

PSYCHOLOGICAL DEVELOPMENT OF HERO TO CODE HERO:

A FAREWELL TO ARMS

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ABSTRACT

A Farewell to Arms came out in 1929 and it proved to be an instant success. It established Hemingway as a major literary figure. A Farewell to Arms is a very well-written novel, a novel that does have its own order and sequence. When it was published, A Farewell to Arms immediately jumped to the head of the best-seller list, more than one eminent reviewer felt obliged to refer to it as masterpiece. Hemingway also called A Farewell to Arms my “Romeo and Juliet”¹ in response to the critics who considered it as romantic tragedy. Hemingway's description of “caporetto retreat was so convincing that Mussolini's Government banned the novel, which was not published in Italy until after world war 11.”²

KEYWORDS: A Farewell to Arms

INTRODUCTION

This novel “A Farewell to Arms” is a novel of love and war. (Arms may here mean the arms of battle or the arms of both these). The story of the novel has been divided into five Books. Here are the central incidents of each book.

Book- I: Henry meets Catherine, goes into battle, and in wounded.

Book – II: He is sent to a hospital, meets her there, and their love develops.

Book-III: His wound is better, he goes back to the war, is caught up in a retreat, and is forced to desert his post.

Book-IV: He finds his way back to Catherine, and is bearing his child.

Book-V: They escape to natural territory for childbirth.

A plot of ‘A Farewell to Arms’ is built on two themes involved in the ambiguity of ‘arms’ (a woman's arms and arms in the sense of weapons of war). Two themes-love and war are developed and intensified together, with alternating emphasis until at the extremity of one, the hero escapes society, and the heroine, everything. It is obvious that only the last part of Book-I and most of Book-III deal with the war directly, whereas remaining three and half Books deal mainly with the love affairs. The main action of the novel is, then organized around the relationship between the lovers. There is one

and only one cause of Catherine's death. Her hips were too narrow for a normal delivery "The doctor said I was rather narrow in the hips and it's all for the least if we keep young Catherine small", everything ends up tragically with the death of Catharine Barkley during childbirth. A Farewell to Arms has the intensity of a tragic play; quite characteristically, it brings us face to face with a queer reversal of situation, and it does contain a lot of images and symbols that have to be examined, analyses and explained with care and attention.

It is the title of the novel, A Farewell to Arms itself that first catches our attention. The obvious and ready implication of the title may be that since Frederic has deserted the army and, in a way, successfully escaped from the disorder and barbarism of war, he has given a farewell of arms, to war. But in that event we have to accept the present novel as just a war novel, and we know that A Farewell to Arms is not merely a war novel. Then again, the title of this novel may also imply a farewell to the arms of Catherine, and in this case, the title would point to Catherine's death and, thus, to the tragic loss of Frederic's love. However, these two interpretations of the title amount of our taking a very constricted view of the novel.

Almost all themes touched by Hemingway in relation to his generic hero, Nick Adams, in his short stories collected under the title "In Out time"(1925) are brought together to a focal point in "A Farewell to Arms". It is in the Nick Adams sketches that we first study the theme of the Hemingway hero's confrontation-with the harsh and meaningless world. In this confrontation, the protagonist gets bruised invariably, both physically and psychically. All these germinal ideas passed into the body of A Farewell to Arms. Not only themes, but also characters in the novel are the same we met earlier in the Nick Adams sketches, the Nick of the stories, wounded in the spine, becomes the Henry of the novel, wounded on the leg, precisely where Hemingway was hit on the Italian front. Rindaldi, a friend of nick Adams, appears under the same name. Both think alike and both make "a separate". Carlos Baker says:-

"Its hero was Nick Adams and its
opening locale was the battled troop
transportchicago, steaming though
the Bay of Biscay one warm night in
June, 1918. The story proceeded
largely through dialogue between
Nick, two officers named Leon
Chocianwitz and Anton Galinski,
and drunken youth in the upper
berth who was called only the carper,
Nothing much happened. The young
One of the cabins, and in a lifeboat on
davits overhanging the calm and
phosphorescent sea."³

A Farewell to Arms is largely autobiographical. Its hero is Frederic Henry, an American lieutenant in the Italian ambulance corps during the first world war. Awaiting an alpine thaw that will permit an offensive against the Austrians, a Company of Italian troops in the Udine valley of North Estttern Italy passes its time drinking and going to whorehouses. Frederic Henry, the American officer and narrator meets Catherine Barkely, an English nurse, whom he at first regards merely as a beautiful and available woman. When at their second meeting she rejects his advances, then a moment later accepts his embrace and speak prophetically of their future love, he decides, she is “probably a little Crazy”, perhaps out of remorse for the war death of her fiancé. Fredric's interest remains detached, yet he feels ‘lonely and hollow’ when he is away from Catherine.

The Hemingway hero, the Hemingway code and the Hemingway attitude, all have their origins here. The hero is a man conscious of fact that, through no fault of his own, life proves to be a disappointing affair. However, the solution to the problem is not a mood of hopelessness or pessimism because that would be a denial of life. The code prescribes the attitude of courage, honesty, and generous feeling which will enable the hero to get through life decently and honorably, in spite of the pressures upon him.

The character who plays the leading role on A Farewell to Arms, who is the emotional and visional centre of the novel, and is both the protagonist and the hero of the novel, is obviously Frederic Henry. Just as Hamlet can be said to the story of the Price of Denamark, and King Lear, the story of the old King, Hemingway's novel can be said to be the story of Frederic Henry, for it is he whose change of fortune determines the course of the novel's action. Henry is the only character who remains before our eyes from the beginning to the end of the novel's action, who dominate the proceedings of the novel, who gains our admiration, in whose fortunes we get involved, and who appears close to the writer's view of life.

Henry is, of course, the Hero of A Farewell to Arms, who is a approximation of the writer himself, he has the modern consciousness, committed to the rational view of life, and is able to save himself from regression into the simple or primitive vie of life informed by blind faith in religion and myth, ritual and convention as well as from falling into the morass of cynicism and nihilism of the “lost generation” informed by the inability to commit yourself to any abiding values of life and by the tendency to drift and degenerate towards self-destruction. Be it love or war, the hero always outshines others by taking an admirable position in the situation; by action, that is selflessly rather than selfishly, bravely rather than cowardly, humanly rather than inhumanly, moderately rather than extremely.

A code hero has some exceptional qualities, he fights for the cause of society, he never thinks about selfish ends but is always ready to sacrifice his life whether it is war or love. Similarly Frederic Henry is a young American with certain idealism about his commitment to the larger cause of society. The very fact that he has come all the way from America as a volunteer to serve the wounded soldiers in Italy shows that he has an urge to commit himself to social cause. He is, of course, one of those persons who would feel shy of self-praise. For instance, whenever he is asked to explain why he chose to join the war in Europe, he tries to give evasive replies, only to avoid the embarrassment of taking about his noble mission of fighting for a larger cause of democracy, individual freedom, and human dignity. Early the novel, when asked by the head nurse of the British hospital as to why he had elected to work with the Italians, his reply is that it was because he happened to be in Italy and that because he could speak Italian. Another time, when the barman in Stresa asks why he has joined the war, he again gives and evasive reply “I don't know, I was a fool.” The factof the matter is that Henry has joined the war because he is a socially-oriented character, having keen interest in the affairs of human society and strongly committed to the cause of individual liberty and human dignity. An inference about the hero's motivation behind his

volunteering for the war to end war"⁴as we shall see later, the Hemingway hero is always deeply involved in the affairs of mankind. That Frederic Henry was inspired by an idealism to participate in war is clear from the following:

“I was always embarrassed by the
Words sacred, glorious and sacrifice
and the expression in vain. We had
heard them... and had read them.....
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.”

Hemingway's heroic code is that which, Frederic Henry in A Farewell to Arms shares a number of traits with the heroes of other Hemingway books; Nick Adams of In Our Time, Jake Barnes of The Sun Also Rises, and Robert Jordan of For Whom The Bell Tolls. All these characters seem to have come from the same mould, they have been merged by some critics into a single Hemingway hero, and the ideals they try to live by have been seen as a sort of Hemingway heroic code. Indeed, because Hemingway's own life of soldiering, journalism, travel, and big game hunting seems so close to the lives of his heroes, he himself has been seen as a follower and, in the end, with his suicide, perhaps a victim of that code.

Why was such a code necessary? Because in Hemingway's world, a world still shuddering in the aftermath of a brutal war, the old values- faith in family, in country, in a just and loving God-had been irreparably shattered. In such a world, wrote one critic, only a rigid code of behaviour“makes a man a man and distinguished him from the people who follow random impulses, let down their hair, and are generally messy, perhaps cowardly, without inviolable rules for how to live holding tight.”

What exactly are these rules? For one thing, though inviolable they are generally unspoken. Henry had lost faith in spoken moralities, at least in those pronounced by the leader of his day. What has valued in the high-flown and the abstract, but the concrete, the tangible, the sensual: the names of places where battles were fought, a landscape with blooming orchards, snowy mountains, clear-running streams; a hearty meal with good wine.

Hemingway's heroes also place much faith in the ability to do a job well. Notice how, in A Farewell to Arms, all of the characters Henry and Hemingway admire Rinaldi, the British ambulance driver, Nurse Gage, the surgeon Valentini are efficient and professional even in the worst of circumstances.

More importantly, Hemingway's heroes and heroes are marked by stoicism, a term taken from Greek philosophy, describing the belief that no matter how much life makes you suffer but you must never show that suffering. Many of Hemingway's heroes- Nick Adams, Jake Barnes, and of course Frederic Henry endure war wounds so severe that they will in some way never recover from them. Yet in public they all present consistently brave faces. As the French write Andre

Maurois noted, Hemingway's "entire morality is based on the manner in which one behaves in the presence of death."

The world of Hemingway's heroes, despite its glowing moments of love and beauty, is a cruel one. As Frederic Henry says with such bitter eloquence at the end of A Farewell to Arms,

"You did not know with it was
about. You never had time to learn.
They threw you in and told you the
rules and the first time they caught
you off base they killed you....They
killed you in the end. You could
cunt on that. Stay around and
they would kill you."

In the face of such certainties, only by holding onto a rigidly honorable code of behaviour can men and women find even brief moments of meaning and happiness. A sense of fear is always there in Hemingway heroes, for instance in A Farewell to Arms 'rain' stands for disease and sickness, want and scarcity, misery and misfortune, gloom and depression, fear and insecurity, darkness and destruction. In the very opening pages of the novel, Hemingway speaks about 'the permanent rain' that causes cholera and spells disaster:

"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 in the army."⁵

It is something really significant to note that in the following piece of conversation between Frederic and Catherine, 'rain' is associated with the latter's sense of fear:

'You're not really afraid of the rain, are you?'.
'Not when I'm with you.'
'Why are you afraid of it?'
'I don't know'
'Tell me'
'Don't make me'
'Tell me'
'No.'

'Tell me.'

'All right. I'm afraid of the rain because sometimes
I see me dead in it',

No.

"And sometimes I see you dead in it."⁶

And in spite of all assurance and comforts that
Frederic gives her, Catherine keeps on crying
because of the fear of 'rain':

"It's all nonsense. It's only nonsense.

I'm not afraid of the rain, Oh, Oh, God,

I wish I wasn't. She was carrying."⁷

Hemingway is popularly known as novelist of despair, disillusionment and as a creator of characters who belong, in the words of Gertrude Stein, to the "lost generation."⁸ His heroes are "Wounded", as Philip Young describes, both, "physically, and psychologically."⁹ They do not have a sense of belonging to the world or to the society in which they are brought up.

In A Farewell to Arms, Hemingway focuses on a period of crises created by the first world war. The novel presents the chaotic world war and its brutal impact on the lives of the people. The novel presents a world in which destruction is the ruling motif. It is full of references to loss and destruction. Hemingway's favorite device is ironic contrast and he uses it in the opening paragraph which hints at the disintegrating impact of war:

"In the late summer of that year he lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were boulders....troops went by the house down the road....."¹⁰

Nothing could be more accurate or more unadorned than that. Yet it is saluted with a horror of death. The imagery of loss and destruction is further employed with manifest clarity and suggestiveness.

There was fighting for that
mountain too, but it was not
successful and in the fall when the
rain came the leaves all fell from
the chestnut trees and the
branches were bare and the trunks
black with rain (AFA 3).

Irony is stretched to a climactic pitch, when Hemingway at the end of the opening chapter, sums up the position of the war in a reporter's

breezy tone:

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
 (AFA 4).

Disintegration in the world of vegetation also affects the human world on its both individual and general, personal and public level. Catherine weighed down by a bitter sense of loss, tells Frederic on her first meeting how the boy she loved was killed. On the general level, the grim spectacle of thousands of lives being destroyed in the war is; illustrated through Frederic's observation, while he is living wounded with a fracture on his Knee in the field hospital. He could "look out of the window and see the new waves in the garden. A Soldier sat outside the door that opened on to the garden, making crosses and painting on them the names, rank and regiment of the men who were buried in the garden" (AFA 68).

When Frederic returns from his furlough Rinaldi gives him this information: "Since you are gone we have nothing but frostbites, chilblains, jaundice and gonorrhoea self-inflicted wounds, pneumonia (AFA 9). This is certainly an ugly picture of the condition of the war. Frederic J. Hoffmais has observed that "the setting of the war the guns hidden in the mountains and dealing impersonally in death-dominates Hemingway's fiction through out the post war decade."¹¹

But a careful reading of the text will reveal that in Hemingway's delineation of war almost becomes a metaphor through which he wants to convey what he understands of life. As he looks at it, it even becomes a paradigm of life for him. For Hemingway war and life are two sides of the same coin and the coin has a death hand on each. In fact it can be maintained that A Farewell to Arms is a novel about life. Life is represented as a Fiery struggle and war serves as a touchstone to test the true character of a man that brings out the best as well as worst in him. War provides the context the necessary context of violence and waste in which man has to live and make the best of what is given. It throws a new light on the protagonist. It will reveal how his encounters on the battle field brings him nearer to the darker side of the life and thus convey to him several unknown essential truths of human condition. The war stands not only for a conflict between two warring parties; it is also emblematic of a between human hopes, aspiration and realities of actual experience. In Hemingway's fiction, the situation of war is not important for its own sake. Its central significance lies in bringing the best as well as worst in man. It provides, the framework for his study of human nature.

He must have believed the ideas of war. B.S.
 Dahiya in his book the Hero in Hemingway writes
 that,

The hero's present disgust with the
 empty rhetoric of war time slogans
 implies that he was once genuinely
 inspired by these words. But the

idealism that seems to have drawn
Henry to war is not a temporary
feeling induced by and fake slogan;
it is an expression of his genuine
eagerness to serve a suffering
humanity.

Frederic Henry participates in the war to serve a
suffering humanity. Nothing if forced on him. He
does everything according to his own will.
Frederick recalls how once in the camp he saw an
out-covered log on fire:

Once in camp I put a log on top of
the fire and it was full of ants. As
it commenced to burn the ants
swarmed out and went first
towards the centre where the fire
was; then turned back and ran
toward the end... I remember
thinking at the time that it was the
end of the world and a splendid
chance to be a messiah and life
the log off the fire and throw it out
where the ants could get off into
the ground. But I did not do
anything but throw a tin cup of
water on the log, so that I could
have the cup empty to put whiskey
in before I added water to it. I
think the cup of water on the
burning log only steamed the

ants¹² (AFA 289-90).

The Hero's rather cynical gesture of throwing water on the burning ants reveal his frustrated idealism he had seen in the war an opportunity to become the savior of mankind, so he joined it. But later he seems to have realized that in a modern war there was no place for traditional heroism.

The relationship of this parable to Catherine's predicament, we see, is unmistakable, for just as Frederic does not play the role of a messiah in respect of the ants, similarly there is not messiah to come to Catherine's rescue. Death is the end of every human life, and the only value attached to death is man's knowledge of it. "Frederic learns about war, about love, and finally about death, and Catherine's death is the final stage in his initiation."¹³

Catherine, who is already a code hero, has values which transcend onto Henry at the hospital. During the day Henry sleeps but Catherine has to work, so she stop coming to him on nights, Henry is left to stay up, alone on nights,. Also, he does not ask Catherine to come and stay with him thus controlling his desire to make love to her. From this point in the book, Henry disciplines himself. During those nights together, they made love and talked. When he first saw Catherine, he was after sexual pleasures from her instead of the prostitutes in Gorizia. He never realized that he was in love until some time later. Also, when he is in the course of a battle with Manera, Gavuzi and Passini, he began to eat food. Henry enjoys the food he eats, the love he makes and the wine he drinks whenever he pleases to, as a code hero does. Henry showed his loyalty to the individuals and small groups in his life, and near the end of the novel he showed grace under pressure. He is loyal to people similar to the group of ambulance drivers he was driving with on their retreat or people similar to the Count. During his desertion, he jumped into river to avoid being shot and killed by the carabinieri. The carabinieri began to shoot every officer who showed up late in the retreat. The Italian army seemed to Henry to be unfit for him and unorganized. To avoid being killed he jumped into the Tagliamento river Henry once began to believe he would drown and so fought and thrashed through the water to save his life from the turbulent waters of the Tagliamento. He never showed the reader his feeling of bravery during this feat.

In the final pages of book IV, Henry strove to cross the Switzerland border and seek refuge from the Italian police. When he arrived there with Catherine, he was questioned by the barrier police and told them he and his wife were looking for winter sport in Switzerland. He lied under questioning by the custom agents in order to save himself from his army and did not show any frustration or nervousness in the process. With Catherine on his side, he proved the reader that he was able to show grace under difficult circumstances. Henry never talked about his beliefs or feeling throughout the novel. He does not talk about his hatred for the carabinieri or his feelings when he is cheerful or dismal. He showed no signs of remorse for deserting the Italian army or about the time when he shot and wounded the Sergeant deserter. In the end of the novel, Henry is faced with his love's death. Catherine had had the perception of death early, but it had come Frederic only since learning of the doctor's fears. During the operation he thought she was dead: "Her face was gray." Catherine knows intuitively that she is going to die. Frederic senses it, but his reason will not allow him to accept it, as she does, as "just a dirty trick".

"I knew she was going to die and I
prayed that she would no. don't let
her die. Oh, God, please don't let her
die. I'll do anything for you if

you won't let her die. Please, please,
 please, dear God, don't let her die.
 Dear God, don't let her die.”

As every Hemingway hero fails to save the life of his fellow: Henry failed to save Catherine from her death by child birth. “There is not remedy for anything in life”¹⁴ says Hemingway. “Death a sovereign remedy for all misfortunes.” Henry told God please, please, dear God, don't let her die the moment before he entered the door where Catherine finally passed away due to a hemorrhage. Minutes later Henry is offered some company on the way back to his home but he decline. He goes off to his house by himself and sorts things out with what death actually is. He asked God to save his greatest love after taking his child and does not receive an answer. He concludes that death is the end and when it gets you, There is no where to go. Henry never becomes a code hero until the end when he accepts death as the end of existence.

Hemingway's code hero, Frederic Henry, evolutionizes into a man whom he reader could identify with and understand. Henry unknowingly becomes a code hero and a better person with the help of Catherine. In the last book of A Farewell to Arms, when the pregnant Catherine Barkley is having painful contractions, Frederic Henry, the narrator and protagonist of the novel, reminds his “wife” that she is “a brave good girl”. A day later, after undergoing a caesarian section and giving birth to a stillborn baby boy, Catherine proves just how brave she is, though she knows she is dying, she still has tire dignity and strength to accept such a fate. In fact, she finds himself in the (unfair) position of trying to comfort her distraught lover. With death approaching, Catherine's candor is remarkable since her final words to Frederic suggest that she possesses some sense or understanding of her own mortality and of what is soon to come.

In Hemingway as elsewhere “hero” meant not simply “protagonist” but a man who stands for many men. “Thus it is that when historians of various kinds epitomize the temper of the American Twenties and a reason for it the adventures of that lieutenant come almost invariably to mind.”¹⁶

Philip Young finds him a sick man, wounded as all Hemingway code heroes are wounded physically and psychically. We can not whole agree with the existentialist view or with Philip Young that the hero of A Farewell to Arms renounces the world finding to be a meaningless existence, on the contrary, we find Henry to be a person who sees meaning in life. What makes him renounce the war-torn world is the fact that the ideas he thought he was fighting for were no longer there. He finds that there is nothing glorious in war. The novel is a protest against war and it studies the degeneration of man under the conditions of war. That is why the reader is in sympathy with Henry. In A Farewell to Arms the lovers, Frederic and Catherine try to be away from the world of war and evil and they build up a private world in love, separate from everything and everybody else.

To get a peace with himself, the Hemingway hero, thus, attempts to “discover love within himself and the forgotten enduring values of a more primitive but certainly more fulfilling and natural way living.”¹⁷ He confronts “an overpowering universe”. Sustains “as irreversible catastrophe,” and may at times achiever “a spiritual transcendence.”¹⁸Such withdrawals from the frenzy of the world to establish a point of contact with “regenerative forces win a place for the nervous, diffident youth in the fragmented world.”¹⁹ All of the Hemingway heroes, in their own ways, continue to search for the “regeneration of the self to bring to light against the lost talents of the coordinator soul.”²⁰

Frederic's concern for his associates and his eagerness to save them even at the risk of his own life are indicative not only

of his sound humanity but of his heroic nature as well. It is strange that Wylder should call him “extremely selfish” and “not truly brave”²¹ The critic's argument runs thus:

“As Frederic has already pointed out, the world ‘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,’ He thus identifies himself as one of those the world is not in a hurry to kill, and thus as not one of the good, the very gentle, or the very brave. He is not, then, one of the heroes.”²²

Wylder concludes that “Frederic Henry is not the hero, Catherine is”²³ This certainly is a very strange argument. Deliberate misreading apart, the hero's worlds that Wylder quotes emphasize only the indifference of death, not its special choice of the brave and the good. Bravery or goodness of a character is determined not by death but by his brave and good, that is humane response to life. And it is because of his brave and humane response to the experience of war that Frederic Henry stands out as the hero of the novel.

Major Frederic Henry is a humane and heroic character borne out by his behavior during the attack where he, along with other drivers, is wounded, as the bombardment has started Frederic's men ask him for food. While heavy shelling is going on, he goes to the main dressing station. There the major asks him to wait until the shelling is over, but Frederic is so keen on feeding his men that he returns immediately. Soon after, when the men are eating in their dug-out, the explosion of a trench mortar makes Frederic one of the casualties. His behavior at this moment of crisis is important:

“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. I sat beside him, undid my tunic and tried to rip the tail of my shirt.

It would no rip and I bit the edge of
 the cloth to start it. Then I thought
 of his puttees. All the drivers wore
 puttees but Passini had only one
 leg. I unwound the puttee and
 while I was doing it I saw there was
 no need to try and make a
 tourniquet because he was dead
 already. I made sure he was dead.
 There were three others to locate.”

The following statement shows Henry's concern for his work and duty a Jake Barnes, feels concerned in The Sun Also Rises and Santiago in The old Man and The Sea. All Hemingway code heroes are shown concerned about their work, they are ready to do anything but they can't compromise with their work.

Frederic's religious sensibility which is a symbol for the religious sensibility of our time, is further brought into focus by the incident that takes place near the church:

“There were street car tracks and beyond them was
 the cathedral.....”

‘Would you like to go in!’

‘No’, Catherine said. We walked along. There
 was a soldier standing with his girl in the
 shadow of one of the stone buttresses ahead
 of us and we passed them. They were
 standing tight up against the stone and he
 had put his cape around her.

‘They're like us’, I said.

‘Nobody is like us,’ Catherine said. She did
 not mean it happily.”

This shows the Hemingway hero's belief in religion
 and mankind as shown above.

Hemingway reveals through subtle irony the limitations of the priest and Rinaldi, thereby accenting the strength of Frederic's character. Hemingway employs for the exposition of his characters, the familiar device of having antithetical

figure encounter each other. For example, when the priest pays a visit to the recently wounded hero at the field station, they converse about the war:

“What's the matter, father? You seem very tired.”

“I am tired but I have no right to be.”

“No. This is only the spring. I feel very low.”

“It's the heat.”

“You have the War disgust?”

“No. But I hate the war.”

After Frederic has escaped the battle police by jumping into the river, he says, “Anger was washed away I the river along with any obligation”, a statement which the critics have subjected to all sorts of symbolic interpretations. While for Aldridge, Frederic's plunge into the river is “an (act of purgation symbolizing the death of war and the beginning of; 1 new life of love,”²⁵ for Wylder, the hero “has been bathed in the waters of death, not life, and he is reborn, if all into death in life.” What Aldridge is trying to suggest is that the novel falls into two parts dealing separately.

With war and love, which is not true, for love and war appear almost together in the opening chapters of the book and, are intricately woven from beginning to end. Wylder's contention is that when the hero “makes a farewell to military arms, he also says farewell to the arms of love, and almost at the same time,” which is also wrong, for Frederic does not lose his love for Catherine after he has deserted the war. In fact he loves her all the more. If he has deserted the war.

As Frederic realizes from his war experience the horror of being caught in the trap of a rigidity-patterned society, so in his love experienced he receives the shock of the biological trop that is life, however, as B.S. Dahiya, says,

“Frederic's complaint against death, does not necessarily imply his belief in nihilism; it only expresses the her's love of life. It is precisely because he values life as the highest good that he resents death.”²⁶

Frederic Henry is a Typical Hemingway hero, ardent, sensitive, thin skinned and impressionable, lured by the finer values of life than he could find in the dirty war and all the soul knitting discipline and regularity. There is something of a poet in his sensibility. His essentially loving nature, his habitual impulse to quote from poets and above all his desire to search himself, which is suggested by his frequently expressed desire to bathe himself, all point to be a peculiar imaginative trait in his character.

As is generally the case, the Hemingway hero is an artist by sensibility as well as by profession. When the war broke out he was in Italy as he tells us, studying architecture. Like an expatriate artist of the 1920 he, in fact, known many

languages. Besides American English, he also knows Italian and French. As he head nurse, he joined the war because he was in Italy and spoke Italian. Again at the field hospital, the doctor's talk about the wounded Frederic:

I thought you said he was a
 Frenchman. He talks French; the
 captain said. I've known him before.
 I always thought he was French;
 (AFA 55).

His artistic knowledge and sensibility can be seen at work when he wait for Catherine “in the office of hospital until she come down” from the garden.

There were many marble busts on
 pointed wooden pillars along the
 wells of the rom they used for an
 office..... They had the complete
 marble quality of all looking alike.
 Sculpture had always seemed a dull
 business-still bronzes looked like
 something. But marble busts all
 looked like a cemetery. There was
 one fine cemetery through the one at
 Pisa. Genoa was the place to see the
 bad marbles. (AFA 27).

The beginning of the novel gains importance when at the end of the novel the hero is alone with dead Catherine and feels ‘like saying good-bye to a status (AFA 294). The hero's artistic background also comes out when he remarks that nothing can happen to the brave to which Catherine replies, “They die of course”. Henry knows the precise source. Although he poses ighorance for he cites the exact wording of the life from Shakespeare “The coward dies a thousand death, the brave but one” (AFA 126). Later, when the lovers are living in Milan hospital in a kind of idyll, a romantic materlude, forgetting the outside world, Catherine's remark, “We have such a fine time.... I do not talk any interest in anything else any more. I am so very happy married to you,” provokes Henry to quote the following lines from Marvell's.

“To my Coy Mistress”:
 “And always at my back I hear.
 Times winged chariot hurrying near,” (AFA 130.)

This not only shows the hero's literary sensibility but also evidence his sense of reality, for he never allows himself the horary of day-dreaming of self-deception.

Frederic Henry is a man of reason and common sense. Even though committed to the liberal values of democracy and secularism, he is not a fanatic to murder the very values to which he is committed. He always tries to see the situation from the view-point of the other person as well. His reflections always follow his conversations, and he invariably reflects in his mind the other person's viewpoint which he tries to understand and appreciate. Although he feels haunted by death and seems to have turned temporarily cynical, he does not act like the hero of the Shakespearan tragedy who would take his life in such a moment-like Othello does, or Antony does.

Frederic Henry has the strength of the reality hero who accepts life as it is and tries to make it a learning experience. In A Farewell to Arms Carlos Barer asserts that Frederic rejects the position held by Rinaldi and aspires for achieving what the priest represents. For in the view, the upper position is held by character like the priest who in their view act as model for the hero. Thus Fredric Henry is a typical Hemingway hero. For Hemingway, like a big game, bigger than the man, who is called upon to play it. The rule is that man will invariable lose.

“Frederic Henry's statement:

The world breaks every one the good and the
great alike.... those who it does not kill it
breaks out there are many strong at the
broken places.”(AFA 222).

Those who are strong at the broken places are
Hemingway's heroes.

The Hemingway hero, as he emerges at the end of A Farewell to Arms, is a person whose urge to serve humanity has, for the moment, subsided, and who has, for the time being, abandoned his heroic role society because the autonomy of his individual self has been threatened by a rigidly patterned system. He has also experienced in the death of his beloved the unreasonableness of death that kills “the very good and the very gentle and the very brave impartially.” Thus Henry becomes a code hero in the end due to the help of many incidents. On the last few page, we realizes he has become a code hero because he responded to the serious situation on his remains cools and composed on Catherine's death:-

Outside the room, in the hall, I spoke to the
doctor. ‘Is there anything I can do tonigh?’
‘No. There is nothing to do. Can I take you to you
to your to your hotel?’
‘No, thank you. I am going to stay here a
while.’
‘I know there is nothing to say. I can not tell

you-

'No, I said.' There's nothing to say.

'Goodnight, 'he said.' I can nottake you to
your hotel?'

'No, thank you'

This certainly shows the strength of the realist hero of A Farewell to Arms who accepts life as it is and tries to make it a learning experience.

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