Catherine and is told by the head nurse at the hospital that she is on duty. He examines the preparations being made for the planned Italian offensive against the Austrians. While he reconnoiters the area, four Austrian shells explode nearby.<sup>22</sup>

After that Fredric visits Catherine again, and their emotional affair becomes closer.

I kissed her hard and held her tight and tried to open her lips; they were closed tight. I was still angry and as I held her suddenly she shivered. I held her close against me and could feel her heart beating and her lips opened and her head went back against my hand and then she was crying on my shoulder. (*A Farewell to Arms*, p.6)

After what seems like token resistance on her part, the affair between the narrator and Catherine and Fredric begins. Clearly they have different ideas about love affairs. However, Fredric sees their love relationship as a chess game. On the contrary Catherine seems to be viewing her love for her lost fiancé onto Fredric's love affair. The tragic loss of a loved one has taught her, the war has consequences. Whereas Fredric, is not yet aware of this fact. Further, Catherine cries when they kiss for the first time, begs him to be good to her, and tells him rather enigmatically that "we're going to have a strange life." (*A Farewell to Arms*, p.6). There is a foreshadowing for Fredric's desertion to the army and it continues in his discussion with the head

nurse, who also finds it odd that he is enlisted with the Italians. He himself feels uncomfortable giving the Italian salute.<sup>23</sup> Meanwhile, Catherine develops her love relationship with Fredric. Though Fredric tells us that it is not a real love relationship but a lie, as he states:

I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were. It was all right with me. (*A Farewell to Arms*, p.6).

Fredric by comparing their love affair to a game just like a bridge is still naïve in his love for Catherine. Furthermore, Catherine will not let Fredric put his arm around her, resists his kisses, and reveals that she knows he has been playing a game. Catherine proves wiser than she at first appeared. She is wiser in her idea about war, its bad outcomes and even in the ways of the world, so far, than Fredric himself. Another typical element of Hemingway touches that shows tangible differences between his characters who stand for human frailty.<sup>24</sup>

Lieutenant Fredric Henry's desertion is foreshadowed, as he agrees with the soldier from Pittsburgh that they are engaged in a futile war. Then, he suggests apparently without any guilt, it is a means by which the infantryman can opt out of the fighting, as he comments:

"You speak English?" he asked.

"Sure."

"How you like this goddam war?"

"Rotten."

"I say it's rotten. Jesus Christ, I say it's rotten."

"Were you in the States?"

"Sure. In Pittsburgh. I knew you was an American."

"Don't I talk Italian good enough?"

"I knew you was an American all right."

(*A Farewell to Arms*, p.6).

This episode is significant because it shows us that disillusionment with the war is not limited to Henry himself. It also stresses the faceless and interchangeable nature of the soldiers in wartime.

Especially to those in charge, Hemingway seems to be saying, one ambulance driver is as good as any other, and all are merely bodies. People are no more than numbers in war time and form no more than fuel for its tragic continuation. The goals are sublime for any war, especially such Great War of the WWI. Still, Hemingway is able to fortify the readers and awaken his protagonist's deep conscience that war in general is destructive and demolishing. Patriotism is greatly contrasted with the defacto status of war that is felt by the soldiers on the frontlines as they are its fuel for their eventual tragic death. Hemingway wants to reflect his notion about the catastrophic victories of war. Hemingway himself witnesses the WWI and is greatly deformed by its horrifying face. He tells his readers that war is ugly and mournful. War has no victorious partner.<sup>25</sup>

The naïve vision about the war exhibited by Fredric in earlier scenes with Catherine Barkley is made explicit here: "Well, I knew I would not be killed," he thinks. "Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies." (*A Farewell to Arms*, p.5).<sup>26</sup>

Once again, Catherine proves to know that the war is very real as a result of having lost her fiancé to the fighting, but Henry has no such experience. She also knows what Henry will learn this fact sooner or later due to his direct interconnection with its outcomes. Once more, Fredric does not participate in the tormenting of the priest. He perhaps recognizes that the chaplain stands for something, unlike the cynical, empty-minds' officers who teases the chaplain. Fredric himself doesn't believe in much of anything yet, but his refusal to join in the ritual of priest-baiting shows us that he respects those who do and that he has potential in this regard.<sup>27</sup>

Religion is essential for man in thick and thin. Additionally, spiritual faith is deeply needed by man during hardships and war times. That is why a clergyman stands for God in earth and he can remind others by the everlasting life in time of spiritual loss and doubt. Despite the fact that Hemingway has no deep religion, yet he gives a high status for the clergyman in his tale to solidify the general notion of spiritual love needed by man,

especially in war times. Fredric Henry is greatly in need of spiritual faith as he witnesses the hardships of war. Still, his friendship with the Chaplain is developed into exchange ideas and feelings about war and man's faith in life.<sup>28</sup>

Then, Catherine love for Fredric is both physical and spiritual, as she states for Fredric: We are married privately. You see, darling, it would mean everything to me if I had any religion. But I haven't any religion."

"You gave me the Saint Anthony." "That was for luck. Some one gave it to me." "Then nothing worries you?" Only being sent away from you. You're my religion. You're all I've got." (*A Farewell to Arms*, p.18).

In this episode both Fredric and Catherine share spiritual tie for each other alongside their physical love relationship. Hemingway wants to show his readers that faith is found innately and religion is a matter of belief more than being a matter of habitual acts. Fredric is given a medal of Saint Anthony by Catherine to keep him safe. However, Catherine herself is not religiously committed, yet she is morally adhered for Fredric and spiritually agrees with his free thinking of divinity.<sup>29</sup> Eventually, Fredric shall leave to the frontlines and this keep Catherine profoundly aware about him. Catherine is three months pregnant from Fredric, she tells him when he is about to leave for war:

"Where will you have the baby?"

"I don't know. The best place I can find."

"How will you arrange it?"

"The best way I can. Don't worry, darling. We may have several babies before the war is over."

"It's nearly time to go."

"I know. You can make it time if you want."

"No."

"Then don't worry, darling. You were fine until now and now you're worrying."

"I won't. How often will you write?"

"Every day. Do they read your letters?"

"They can't read English enough to hurt any."



"I'll make them very confusing," Catherine said.

"But not too confusing." (*A Farewell to Arms*, p.24).

Obviously Catherine's pregnancy constitutes an enormously significant development in the plot of the story. By then, there are consequences to their love relationship and responsibilities associated with it. Catherine reasserts her belief, introduced in the prior pages, that both of them form a separate world by their own unity. Love in time of war places its moral burden on both sides. Though Fredric is deeply in love with Catherine, yet he does not imagine that their love affair shall result on pregnancy. Therefore, Fredric has more duties to accomplish in addition to his war adherence. Hemingway asserts the idea of war and love in this emotional scene as Fredric is requested to join the frontlines and his beloved is pregnant three months in their first child.<sup>30</sup>

War is again a place for remoteness alongside its spontaneous power to bring people together. Fredric is once more involved in war combats as he and his fellow ambulance drivers establish themselves in a shelter across the river from the enemy troops. The drivers argue over the purpose of the war, with the driver named Passini the most philosophically opposed. While the drivers are eating, the Austrian bombardment wounds Henry and kills Passini, after which Henry is transported away from the fighting in great pain.<sup>31</sup> As clarified below:

"Porta feriti!" I shouted holding my hands cupped. "Porta feriti!" I tried to get closer to Passini to try to put a tourniquet on the legs but I could not move. I tried again and my legs moved a little. I could pull backward along with my arms and elbows. Passini was quiet now. (*A Farewell to Arms*, p.30).

Dramatically, this episode provides the novel's second major turning point, as Lieutenant Fredric Henry's war wound will remove him from action and thus enable his affair with Catherine Barkley to grow into actual love relationship. Thematically, Hemingway uses the discussion among the drivers in the dugout to express his beliefs on war, and at least

his beliefs on World War I. Hence Henry is relatively inexperienced and therefore naïve at this level in the novel, it is Passini who puts these ideas into words before the actions of war reflected in its wounds and deaths.<sup>32</sup>

At this scene Fredric is wounded and Passini killed not while performing daring feats of heroism, but while eating cold spaghetti. Henry's attempt to save Passini's life while he himself suffers is certainly heroic, but the scene is more absurd than being a patriot. Fredric realizes that patriotism is something different than witnessing war consequences and suffering the loss of your dears, even oneself in some occasions aimlessly. In this event, Fredric is finally exposed to the reality of the battlefield. As a result of his own intense pain and the trauma of witnessing the death of a comrade, Fredric will no longer be able to deny his involvement in this war and its potential to affect him. The naivete that he displayed earlier in the novel is evaporating, and Henry is beginning to approach the understanding of life and death that Catherine has possessed since they met.<sup>33</sup>

Nonetheless, Hemingway continues to focus on the concrete and the specific, not only in his outside description of the explosion that wounds Fredric and kills his friend, Passini, but in small details as well. When a shell hits nearby while Fredric and Gordini are returning to the shelter with food, Fredric tells us that "I was after him, holding the cheese, its smooth surface covered with brick dust." (*A Farewell to Arms*, p.31). The detail of the brick dust on the cheese brings the scene alive.<sup>34</sup>

The priest visits Lieutenant Fredric Henry in the field hospital. They discuss the priest's alienation from their military unit and his dislike for war, as well as Fredric's lack of traditional religious beliefs. Hemingway wants to assert that religion is also needed to people especially in their hard times. It is something glimmering for the people to grasp their true spiritual beliefs in time of loss and need. Still, Fredric is deeply aware of belief dilemma in war time.<sup>35</sup>

Fredric replies for the priest:

"How do you do?" he asked. He put some packages down by the bed, on the floor.

"All right, father."

He sat down in the chair that had been brought for Rinaldi and looked out of the window embarrassedly. I noticed his face looked Very tired.

"I can only stay a minute," he said. "It is late."

"It's not late. How is the mess?"

He smiled. "I am still a great joke," he sounded tired too. "Thank God they are all well. (*A Farewell to Arms, p.37*)

Fredric talks with the priest about war and the personal hopes for the people to get an end for its catastrophic outcomes. Also, the priest praises Fredric as he as an American and fighting with the Italians against the Germans for a noble cause. Patriotism is that of sacrifice, yet it should be done honestly unlike those who make the war and sell their soldiers to its unknown and devastating ends:

"You are a foreigner. You are a patriot."

"And the ones who would not make war? Can they stop it?" I do not know.

He looked out of the window again. I watched his face.

"Have they ever been able to stop it?"

"They are not organized to stop things and when they get organized their leaders sell them out."

"Then it's hopeless?" (*A Farewell to Arms, p.38*)

Hemingway keeps portraying the reality of war via the developing actions of his tale. Hemingway highlights the changing attitudes of his characters who suffer great pains because of war. He expresses their deep emotions and paints masterly their ups and downs in difficult times. Due to that his characters are real humans because they are created to express actual events that are visualized by ordinary people during life and death times.<sup>36</sup>

Rinaldi and the major from the regiment visit Lieutenant Fredric Henry in the field hospital on the night before Henry is to be transferred to an American-run hospital in Milan for special treatment. They drink wine together, and Rinaldi informs Fredric that Catherine Barkley will be at that hospital. After that, Fredric departs for Milan by train. It is a great turning point in the novel. Lieutenant Fredric Henry and Catherine Barkley are sent to the same hospital. Yet, firstly, Hemingway

reminds us of the gravity of the spontaneous situation. On reaching the hospital in Milan Henry speaks of patients dying in his ward and of those buried in the garden outside. However, Hemingway explicitly shows the harsh reality of war. People are dying and others are suffering because of the war.<sup>37</sup>

In this scene, Hemingway briefly repeats the theme of Lieutenant Fredric Henry's alienation from the war. He wants to further preparing him and us for his eventual flight from involvement in this useless war. He is the first and only patient in the American hospital, which barely functions as it lacks a doctor.

**The theme of alienation is also intensified in this part of the story to highlight the post- colonial view for the novel. Lieutenant Fredric Henry is not recognized as an ally by the very Italians in whose army he serves, simple because he is not speaking their language. War makes allies cannot recognize one another in time of hardships.**

In this part, Hemingway dramatizes the contrast between the bureaucratic and the active, similar to that between those who made the war and those who actually fight it. Fredric receives a very dryer treatment when admitted to the Milan Hospital. Still, he is somehow lost among the nurses and peculiar medical treatment, until the advent of Catherine who helped ease his case. Furthermore, Hemingway is portraying the setting here for the development of Fredric Henry's love affair with Catherine Barkley. The American hospital in Milan will serve as a kind of refuge for them and their love, until Fredric is sent back to the front at the middle of the novel. Catherine Barkley and Fredric Henry solidify their love and develop mutual love scenes for one another and this idea is intensified in the hospital bed scene.<sup>38</sup> That is why their love affair has its flavour on their meeting at Milan Hospital, as passionate and daring:

"Hello," I said. When I saw her I was in love with her. Everything turned over inside of me. She looked toward the door, saw there was no one, then she sat on the side of the bed and leaned over and kissed me. I pulled her down and kissed her and felt her heart beating.... "Feel our hearts beating." "I don't care about our hearts. I want you. I'm just mad about you." "You really love me?"



"Don't keep on saying that. Come on. Please. Please, Catherine."

(*A Farewell to Arms, p.48*)

Then, there is foreshadowing as Henry tells us that the doctor "used a local anesthetic called something or other 'snow.'" Recall that snow is all that forestalls combat in this war, and bear the symbolism of snow in mind during the last third part of the novel. Henry asks Nurse Ferguson if she'll attend his wedding to Catherine. Nurse Ferguson insists they will never be married.<sup>39</sup> However, she says, they shall Fight or die instead of getting married:

"Will you come to our wedding, Fergy?" I said to her once.

"You'll never get married."

"We will."

"No you won't."

"Why not?"

"You'll fight before you'll marry."

"We never fight."

"You've time yet."

"We don't fight."

"You'll die then. Fight or die. That's what people do. They don't marry."

I reached for her hand. "Don't take hold of me," she said. "I'm not crying. Maybe you'll be all right you two. But watch out you don't get her in trouble. You get her in trouble and I'll kill you."

"I won't get her in trouble."

"Well watch out then. I hope you'll be all right. You have a good time."

"We have a fine time."

"Don't fight then and don't get her into trouble."

"I won't."

"Mind you watch out. I don't want her with any of these war babies."

"You're a fine girl, Fergy."

"I'm not. Don't try to flatter me. How does your leg feel?"

"Fine."

(*A Farewell to Arms, p.57*)

In this dialogue, Hemingway draws a comparison between men and women, a straight line that runs from the kind of fighting that goes on between

combatants in war. It starts with physical love affairs and marriage, to fighting between couples, then to childbirth, and recycle again. Though love and war seem to be exact opposites, the Hemingway suggests that they are, in fact, interconnected. Lieutenant Fredric Henry and Catherine Barkley spend the summer together while he heals over, visiting restaurants around Milan in the evening, and then spending nights together. They talk about marriage and attend the horse races with Helen Ferguson and Crowell Rodgers, the American soldier wounded when he tried to retrieve a souvenir, as well as Mr. and Mrs. Meyers. Hemingway here repeats Catherine's heroic status; she is distressed by the rigged racetrack betting in which Meyers is involved.<sup>40</sup> Catherine seeks independence and free choice :

"Kempton and the boys. You'll see. He won't pay two to one."

"Then we won't get three thousand lire," Catherine said. "I don't like this crooked racing!"

"We'll get two hundred lire."

"That's nothing. That doesn't do us any good. I thought we were going to get three thousand."

"It's crooked and disgusting," Ferguson said.

"Of course," said Catherine, "if it hadn't been (*A Farewell to Arms, p.68*)

Catherine suggests to Fredric that they bet on a horse they've never heard of, and although it finishes fifth, she feels spiritually free and victorious. Further, as the horses pass in the race during which Henry and Catherine have distanced themselves from the crooked betting, they see the mountains in the distance, a very impressive reminder of Hemingway's geographical dichotomy between pure mountains and corrupt plains.

Again, while Fredric is tolerant of a certain amount of corruption, Catherine demands purity. This scene also foreshadows the separate peace that Fredric and Catherine will declare later in the end of novel. After separating from the others and betting on the horse unlikely to win, she asks him if he likes it better when they are alone. This affirms their mutual union :

We sat down at a round iron table.  
"Don't you like it better when we're alone?"

"Yes," I said.  
"I felt very lonely when they were all there."

"It's grand here," I said.  
"Yes. It's really a pretty course."

"It's nice."  
"Don't let me spoil your fun, darling. I'll go back whenever you want."

"No," I said. "We'll stay here and have our drink."  
(A Farewell to Arms, p.70)

Catherine and Fredric are more close to each other when are alone. They separate themselves to get more freedom and this affirms their supposedly end when Fredric leaves the army and is accompanied by Catherine. Consequently, Fredric is healed and requested to join the frontlines once again. In many ways, the war places its shadows on the lives of people. It is autumn, and the trees are all bare and the roads are muddy.<sup>41</sup> At the frontlines, Rinaldi still torments the priest. However, two things have changed,: the fortunes of the Italian troops and Fredric himself. Rinaldi tells Fredric, that he acts like a married man:

"You act like a married man," he said.  
"What's the matter with you?"  
"Nothing," I said. "What's the matter with you?"  
"This war is killing me," Rinaldi said, "I am very depressed by it." He folded his hands over his knee.

"Oh," I said. (A Farewell to Arms, p.87)

Hemingway here employs the character of Rinaldi as a kind of foil and contrast to Fredric. Fredric departed the front due to his injury and has developed as a result of the love he shares with Catherine Barkley. Rinaldi, left behind, has grown increasingly bitter and hostile due to the stress of the war. Rinaldi comments about war:

"There's nothing to tell," I said. "I've led a quiet life."  
"You act like a married man," he said.  
"What's the matter with you?"

"Nothing," I said. "What's the matter with you?"

"This war is killing me," Rinaldi said, "I am very depressed by it."

"He folded his hands over his knee."

(A Farewell to Arms, p.70)

The statement may be more than metaphorical. Rinaldi believes he has contracted syphilis disease presumably from the continued casual love affairs with fallen women whom he used to look for in his pleasure hours. Again, Hemingway links casual love affairs and death, via war.<sup>42</sup> In the meantime, Fredric is more mature and wiser in regard to the dreadful outcomes of war. Thus, Fredric talks with the priest about the pointlessness of war and both feel desperate about it:

"It has been a terrible summer," said the priest. He was surer of himself now than when I had gone away. "You cannot believe how it has been. Many people have realized the war this summer. Officers whom I thought could never realize it realize it now."

"What will happen?" I stroked the blanket with my hand.

"I do not know but I do not think it can go on much longer." "What will happen?"

"They will stop fighting."

"Who?"

"Both sides."

"I hope so," I said. (A Farewell to Arms, p.83)

Fredric agrees with the priest when the latter says that he does not believe in victory anymore. Still, Fredric asserts that he doesn't believe in defeat, as well. Thus, he suggests, metaphorically speaking, that defeat may be better. However, Fredric at the opening of the novel was incapable of such a statement. The priest too has changed, more assured of himself now than when Henry left the front, as both have passed via hard times and seen things on the grounds clearer:

"I had hoped for something."

"Defeat?"

"No. Something more."

"There isn't anything more. Except victory. It may be worse."

"I hoped for a long time for victory."

"Me too."

"Now I don't know."

"It has to be one or the other."

"I don't believe in victory anymore."

"I don't. But I don't believe in defeat."

Though it may be better."

(*A Farewell to Arms*, p.94)

In this dialogue, Fredric and the Priest summarize the main theme of the novel, the brutality and uselessness of war.<sup>43</sup> Fredric says:

I did not say anything. I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations that were slapped up by billposters over other proclamations, now for a long time, and 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. (*A Farewell to Arms*, p.97)

The words that are used by Fredric emphasize that patriotism has no longer that glimmering meaning in war times. The logos that are written, the slogans that are uttered and the marches that are arranged for war, proved to be futile in compared with the demolishing outcomes of war. Fredric feels ashamed of the glorious words and mottos for war as he passes through destroyed villages and burnt streets not forgetting the already dead innocent people who receive a casual burial by the victorious army. Patriotism proves to be an illusionary visage portrayed by politicians to lure over naïve peoples and inexperienced nations.<sup>44</sup>

Hemingway uses the concrete over the abstract, the specific over the vague, and the tangible over the imaginative. Hemingway wants in his novel to express the horrible facts of war and to expose its bi-dimension ills. World War First is a catastrophic dilemma on the part of countries and people. It places its destructive consequences over

earth and sky, not forgetting the human psyche that is over crashed by the military force and one is left innately shocked and aggressively paralyzed. That is why Patriotism and other artificial slogans which accompanied lurching the war prove to be futile and greatly depressing. People awaken to see their towns and villages are demolished, their dears are killed, their families are shattered among the wide devastating war machine. Millions of people are killed and some other millions are either injured or handicapped. While thousands of women are left to be either mentally affected for the continued usurped acts they suffer from the invading military troops or psychologically bewildered for the spiritual hollow that over shower the human spirit out of no end aim of this war. Nonetheless, patriots in war are found, yet are of rare advent, as the case with Fredric and Catherine.<sup>45</sup>

Both Fredric and Catherine are patriots. Fredric is an American citizen, yet he is enrolled in the Italian army as an ambulance driver and endangers his life several times due to the human cause he is fighting for based on war circumstances. Catherine is a British nurse who is enrolled in the Italian army out of the human cause she believes war will provide for people. Still, both Fredric and Catherine will leave their posts and give up the war cause they fight for. Gradually, both of them will discover the bad ills of war and seek refuge in the nearby Switzerland.<sup>46</sup>

Dramatically, Rain is used in the novel and precisely in this part as a symbol for death and loss, during which the tide turns and the Italians begin to retreat in the face of the Austrian-German Front. The rain turns to snow one evening, molding out hope that the offensive will cease, but it quickly melts and the rain resumes. Hope that is linked with snow is melted away and with which all aspirations of size fire fade away one again. Further, during a discussion among the drivers about the wine they are drinking with dinner, the driver named Aymo says, "To-morrow maybe we drink rainwater." Hemingway has by this time developed the rain symbolism to such a degree that the reader experiences a genuine sense of foreboding and loss.<sup>47</sup>

In Hemingway's description of the retreat from Caporetto area, he focuses on the concrete and specific as referred earlier. Lieutenant Fredric Henry's alienation from the cause is emphasized by the sergeants' disbelief that he is not Italian-American. Instead he is described as North American English denotation which reminds the reader of his bond with the British Catherine Barkley. Actually, Fredric thinks and then dreams of her, a reminder of the novel's love angle as well as a recapitulation of the Joyce's stream of-consciousness style that Hemingway employs periodically.<sup>48</sup>

From the safety and security of the American hospital in Milan, Hemingway transports us in to a life-and-death situation, which forms an important turning point in the closing parts of the novel. Fredric sings :

Blow, blow, ye western wind. Well, it blew and it wasn't the small rain but the big rain down that rained. It rained all night. You knew it rained down that rained. Look at it. Christ, that my love were in my arms and I in my bed again. That my love Catherine. That my sweet love Catherine down might rain. Blow her again to me. (*A Farewell to Arms*, p.103)

When Falling asleep in the cab of the ambulance, Fredric recites to himself a garbled version of a poem from the sixteenth century, of the famous romantic poet Percy Bysshe Shelley (1792-1822) . Hemingway here like Shelley uses the West Wind to symbolize the power of nature and of the imagination inspired by nature. Thus, the West Wind is an agent for change and revolt. Even as it destroys, the wind encourages new life on earth and social progress among humanity. That is why Hemingway uses it here to employ the tragic change that Fredric shall soon witness and the deep moral transformation of his newly war-associated personal decorum.<sup>49</sup>

When one of the ambulances becomes stuck in the mud, the two Italian sergeants refuse to assist in the effort to dislodge it and instead try to strike out on their own. Fredric orders them to halt, and when they continue walking, Fredric fires, wounding one; the ambulance driver Bonello uses Fredric's pistol to finish the job. The group abandons

all three ambulances and sets out on foot. This event forms one of the most dramatic and significant turning points in the novel, in regard to Fredric's shooting the deserting Italian sergeant.<sup>50</sup>

This is the first time, in this war novel, that , Fredric, the protagonist has fired a shot as he uses the pistol which he buys with Catherine on their last night together in Milan. And yet he fires the gun at a member of his own side rather than at an enemy. The irony here intensifies the irony of Fredric's deserting at the end of novel for war with Catherine. Here Fredric himself stands on the verge of being shot for desertion. The discipline of the front is replaced by a ragged retreat, and now the situation verges on complete disorder. Again Hemingway emphasizes the difference between this war and those of sublime aims and true patriotism.<sup>51</sup>

Then, the ambulance driver Piani suggests that the cavalry will appear, to which replies that he doesn't think they have got any cavalry. Also, it is good to notice that the mud introduced in the first chapter of the novel has returned as a kind of antagonist here. Mud is responsible for the disabling of the ambulances, which in turn leads to the death of the deserting officer. Fredric thinks he hears firing in the distance Hiking toward Udine, the ambulance drivers Lieutenant Fredric Henry, Aymo, Bonello, and Piani spot German soldiers. Aymo is shot to death, presumably by Italians firing in error. Bonello flees, to surrender to the Germans. Finally having crossed the Tagliamento River, Fredric observes that Italian officers are being shot by the military police for deserting their troops. He also fears being taken for a German spy. He dives into the river, deserting the Italian army. This scene is in chapter 30 and serves as the climax of the novel, a point of no return after which all the action is, in a sense, downhill. First we saw Italian soldiers shot by their superior, Lieutenant Fredric Henry, because they were deserting their group. Here, Aymo is shot by his friends by accident, out of fear and incompetence.<sup>52</sup>

At this scene, Italian soldiers are shooting other Italian soldiers at random, simply because the latter are deserters for their duty. Chaos is everywhere in war time. Hemingway has been preparing us for this moment from the first scene in

the novel when the English nurse was puzzled by his very membership in the Italian army, we do not question Fredric's decision to desert and give up the Italian army. As Fredric tells Bonello that:

Those were Italians that shot," I said.

"They weren't Germans." "I suppose if they were Germans they'd have killed all of us," Bonello said.

"We are in more danger from Italians than Germans," I said.

"The rear guard are afraid of everything. The Germans know what they're after." (*A Farewell to Arms, p.112*)

Indeed, at the end of Chapter 30, it is all but certain that if he does not flee, Fredric will be executed by the Italian military police. Fredric really has no on hands choice. Also, Fredric's loyalty has never been to the Italian army at large anyway, but rather to those individuals with whom he has lived and worked. The ambulance group having disbanded, he feels he has no obligation to continue on behalf of the cause, which is, after all, an abstraction. Note the theme of declaring a separate peace. As verbalized by the Italian soldiers, who think they can end the war by throwing away their rifles, it sounds naïve and foolish. It will prove to be so by the end of the novel. Notice also the reliance of the military police on words like "sacred soil" and "fruits of victory" are no more than artificial phrases to justify their killing for their own comrades. It is the harshness of war. Thus, the ugly image that is portrayed by the shots and bullets of the military police which assassinate their friends as they are deserters for their army in this scene reflect the savage visage of war. Hemingway lives these scenes and shows his readers the pit of horror and depression experienced by soldiers in war.<sup>53</sup>

Frederic, no longer Lieutenant Fredric Henry, manages to swim ashore. He crosses part of the Venetian plain on foot. He boards a moving train, hiding among guns stored beneath a tarpaulin. He is gunless now, he pulls the insigniae from the sleeves of his uniform. Hemingway's masterful way with action manifests itself through the development of the story action. Hemingway asserts various ideas, especially when Henry boards the train. Therefore we note Hemingway's curious use of *you* and *we* in

what is otherwise a first-person singular ("I") narration. While swimming, Fredric describes himself as *you*, and then *we*. The effect is of close identification with the reader, asserting also our implication for his actions. We are all Frederic Henry, Hemingway seems to be implying. It is war, the harsh times make one innately connected within himself for spiritual tie to struggling adventures and keeps living. Hemingway wants to say that we are all may encounter such a hard situation. Furthermore, we can feel Fredric's depression and struggling soul.<sup>54</sup>

It is typical of Hemingway's heroes not to bear feuds, and Fredric is no exception, he comments that:

Anger was washed away in the river along with any obligation. Although that ceased when the carabineer put his hands on my collar. I would like to have had the uniform off although I did not care much about the outward forms. I had taken off the stars, but that was for convenience. It was no point of honor.

(*A Farewell to Arms, p.122*)

Fredric tells us that anger is washed away with the water of the river. He bears the Italians no ill will, or, if he feels any resentment, he will at least refrain from expressing it.<sup>55</sup>

Frederic discovers that everyone he meets is aware of the retreat. Many seem as well to be attuned to the issue of desertion, and significantly, it doesn't matter much to them. The bartender, for instance, advises Fredric not to wear his coat, as the place where he removed his insignia is clearly visible. Hemingway asserts also two other main themes through much of his works, such as the decency of the common man and the value of friendship. Although a stranger, the bartender offers to help Fredric, as does his friend Simmons. The porter at the hospital not only offers to assist Henry but refuses money for doing so. Despite Henry's alienation and Anglophobia, scenes like this one protect Hemingway from the potential charge that he is anti-Italian in *A Farewell to Arms*; it is the Italian army, specifically the military police, of which he is critical. Thus, Hemingway continues to evoke scene after scene from a few concrete details.<sup>56</sup>

Frederic travels via train to the resort town of Stresa, where he finds Catherine in a hotel dining room with Nurse Ferguson. Frederic and Catherine spend the night together in his hotel room. Finally Frederic and Catherine are reunited, but the atmosphere is very different from that of their last meeting in Milan. Although Catherine is somewhat oblivious to it, danger hovers everywhere. It is raining while Frederic rides the train to Stresa, raining when he arrives, and raining while Frederic and Catherine spend the night together in his hotel room. It is good to remember Hemingway's vision of connecting rain with death and loss. Frederic fishes on the lake with his friend the old barman at his hotel while Catherine Barkley visits Nurse Ferguson. After spending the afternoon in bed with Catherine, Frederic plays billiards with his friend, the old barman. Frederic asks the barman's help to arrange escape with Catherine to Switzerland.<sup>57</sup>

The intensity of his love for Catherine is emphasized here as she is his emotional and spiritual refuge in thick and thin. That is her loss at the end of the novel is greatly intensified as well. The barman appears at Frederic's hotel room late at night to tell him that he will be arrested as a deserter in the morning. Frederic and Catherine Barkley quickly prepare for their escape into Switzerland. Hemingway in the barman image portrays the visage of the decency of the common man and friendship. The barman not only informs Frederic of his impending arrest, but he also gives him his fishing boat, presumably endangering his own safety in the process.<sup>58</sup>

Through the stormy night, Frederic and Catherine row across the lake from Italy into Switzerland. The following day they are arrested and briefly detained, after which they are released. When Frederic and Catherine are released by the police, their escape from Italy an apparent success. Hemingway combines the nighttime setting, stormy conditions, include the symbolic significant of the rain, with the physical challenge of rowing for miles alongside with Catherine's vulnerable condition. It is portrayed to present drama of the highest order and intension.<sup>59</sup>

Despite her fairly advanced pregnancy, she not only travels through the November night in an

open boat but also offers to hold the umbrella so it will serve as a sail. She steers and bails and even rows for a while, always maintaining a sense of humor. Frederic and Catherine move into a chalet on a mountain above Montreaux. Frederic reads newspaper reports that the fighting goes badly for the Italian side regarding the novel's symbolism, notice that snow comes unusually late during the winter described. As a result, the fighting continues.<sup>60</sup>

Eventually, however, two benign strands of symbolism intertwine as Henry and Catherine find themselves in the mountains, with snow all around. Thus they have achieved, momentarily at least, a life of both purity and safety. Frederic again suggests marriage, and Catherine again resists, as she doesn't want to be a bride while so obviously pregnant. Not that it would matter much, as Frederic and Catherine know almost no one in Montreaux. And yet their isolation brings them closer together than ever. This part of the novel also contains foreshadowing of an explicit, technical, and distinctly ominous nature. Catherine is told by her doctor that she has narrow hips, which could be problematic with regard to childbirth. By the end of winter, Frederic and Catherine leave the mountains for a hotel in Lausanne.<sup>61</sup>

Frederic tells us, reporting that it rains heavily so even high up on the mountain in their trip to Lausanne. Thus there is a tangible present for death for the couple afterwards. Frederic takes Catherine to the hospital, where she experiences a protracted and agonizing childbirth. First the baby dies, having choked on its umbilical cord. Then, as a result of multiple hemorrhages, Catherine dies as well. It is the death of their love affair more than that of their child.<sup>62</sup>

It is good to mention that Catherine tells the admitting nurse she has no religion and in regard to her caesarian operation, she replies Frederic:

"Do you want me to get a priest or anyone to come and see you?"

"Just you," she said. Then a little later, "I'm not afraid. I just hate it."

"You must not talk so much," the doctor said.



"All right," Catherine said. (*A Farewell to Arms*, p.173)

She requests of Fredric in response to his offer of a priest's visit. Love is her religion and Fredric is the only bright symbol of spirituality in her life, until the instant she dies. Catherine looks very brave and faithful even in death. Fredric once again alone, and his aloneness begins as soon as Catherine dies. The doctor offers help and companionship, and Fredric refuses both. This is consistent with Catherine's own refusal of assistance to the very end.<sup>63</sup>

In *A Farewell to Arms*, as well as his other novels and stories, Hemingway chose to emphasize that love and death are inseparable from our lives. Fredric via participating in love and war, and by making the hard choices that both demand, has proved that braveness and patriotism are also can be found in our life. Thus, despite the great loss, yet such sublime things can be gained. When he walks out of the hospital at novel's end, Lieutenant Frederic Henry is a different man than he was at the opening of *A Farewell to Arms*. He is caught up to Catherine Barkley and now understands the world and his place in it. Heart broken and sadly, Fredric carries that understanding into the rain alone and forever without his beloved.<sup>64</sup>

### 3 Conclusions

The popularity of Hemingway's literary work depends on its varied themes of love, war, wilderness and loss, all of which are strongly evident in his narration hemisphere. There are recurring themes in American literature, and are quite clearly evident in Hemingway's literary works. A distinction is often drawn between the terms patriot and patriotism. The former is seen as an older usage, traceable back to the ancient Roman republic, while the latter is viewed as an eighteenth-century term. Patriotism, as in most ideological "additions," is therefore often considered a more recent word. However, the older term patriot still covers many of the conceptual aspects of patriotism. The term patriotism figured in European and North American political discussion alongside with poetry over the nineteenth and early twentieth centuries.

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- <sup>11</sup> Jackson J. Benson, *Hemingway: The Writer's Art of Self-Defense*, (New York: University of Minnesota press, 1969),4-25.
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