THE LOST GENERATION

The "Lost Generation" is a term used to refer to the generation, actually that came of age during World War I. When a young mechanic failed to repair the car in a satisfactory way to Stein, the owner shouted at her, "You are all a generation perdu" (TOEAL--vol 2, 203). Stein, in telling Hemingway the story, added, "That is what you are. That's what you all are... All of you young people who served in the war. You are a lost generation" (SAR Epigraph). The term originated with Gertrude Stein who, after being unimpressed by the skills of a young car mechanic, asked the garage owner where the young man had been trained. The garage owner told her that while young men were easy to train, it was those in their mid-twenties to thirties, the men who had been through World War I, whom he considered a "lost generation" Gertrude Stein took this phrase and used it to describe the people of the 1920's who rejected American post World War I values.

The term was popularized by Ernest Hemingway, the leading literary figure of the decade, took Stein's phrase, and used it as an epigraph for his first novel, The Sun Also Rises. In that volume Hemingway credits the phrase to Gertrude Stein, who was then his mentor and patron. Because of this novel's popularity, the term, "The Lost Generation" is an enduring term that has stayed associated with writers of the 1920's.

During the 1920's a group of writers known as "The Lost Generation" gained popularity. The three best known writers among The Lost Generation are F.Scott Fitzgerald, Ernest Hemingway and John Dos Passos. Others among the list are: Sherwood Anderson, Kay Boyle, Hart Crane, Ford Maddox Ford, Zelda Fitzgerald and so on. These literary figures also criticized American culture in creative fictional stories, which had the themes of self-exile, indulgence (care-free living) and spiritual alienation.
For the most part the "Lost Generation" defines a sense of moral loss or aimlessness of the young adults of Europe and America during World War I. The World War seemed to destroy for many the idea that if you acted properly, good things would happen. But so many good young men went to war and died, or returned damaged, both physically and mentally, that their faith in the moral guideposts that had given them hope before, were no longer valid, they were “Lost”. This existentialistic theme which expresses the feelings and emotions of the characters are physiologically and sociologically analyzed in this chapter.

For many individuals in many different generations, the time they live in does not fit their outlook on life. Because of this they live different lives than their generation and the cultural setting and standards of their era would expect them to live. They feel alienated, disillusioned, hopeless and left out, or they are strange in the eyes of others, eccentric even, they do not fit in their time and the set of moral and aesthetic standards they live in.

These are the individuals, but, what is more interesting here is, sometimes an entire generation in a certain cultural setting, environment and time, can experience a feeling of alienation, estrangement, of having no ties with the past and no ties with the present or no hope for the future too. Not an individual who feels stranded in the wrong time, in the wrong place and perhaps even on the wrong planet. No, an entire generation living in a vacuum, feeling completely lost of their time, waiting for the future, waiting for their lives to start, but ends in failure.

The cultural settings of an era are due to many factors. The period to describe is called the roaring twenties, as “The Lost Generation”. The early years of the Twentieth century were dominated by the First World War which dragged the United States in a war it did not want. The Communist uprising in Russia that
had as a consequence a completely new map of the world and which wiped out the last of the autocratic nobility. The new inventions like cars, airplanes, radio, electric light, which in the twenties resorted into house-hold appliances like washing-machines and vacuum-cleaners. There was hope but it was false hope. The hope was based on old values and thoughts and on unstable economical and political forces. The years immediately following World War I were besides hope also characterized by anger, discontent, and disillusionment. Society had been devastated by a global conflict that resulted in unprecedented death, destruction and resentment. The survivors who came of age during this era just after World War I, were termed the Lost Generation. They were left disjointed and alienated from both the world before and the new world that emerged after.

Many of the generation left their homes to roam the world, to look for better morals and better lives unable to identify with either pre- or post war values, both of which, after the war, seemed deceptive and perverted. They became social exiles and were abandoned by their country and left to rediscover and redefine themselves in a world that had stifled their hopes, dreams and beliefs, in a world that after the war looked superficial and was based on economical values.

It was during this time that literature, in an attempt to capture the attitudes, emotions, feelings and opinions of the generation, took a different tone and view. Because of the stream of consciousness, started by James Joyce and further developed by other authors like Virginia Woolf, literature had the tools and could therefore describe the feelings and outlooks of an entire generation.

The works of the most successful writers of this generation literally became the Bibles to those who thought they had lost their identity but had rediscovered themselves in these books. To such people, these novels became their defining
elements, and by resurrecting their individualism, they had found a point of departure from which they could finally rebuild their lives. In the period following the First World War, one novel emerged as the dominant literary work that best captured the disorder felt by the common man. It is *The Sun Also Rises*, which was written by the American legend Hemingway who felt as disillusioned and abandoned by society as the rest of the generation did.

When Ernest Hemingway arrived in Paris late in 1921 to take up residence in the Anglo-American enclave of artists and intellectuals there, his literary aspirations were purely speculative. Yet at twenty-two, this would-be writer somehow engendered credibility; even before he published anything major, many of the enclave's expatriate literati, among them Ezra Pound and Ford Madox Ford, regarded him as significantly talented. The belief in him proved well founded. With the publication of his first novels *The Sun Also Rises* in 1926 and *A Farewell to Arms* in 1929, Hemingway emerged as one of the most original writers of his generation. Over the next several decades, many of his short stories and novels would be embraced as classics almost overnight. In his own lifetime, Hemingway's fame rested nearly as much on his personality as it did on his art. Between his expertise as an outdoor sportsman, his stints as a war correspondent, and his enthusiasm for bullfighting and boxing, he became a symbol of virile glamour, and his celebrity even among those who never read his books was a phenomenon unique in American letters. His most enduring legacy, however, is his crisp, direct storytelling prose, which has been a shaping influence for countless writers of the twentieth century. And the reason for that is that he was writing in the period that created contemporary existentialism.
Ernest Hemingway has gained immense popularity due to his innovative and creative writings, a marvelous American fiction of 20th century. Hemingway has portrayed the realistic picture of the modern man’s wretched life how the modern man is disillusioned and disintegrated due to the shattered old values. It is the dilemma of modern man that has made him a mechanically machine like by indulging himself into his materialistic pursuits. Ernest Hemingway’s prose style is very simple, unconventional and genuine, depicting the problems of postwar era, death, violence and degeneration of old values in his novels.

The themes of his novels range from moral, social, psychological and ethical degradation to horror, futility and fear of human existence, showing the frustration, demoralization and degeneration of human spirits. He is a realist prose-writer who portrays a true picture of reality on the canvas of life with exclusive pictorial quality. Hemingway gives the very idea of futility of human existence in this cosmic world by exposing the themes of death, violence, darkness and predicament of human life. He presents metaphysical philosophy about the nature of human existence in this universe by delineating his protagonists as alienated and disintegrated individuals who struggle with the odds of life with endurance, bravery and courage. He portrays his heroes, who are wounded emotionally or physically. All his protagonists, depicted in terms of code of courage, fortitude and loneliness, have to fight a losing battle in this world of irrational devastation.

The critical observation shows that all his novels are panorama of general drama of human pain by posing symbolic questions about life. His presentation of predicaments in man’s life stands testimony how a man has to carry on his perpetual struggle for overcoming the supernatural forces, which restrain man’s free will power. In a nutshell, Hemingway gives an excellent picturesqueness of
human life, which ends in death, combating with odds of life perpetually. It is futile to fight a battle for man who is reduced to a pathetic figure by some hostile forces.

The ultimate triumph depends upon the ways in which the struggling individuals assert their dignified status in this cosmic world by facing pains and failures with courage and strong will. Man has free will power to establish his own ideals and values by indulging into the persistent combat against oppressive forces in three dimensions like biological, social and environmental obstacles in this universe. Charles Child Walcutt comments about Hemingway’s writings in these words:

The conflict between the individual needs and social demands is matched by the contest between feeling man and unfeeling universe, and between the spirit of the individual and his biological limitations (Balakrishnan 2003).

Hemingway’s novels pioneered a new style of writing which many of the later generations tried to imitate. Hemingway did away with the florid prose of the 19th century Victorian era and replaced it with a lean, clear prose based on action. The novels produced by the writers of the Lost Generation give insight to the lifestyles that people lead during the 1920's in America, and the literary works of these writers were innovative for their time and have influenced many future generations in their styles of writing.

Hemingway makes no pretense in *The Sun Also Rises* of finding a cure for “lostness”. In fact, he heightens the sense of it in his juxtaposition of two epigraphs of the novel: “You are all a lost generation” from Gertrude Stein, and the long quotation from the *Holy Bible* the book of Ecclesiastes that begins as,
One generation passeth away, and another generation cometh; 
but the earth abideth forever … the sun also ariseth, and 
the sun goeth down, and hasteth to the place where he arose. …

(Chapter 1: 3,4)

As Hemingway maintained, the hero of *The Sun Also Rises* is the abiding earth; the best one can hope for while living on that earth, isolated from one’s fellows and cut off from the procreative cycle, is a survival manual. Finally, that is what *The Sun Also Rises* is, and this is the prescription that it offers: One must accept the presence of death in life and face it stoically, one must learn to exhibit grace under pressure, and one must learn to get one’s money’s worth. In skeleton form, this existentialism is the foundation of the Hemingway code.

It portrays the existentialistic elements in the lives of the members of the so-called Lost Generation, the group of men and women whose early adulthood was consumed by World War I. This horrific conflict, referred to as the Great War, set new standards for death and immorality in war. It shattered many people’s beliefs in traditional values of love, faith and manhood. Without these ancient notions to rely on, members of the generation that fought and worked in the war suffered great moral and psychological barrenness.

The Lost Generation lived an aimless, immoral existence, devoid of true emotion and characterized by casual interpersonal cruelty. Part of Jake’s character represents the Lost Generation and its unfortunate position: he wanders through Paris, going from bar to bar and drinking heavily at each, his life filled with purposeless debauchery. He demonstrates the capacity to be extremely cruel, especially toward Cohn. His insecurities about his masculinity are typical of the anxieties that many members of the Lost Generation felt.
Yet, be in some important ways, differs from those around him. He seems to aware of the fruitlessness of the Lost Generation’s way of life. He tells Cohn in Chapter II: “You can’t get away from yourself by moving from one place to another.”(SAR 10) Moreover, he recognizes the frequent cruelty of the behavior in which he and his friends engage. He acknowledges, that his war injury and his unrequited love for Brett cause him indirectly the pain. However, though Jake does perceive the problems in his life, he seems either unwilling or unable to remedy them. Though he understands the dilemma of the Lost Generation, he remains trapped within it.

In The Sun Also Rises, Hemingway presents his war experiences by portraying the uncertain world of lost generation who indulge in merry-making and pastimes like fishing trips, bullfighting, passing time in nightclubs and cafes. All main characters of the novel, The Sun Also Rises like Jake; Brett’s fiancé, Mike Campbell, Brett, Count Mippipopolous are true depiction of the lost generation who lead life of uncertainty and ambiguity (About The Sun Also Rises 2010, 10). In the novel, everything is painted as reaction to the dilemma of the war how the major characters of the novel are affected physically and psychologically, engaging them in incredible consumption of alcohol and continuous travelling from place to place. Hemingway paints the life of those characters in vague manner to reveal the very truth of life how these characters are leading life without any proper destination. All these characters reveals the devastating influences of Great War upon their minds and souls, if they are not post generation of war, they would act in different way (The Sun Also Rises 2002, 12).

In the novel, The Sun Also Rises, Jake Barnes and Brett Ashley are attracted by each other sexually but their sexual desire is too much intense. But Jake is unable to consummate his desire of love-making due to the wounded physique in
war. But in spite of being injured, he can’t control his passionate desire of sexual intercourse, though he has lost his penis, yet he has deep emotions for Brett. He wants to satisfy her sexually after developing this deep relationship but Jake is incapable to do so (About *The Sun Also Rises* 2010, 12). Jake’s agony interprets the mechanization of industrialized society where life is much happier and better but after World War II, life has become more terrible for the individuals. The lives of Jake and Brett mirror the lives of people after the Great War. *The Sun Also Rises* is one of the greatest novels ever written by Hemingway due to its unique literary devices like realism, impressionism and cubism to elaborate the stories of love and war more perfectly (About *The Sun Also Rises* 2010, 12).

Hemingway portrays how World War has established the conventional concepts of faith, justice and morality. The people are unable to rely upon each other traditionally, they are lost generation who have undergone the bitter experiences of War, leading aimless and meaningless life as they are morally and psychologically lost people. The lives of Jack and Brett are embodiment of hollowness as they have good acquaintances with each other but still they are not contented due to the lack of consummation of love who try to fill this gap of life via escapist activities e.g. dancing, drinking, travelling, debauchery etc. Hemingway never exposes explicitly that Jake and his friend’s lives are pointless and aimless but it is his style of writing which implies such ideas about the sentimental and mental background of the characters. This implied manner of exposing ideas shows the influences of cubism in this novel.

In the novel, all characters live a life of discontent and dejection, Jake and his friends always indulge in constant merry-making but all merrymaking or revelry activities remain joyless. They involve themselves in heavy drinking in
order to forget about War and internal spirits. They always remain busy in partying, dancing, drinking and chattering but still they remain sorrowful, dejected, purposeless and nothingness. The novel depicts the post war era by narrating the destructiveness and aimlessness of human lives, victimized by horror of war. They are the “lost generation”.

Lady Brett Ashley’s independence does not make her happy. She frequently complains to Jake about how miserable she is and her life, she claims, is aimless and unsatisfying. Her switching over from relationship to relationship parallels to Jake and his friends’ wandering from bar to bar. Although she will not commit to any man, she seems uncomfortable being by herself. As Jake remarks, “She can’t go anywhere alone” (SAR 125).

Indeed, there are several misogynist strains in Hemingway’s representation of Brett. For instance, she disrupts relationships between men with her very presence. It seems that, in Hemingway’s view, a liberated woman is necessarily a corrupted, dangerous force for men. Brett represents a threat to Pedro Romero and his career. She believes that her own strength and independence will eventually spoil Romero’s strength and independence, because she does not conform to traditional feminine behavior. So she is danger to him.

As with Jake and his male friends, World War I seems to have played an essential part in the formation of Brett’s character. During the War, Brett’s true love died of dysentery. Her subsequent aimlessness, especially with regard to men, can be interpreted as a futile, subconscious search for the original love. Brett’s personal search is perhaps symbolic of the entire Lost Generation’s search for the shattered prewar values of love and romance.
The young generations’ dreams and innocence are smashed by World War I, emerged from the bitterness and aimlessness. They spent much of the prosperous 1920s drinking and partying away from their frustrations. Jake epitomizes the Lost Generation; physically and emotionally wounded from the war, he is disillusioned, cares little about conventional sources of hope-family, friends, religion, work and apathetically drinks his way through his expatriate life. Even travel, a rich source of potential experience, mostly becomes an excuse to drink in exotic locales.

Irresponsibility also marks the Lost Generation; Jake rarely intervenes in other's affairs, even when he could help. Brett carelessly hurts men and considers herself powerless to stop doing so. While Hemingway critiques the superficial, empty attitudes of the Lost Generation, the other quote in the epigraph from Ecclesiastes expresses the hope that future generations may rediscover themselves. Yet, according to the opening epigraphs, if one generation is lost and another comes, the earth abides forever; and to Hemingway himself, the abiding earth is the novel’s hero. There are no joyous hymns to the seasons in this novel, no celebrations of fertility and change.

Hemingway is particularly harsh in his indictment of those who pretend that the old truths remain operative. Hence the stupidly romantic Robert Cohn, who makes trouble for himself and others by embracing an obsolete ethic of chivalry, becomes the book’s least attractive character.

Barnes salvages some dignity by his stoicism. The only character who seems wholly admirable is the bullfighter, Pedro Romero, who has ordered his life by mastering a sport that ritualizes and thereby orders the world’s violence. As
Barnes remarks, “Nobody ever lives life all the way up except bullfighters” (SAR 141). Hemingway celebrates sports, because they provide a welcome fiction of order. They also teach the adept to function with “grace under pressure”, as existential humanity must function if it is to survive.

Hemingway explores the frustration of the doomed love affair between Jake and Brett as they wander from Paris and its moral invalids to Pamplona, where Jake and his lost-generation friends participate in the fiesta. Jake is the only one of the group to have become an aficionado, one who is passionate about bullfighting. In the end, though, he betrays his aficition by introducing Brett to Pedro Romero, one who is passionate about bullfighting. In the end, though, he betrays his aficition by introducing Brett to Pedro Romero, one of the few remaining bullfighters who is true to the spirit of the sport—one who fights honestly and faces death with grace—and this Jake does with full knowledge that Brett will seduce Romero, perhaps corrupting his innocence by infecting him with the jaded philosophy that makes her “lost”. Predictably, she does seduce Romero, but less predictably she lets him go, refusing to be bitch.

You know it makes me feel rather good deciding not to be a bitch.
"Yes."
"I’m thirty-four, you know. I’m not going to be one of those bitches that ruins children. (SAR 213)

Brett’s affair with Romero (who’s only nineteen) has forced her to confront her conscience for the first time – yes, she actually has one! Her obsessive wondering in the last two chapters about whether or not she is a "bitch" reaches its culmination here, where she has apparently made up her mind not to be one.
When Romero has an affair with Brett Ashley, he jeopardizes his simple integrity. In an unselfish gesture, Brett breaks off with him, hoping she has not done too much damage. She cannot, however, save herself. The novel ends where it began, the expatriates locked into their meaningless round of erotic frustration, and creeping anomie the sense of aimless wandering from country to country and bottle to bottle in *The Sun Also Rises*. The reader who approaches Jake’s condition as a logical extension, symbolically rendered, of Nick’s situation in “Big Two-Hearted River,” however, will more fully appreciate Hemingway’s design and purpose in the novel. As is the case in “Big Two-Hearted River,” the death with which *The Sun Also Rises* begins and ends is less a physical death than it is living or walking death, which, granted, is most acute in Jake’s case, but which afflicts all the characters in the novel. They must establish rules for playing a kind of spiritual solitaire, and Jake is the character in the novel who most articulately expresses these rules, perhaps because he is the one who most needs them. “Enjoying living,” he says,” was learning to get your money’s worth and knowing when you had it” (SAR 20). In a literal sense, Jake refers here to the practice of getting what one pays for with actual money, but in another sense, he is talking more abstractly about other kinds of economy, the economy of motion in a good bullfight.

To see how thoroughly Hemingway weaves this idea of economy into the fabric of the novel, one needs only to look at his seemingly offhand joke about writing telegrams. On closer examination, the joke yields a valuable clue for understanding the Hemingway code. When Jake and Bill, his best friend, are fishing in Burguete, they receive a telegram from Cohn, addressed simply,

Barnes, Burguete : “Vengo Jueves Cohn” [I come Thursday].

“what a lousy telegram!” Jake responds. He could send ten words for the same price. (SAR 87)
Cohn thinks that he is being clever by writing in Spanish and saving a word, an assumption as naïve as the one that leads him to shorten the name and address to “Barnes, Burguete.” The address was free, and Cohn could have included full name and address, thus increasing the probability that Jake would get the message. As a response to Cohn’s telegram, Jake and Bill send one equally wasteful: “Arriving to-night.” The point is that the price of the telegram includes a laugh at Cohn’s expense, and they are willing to pay for it.

After the Burguete scene, there is no direct discussion of the price of telegrams, but through this scene, Hemingway gives a key for understanding how each character measures up to the standards of the code. Ironically, Bill, with whom Jake has laughed over Cohn’s extravagance and whom Jake admires, is as uneconomical as Cohn. From Budapest, he wires Jake, “Back on Monday”; his card from Budapest says, “Jake, Budapest is wonderful.” Bill’s wastefulness, however, is calculated, and he is quite conscious of his value system. In his attempt to take Jake into buying a stuffed dog, Bill indicates that, to him, things are equally valueless: Whatever one buys in essence, will be dead and stuffed. He is a conscious spendthrift who has no intention of conserving emotions or money. He ignores the fact that letters, cards, and telegrams are designed to accommodate messages of different lengths and that one should choose the most appropriate (conservative) form of communication available.

At first, it seems strange that Jake can accept Bill as a true friend. But whose value system is so different from his, just as Frederic Henry in *A Farewell To Arms* accepts the priest, whose code is different. Both the priest and Bill are conscious of their value systems. Thus, if Bill’s extravagance appears to link him with the wasteful Cohn, the similarity is a superficial one. Like Jake—and unlike Cohn, who still believes in the chivalric code, Bill has merely chosen extravagance
as a way of coping, knowing that whatever he gets will be the equivalent of a stuffed dog. Morally, Bill is less akin to Cohn than he is to Rinaldi in *A Farewell To Arms*, who continues his indiscriminate lovemaking, even though he knows it may result in syphilis. Just as Frederic Henry remains true to Rinaldi, so Jake remains true to Bill.

Standing midway between Bill and Cohn is Brett’s fiancé Michael, whose values, in terms of the code, are sloppy. Like Cohn, Mike sends bad telegrams and letters. His one telegram in the novel is four words long: “Stopped night San Sebastian” (SAR 86). His letters are in clipped telephrse, filled with abbreviations such as “we got here Friday, Brett passed out on the train, so brought her here for 3 days rest with old friends of ours” (SAR 110). Michael could have gotten more for his money in the telegram by using the ten allotted words, just as he could have sent a letter without abbreviations for the same price. The telegram and the letter suggest that although he is conscious of the principle of economy, he simply has no idea how to be economical. Thus, when Brett says of Michael than “he writes a good letter,” there is an irony in her comment which Jake acknowledges; “I know …He wrote me from San Sebastian” (SAR 87). In juxtaposing the telegram and the letter, Hemingway shows Michael to be a man without a code, a man who, when asked how he became bankrupt, responds, “Gradually and then suddenly,” (SAR 138), which is precisely how he is becoming emotionally bankrupt. He sees it coming, but he has no code that will help him deal directly with his “lostness.”

Unlike Cohn, Bill, and Mike, both Brett and Jake send ten-word telegrams, thus presumably getting their money’s worth. When Brett, in the last chapters of the novel, needs Jake, she wires him: “COULD YOU COME HOTEL MONTANA MADRID AM RATHER IN TROUBLE BRETT” (SAR 209)—ten words
followed by the signature. This telegram, which had been forwarded from Paris, is immediately followed by another one identical to it, forwarded from Pamplona. In turn, Jake responds with a telegram which also consists of ten words and the signature “LADY ASHLEY HOTEL MONTANA MADRID ARRIVING SUD EXPRESS TOMORROW LOVE JAKE” (SAR 209). Interestingly, he includes the address in the body of the telegram in order to obtain the ten-word limit. The sending of ten-word telegrams indicates that Jake and Brett are bonded by their adherence to the code; since they alone send such telegrams, the reader must see them as members of an exclusive society.

Yet ironically, to Jake and Brett, the code has become a formalized ritual, something superimposed over their emptiness. They have not learned to apply the code to every aspect of their lives, the most striking example of which is Brett’s ten-word (excluding the signature) postcard at the beginning of character 8: “Darling. Very quiet and healthy. Love to all the chaps. Brett” (SAR 61). The postcard has no world limit, except that dictated by the size of one’s handwriting. Brett, however, in the absence of clearly labeled values, must fall back on the only form she knows: in this case, that of the ten-telegram, which is here an empty form, a ritual detached from its meaningful context. Jake and Brett, then, come back full circle to their initial frustration and mark time with rituals to which they cling for not-so-dear life, looking in the meantime for physical pleasures that will get them through the night. Hemingway heightens the sense of finding a cure for “lostness”.

It is important to note that Hemingway never explicitly states that Jake and his friends’ lives are aimless, or that this aimlessness is a result of the war. Instead, he implies these ideas through his portrayal of the characters’ emotional and
mental lives. These stand in stark contrast to the characters’ surface action. Jake and his friends’ constant carousing does not make them happy. Very often, their merrymaking is joyless and driven by alcohol. At best, it allows them not to think about their inner lives or about the war. Although they spend nearly all of their time partying in one way or another, they remain sorrowful or unfulfilled. Hence, their drinking and dancing is just a futile distraction, a purposeless activity characteristics of a wandering, aimless life. It speaks about the existentialistic themes.

World War I forced a radical reevaluation of what it meant to be masculine. The prewar ideal of the brave, stoic soldier had little relevance in the context of brutal trench warfare that characterized the war. Soldiers were forced to sit huddled together as the enemy bombarded them. Survival depended far more upon luck than upon bravery. Traditional notions of what it meant to be a man were thus undermined by the realities of the war. Jake embodies these cultural changes. The war render his manhood (that is, penis) useless because of injury. He carries the burden of feeling that he is “less of a man” (SAR 25) than he was before. He cannot escape a nagging sense of inadequacy, which is only compounded by Brett’s refusal to enter into a relationship with him.

I lay awake thinking and my mind jumping around. Then I couldn’t keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry. (SAR 27)
In this rare moment of release, Jake breaks down and gives in to his despair about his hopeless relationship with Brett. While Jake’s condition is the most explicit example of weakened masculinity in the novel, it is certainly not the only one.

[Georgette] looked up to be kissed. She touched me with one hand and I put her hand away. "Never mind."

"What’s the matter? You sick?"

Everybody’s sick. I’m sick too. (SAR 13)

Everyone in the urban space of Paris is sick with something, mostly with the general sense of malaise that appears to be symptomatic of the postwar condition. All of the veterans feel insecure in their manhood. Again, Hemingway does not state this fact directly, but rather shows it in the way Jake and his veteran friend react to Cohn. They target Cohn in particular for abuse when they see him engaging in “unmanly” behavior such as following Brett around. They code with their fears of being weak and unmasculine by criticizing the weakness they see in him. Hemingway further presents this theme in his portrayal of Brett. In many ways, she is more manly than the men in the book. She refers to herself as a “chap”, she has a short, masculine haircut and a masculine name, and she is strong and independent. Thus, she embodies traditionally masculine characteristics, while Jake, Mike, and Bill are to varying degrees uncertain of their masculinity.

Sex is powerful and destructive in *The Sun Also Rises*. Sexual jealousy, for example, leads Cohn to violate his code of ethics and attack Jake, Mike, and Romero. Furthermore, the desire for sex prevents Brett from entering into a relationship with Jake, although she loves him. Hence, sex undermines both Cohn’s honor and Jake and Brett’s love. Brett is closely associated with the
negative consequences of sex. She is a liberated woman, having sex with multiple men and feeling no compulsion to commit to any of them. Her carefree sexuality makes Jake and Mike miserable and drives Cohn to acts of violence. In Brett, Hemingway may be expressing his own anxieties about strong, sexually independent women.

The conversations among Jake and his friends are rarely direct or honest. They hide true feelings behind a mask of civility.

What times we had. How I wish those dear days were back.
"Don’t be an ass."
"Were you in the war, Mike?" Cohn asked.
"Was I not."
"He was a very distinguished soldier," Brett said.
Tell them about the time your horse bolted down Piccadilly. (SAR 117)

Mike’s questionably sarcastic wish that the war was back is telling. It can be that the war gave him a sense of purpose that he’s now lacking. Although the legacy of the war torments them all, they are unable to communicate this torment. They can talk about the war only in an excessively humorous or painfully trite fashion. An example of the latter occurs when Georgette and Jake have dinner. Jake narrates that they would probably have gone on to agree that the war “would have been better avoided” (SAR 119) if they were not fortunately interrupted. The moments of honest, genuine communication generally arise only when the characters are feeling their worst. Consequently, only very dark feelings are expressed. When Brett torments Jake especially harshly, for instance, he expresses his unhappiness with her and their situation. Similarly, when Mike is hopelessly drunk, he tells Cohn how much his presence disgusts him. Expressions of true affection, on the other hand, are limited almost exclusively to Jake and Bill’s fishing trip.
Nearly all of Jake’s friends are alcoholics. Wherever they happen to be, they drink, usually to excess often, their drinking provides a way of escaping reality. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people. (SAR 127)

Here, drunkenness is actually an effective mode of distraction for Jake – the language in this quote emphasizes the artificiality of this distraction. It "seems" that everyone is nice, but when Jake is sober again, he’ll remember what his friends are really like. Drunkenness allows Jake and his acquaintances to endure lives severely lacking in affection and purpose. Hemingway clearly portrays the drawbacks to this excessive drinking. Alcohol frequently brings out the worst in the characters, particularly Mike. He shows himself to be a nasty, violent man when he is intoxicated. More subtly, Hemingway also implies that drunkenness only worsens the mental and emotional turmoil that plagues Jake and his friends. Being drunk allows them to avoid confronting their problems by providing them with a way to avoid thinking about them. However, drinking is not exclusively portrayed in a negative light. In the context of Jake and Bill’s fishing trip, for instance, it is be a relaxing, friendship-building, even healthy activity.

False friendships relate to failed communication. Many of the friendships in the novel have no basis in affection. For instance, Jake meets a bicycle team manager, and the two have a drink together. They enjoy a friendly conversation and make plans to meet the next morning. Jake, however, sleeps through their meeting, having no regard for the fact that he will never see the man again. Jake and Cohn demonstrate another, still darker type of false friendship. Although Cohn genuinely likes Jake, Jake must often mask outright antagonism toward Cohn, an
antagonism that increases dramatically along with Jake’s unspoken jealousy of Cohn over his affair with Brett.

Why I felt that impulse to devil [Cohn] I do not know. Of course I do know. I was blind, unforgivingly jealous of what happened to him. The fact that I took it as a matter of course did not alter that any. I certainly did hate him. I do not think I ever really hated him until he had that little spell of superiority at lunch – that and when he went through all that barbering. So I put the telegram in my pocket. The telegram came to me, anyway. (SAR 87)

The competition between Jake and Cohn reaches its peak here, without Cohn knowing. Jake’s resentment of his former friend is kicked off by the double whammy of Cohn’s trip with Brett (and their sexual relationship) and by Cohn’s assumption that he knows Brett better than Jake does. Both of these things threaten Jake’s shaky sense of his own masculinity. At one point, he even claims to hate Cohn. This inability to form genuine connections with other people is an aspect of the aimless wandering that characterizes Jake’s existence. Jake and his friends wander socially as well as geographically. Ironically, Hemingway suggests that in the context of war it was easier to form connections with other people. In peacetime it proves far more difficult for these characters to do so.

Hemingway was an artist compelled to delve deliberately into painful truths, and he attempted to do so with a style of writing that cut away all of the frills and artifice, so that at its heart this novel is meant as an exploration into what it means to be adult and alive. Thus we are introduced to Jake Barnes, a veteran of World War One, now forced by his wounds to live as a man without the ability to act like one, forced by impotence to forgo all of life's usual intimacies, and all of
its associated connections for which he so yearns. At the same time, Jake attempts
to live a life of meaning and purpose, one crammed full with activity, work, and
friendships. Yet it is within this network of friendships and connections that he
must confront his painful circumstances.

Jake's physical affliction has painfully affected several others. Ashley loves
him, but needs a virile man who can give her the physical love she needs. While
Ashley is a woman of uncommon beauty, she is also virtuous enough in her own
way to want the man she truly loves to be her lover. Like all, she wants most that
which she can never have. So she returns gave the source of her own dilemma time
after time ,to Jake, her emotional match, the one man who cannot give her the
mature emotional love she craves. So they are condemned to circle around each
other, even while some of their friends and other members of the in-crowd
interfere, compete, and seek Ashley's affections around the edges of the continuing
affair. What we are left with is a modern tragedy, one in which the characters must
somehow resolve the irresolvable. Yet for all this emotional turmoil and existential
'sturm-und-drang' of the so-called "lost generation".

The theme of life’s meaning turns from the question of essence, “what it
was all about,” (Marino 352) to existence, “how to live in it.” However, the reason
for this polarity is the inability of the main characters to rise above that mediocrity.
They must reject the life of the hero as impossible for themselves. “Nobody ever
lives their life all the way up except bullfighters” (SAR 9). To which Cohn replies,
“I am not interested in bullfighters. That’s an abnormal life” (SAR 9). Cohn’s idea
of life is romantic—a life of literary fame and adventure with a beautiful mistress
who happens to have a title. But the group despises Cohn’s notions and Brett
finally judges that he is “not one of us” (SAR 125). Instead, the key to life is a
development of one’s ability to wisely utilize the full worth of one’s money. This can take many forms but only Jake, the Count, and to a certain extent Bill Gorton, are able to do this. Brett, and especially Mike Campbell (who is ever an “undischarged bankrupt”), will never be happy even if they become rich because they are incapable of utilizing money well. Bill relies on exchange value and use. When he first enters the narrative he wishes to buy Jake a stuffed dog, “Simple exchange of values. You give them money. They give you a stuffed dog” (SAR 64). Bill’s philosophy is to use money to buy moments as well as to show one’s stature. His motto is “Never be daunted”. Possibilities for bliss, such as a pub or a bottle, must be utilized to their full potential. Jake, meanwhile, is developing a more sophisticated attitude full of tabulating expenses which keeps his mind off his main problem of impotence.

I paid my way into things that I liked, so that I had a good time
Either you paid by learning about them or by experience, or by taking chances, or by money. Enjoying living was learning to get your money’s worth and knowing when you had it. You could get your money’s worth. The world was a good place to buy in. (SAR 136)

Then he adds that he might change his mind in five years. In other words, “the lost generation” can get their kicks by a wise expenditure of money (even if they are not rich) until a semblance of reality has been reconstructed and the war is in the past. A possible future philosophy is hinted at when Jake reads Turgenieff and knows he will remember what he reads as if it was his experience. That is, Turgenieff writes truthfully about experience in a way Hemingway agreed with. “That was another good thing you paid for and then had” (Turgenieff 137). But
payment here is the effort of reading literature which can then use to recover from war. Related to this theme is the concept of the loss of ontological ground. Existential has been applied to a lot of Hemingway’s situations and characters.

It is no surprise, then, that *The Sun Also Rises* is considered a novel of disillusionment existentialism (analyzing the nature of suffering and despair), and a Modernist novel. In the sparse but witty dialogue of its socialite main characters, the purposeless nature of these friends glares throughout the novel. In pursuit of heavy drinking, sex, and diversion from everyday monotony, the narrator of the novel (Jake Barnes, as American expatriate who works as a journalist in Paris) is caught up in the shallow manipulations of other characters (Lady Brett Ashley, Robert Cohn, Mike Campbell, and Harvey Stone). Ironically, this group of friends appears to have the only purpose, the pursuit of pleasure. But it is clear as the novel progresses that each of them is, in reality, bitterly unhappy and lonely.

Like many Modern pieces of literature, the novel has a very thin plot; its strength lies in the intensity and interactions of its characters. In order to understand this classic American novel, one should focus on the directionless nature of the cast of characters and place it in perspective with the period of post-World War I. Jake is an interestingly disenchanted narrator who relates the affairs and trivial sniping of his “friends” with a detached air, almost as if he is uninterested in their lives. Yet he rearranges his own life to coincide with Brett’s time and again.

As far as unrequited love and bitter disillusion are concerned, *The Sun Also Rises* is a Modern novel that leaves a reader with a sense of the despair that marks the lives torn apart by war. The theory of Existentialism was not in full bloom during the time Ernest Hemingway penned *The Sun Also Rises*. Therefore it is hard
to prove that the story was influenced by any of the existentialist philosophers. Jean Paul Sartre, Martin Heidegger, Karl Jaspers, Alber Camus, and their followers espoused theory of Existentialism after the World War II. The Existentialistic view maintains that humans exist in a universe that does not have a preconceived design.

One’s identity is based on choice and one must choose one’s own system of values and ethics. The Jean-Paul Sartre stressed that, “Existentialism is an attempt to draw all the consequences from a consistent atheist position” (Sartre Famous Quotes 12). Hemingway had come up with concepts similar to Existentialism. He created his “nada” concepts in 1930’s where he explained an individual’s actions in a godless world. His “code hero” is a person who acts with grace despite the pressure.

In the novel The Sun Also Rises, the protagonist, Jake Barnes, was in the middle of struggles on the endless and perplexing questions regarding values and morality. Jake typifies the modern man who is constantly reminded of the aching emptiness inside him as he tried to make sense of the world outside. Due to the necessity of finding answers to life’s essential questions, he is forced to improvise and take decisive actions in order to drive away despair.

At the beginning of the novel The Sun Also Rises one gets acquainted with the hedonistic lifestyles being led by the main characters. The expatriates in Paris, particularly in the Left Bank, seem to cope with life by evading work, getting drunk and partying. All the characters, though seemed to indulge in endless pursuit of diversions, meant to escape reality. Unknowingly, they dug themselves deeper in despair because they are not confronting the problem but merely masking the emptiness of their lives.
When Jake introduced Brett to Romero, Jake was aware of the full impact of his actions. This is not only a sign that he gives up Brett but also ends his friendship with Montoya and all links to his past. Admittedly, this is a two-edge sword. It could work to his advantage or not. And he may live to regret this act. But the essence in existentialism is in arriving at a decision and acting on it. Mistakes could be a part of it. Decisions always entail consequences and risks. And Jake, whether he likes it or not, must face this fact.

Mirroring on his friends and especially on Robert Cohn, who is becoming a major annoyance, Jake reflects on his moral code, “That was morality; things that made you disgusted afterward. No, that must be immorality” (SAR 129). Jake is more interested in his own concerns than, Brett’s. Cohn was fortunate enough to have a holiday with Brett but he is not smart enough to accept that it meant nothing. Because, Cohn cannot create his own version of the group’s code, he becomes the subject of persecution. Jake is bothered about it but he is more disgusted when he knowingly violates the code of aficionado by setting up Brett with Romero. This disrupts his friendship with Montoya and with Cohn. Respect is betrayed and lost. The garbage that is visible at the end of the fiesta only compounds his self-disgust.

However, instead of leading to an epiphany, he simply decides to develop his own code of style more thoroughly. That style is a hard-boiled self-centeredness. Brett is lost throughout the novel. She is disgusted with herself and those around her, especially Jake—through no fault of his own. The only moment she exerts herself in terms of morality is to get rid of Romero. Throughout the novel, Brett defies conventional morality by having short, meaningless affairs. Because of her self-centeredness and unhappiness; she is unable to stop this self-
destructive behavior and is often passive to events. The affairs are meant to escape her unsatisfactory relationship with Jake, whom she truly loves but who is unable to physically consummate their relationship.

Critics have speculated on why Hemingway begins the novel with a long discussion of Robert Cohn, a relatively minor character. Clearly, Cohn embodies the old, false, romantic values that Hemingway is reacting against. While it is hard to define precisely what the important values are, it is easy to say what they are not.

In the beginning, Jake feels that Cohn is “nice and awful,” (SAR 5) but tolerates and pities him as a case of “arrested development” (SAR 193). By the end of the book, he thoroughly hates him. Cohn’s flaws include a false sense of superiority—reinforced by his pugilistic skills—and a romantic attitude toward himself and his activities that distorts his relationship with everyone around him. To reinforce this false romanticism, Cohn alters reality to suit his preconceptions. Falling in love with Brett, he refuses to see her realistically but idealizes her. When she spends a weekend with him, he treats it as great affair and demands the rights of a serious lover, striking out at all the other men who approach her. Cohn’s false perception of reality and his self-romanticization underscore his chief fault, the cardinal sin in Hemingway’s view: Cohn refuses to “pay his bill.” (SAR 192)

Cohn’s romantic self-image is finally destroyed by the bullfighter Pedro Romero. Affronted that Brett has been taken from him, Cohn forces the young man into a prolonged fistfight. Although totally outmanned as a boxer, Romero refuses to give in to Cohn and after absorbing considerable punishment, he rallies to defeat and humiliates his opponent by sheer will, courage, and endurance. His romantic
bubble deflated, Cohn bursts into tears and fades from the novel. It is appropriate that Cohn’s false values are exposed by Pedro Romero, because his example is also central to the lessons of Jake and Brett. As an instinctively great bullfighter, Romero embodies the values in action and especially in the bullring. In a world bereft of religious certainties, Hemingway saw the bullfighter’s performance as an aesthetic ceremony that substituted for obsolete religious ritual. Without transcendental meanings, human dignity must come from the manner in which individuals face their certain destiny; the bullfighter, who repeatedly does so by choice, was, for Hemingway, the supreme modern hero, providing he performed with skill, precision, style, and without falsity (that is, making it look harder or more dangerous than it really is). Shortly before the bullfight, Jake’s group watches the local citizenry run with the bulls down the main street of the town. They see one man gored to death from behind. The following day, that same bull is presented to Romero, and he kills it perfectly standing directly in front of it as he drives home his sword. This obvious symbolism states, in a single image the most important of all the values, the need to confront reality directly and honestly.

It is not only Pedro’s example that helps to educate Jake but also Jake’s involvement in the Brett-Romero affair. His role as intermediary is the result of his would-be romance with her. They have long been in love and deeply frustrated by Jake’s funny-sad war injury. Yes, despite the impossibility of a meaningful relationship, Jake can neither accept Brett as a friend nor cut himself off from her, although he knows that such a procedure would be the wisest course of action. She can only be a temptress to him, and she is quite accurate when she refers to herself as Circe.
The only time Jake feels whole and happy is when he and Bill Gorton take a fishing trip at Bayonne. There, in a world without women, they fish with skill and precision, drink wine (naturally chilled in the stream) instead of whiskey, relate to the hearty exuberance of the Basque peasantry, and feel serene in the rhythms of nature. Once they return to town and Jake meets Brett at San Sebastian, his serenity is destroyed.

Jake puts his group up at a hotel owned by Montoya, an old friend and the most honored bullfighting patron. Montoya is an admirer and accepts Jake as someone who truly understands and appreciates bullfighting, not only with his intellect but with his whole being. Montoya even trusts Jake to the point of asking advice about the handling of this newest, potentially greatest young bullfighter, Pedro Romero. When Jake presents Brett to Pedro, fully understanding the implications of his act, he violates Montoya’s trust. Through his frustrated love for Brett, Pedro is exposed to her corrupting influence. When Jake realizes his own weakness and recognizes that it has cost him his aficionado status, he becomes a sadder, wiser Hemingway hero.

Pedro is not destroyed because Brett sends him away before she can do any damage. More than simple altruism is involved in her decision. Life with Pedro held the possibility of wholeness for her—as it held the possibility of dissipation for him. By sending him away rather than risk damaging him, she relinquishes her last chance for health and happiness.

Hemingway defined the Code Hero as a man who lives correctly, following the ideals of honor, courage and endurance in a world that is sometimes chaotic, often stressful, and always painful. The Code Hero measures himself by how well he handles the difficult situations that life throws at him. In the end the Code Hero
will lose because as a mortal, every person faces death. The Code Hero believes in nothing. Along with this, there is no afterlife. The Code Hero is typically an individualist and free-willed. Although he believes in the ideals of courage and honor he has his own set of morals and principles based on his beliefs in honor, courage and endurance. A code hero never shows emotions; showing emotions and having a commitment to women are weaknesses. Qualities such as bravery, adventurousness, and travel also define the code hero. A final trait of the code hero is his dislike of the dark. It symbolizes death and is a source of fear for him. The rite of manhood for the code hero is facing death. However, once he faces death bravely and becomes a man, he must continue the struggle and constantly prove himself to retain his manhood.

All the characters are consumers of something: Brett consumes men, Bill and Mike consume alcohol, Robert Cohn consumes himself, in a sense, in the gradual dismantling of his manhood. Robert ostensibly possesses all the traits of a “man,” yet in reality these are sham. He is a boxer, but he cannot rely on brutality without asking for forgiveness. He is a writer, yet he cannot produce after his initial work. He falls in love with a woman who emasculate him, and he makes himself pathetic. In fact, Cohn is fuzzy. Jake Barnes is in reality emasculated, but, perhaps because he is thus insulated from Brett’s destructive nature, he is ironically the most manly in the novel. He is the code hero, and he is the moral center. It is Jake’s story that is completed for the reader, and it is only Jake at the end who rises above Brett.

It is unclear whether or not Jake’s insights and Brett’s final moral act give meaning to the lives of these exiles. During their Bayonne fishing trip, Jake’s friend Bill Gorton sings a song about “pity and irony,” and that seems to be the
overall tone of the book, and especially of the ending: pity for the personal anguish and aimless searching of these people, but ironic detachment towards characters whose lives and situation are, at best, at least as comical as they are tragic. The reality of life is viewed with existentialistic outlook.

The first time that a Hemingway protagonist considers the tactic of not-thinking is in the author’s first novel, The Sun Also Rises. This first instance is very interesting because it shows Jake Barnes complaining to himself, how hard it is to make the tactic work. Lying alone in his Paris apartment late one night, he thinks:

I never used to realize it, I guess. I try and play it along and just not make trouble for probably I never would have had any trouble if I hadn’t run into Brett when they shipped me to England. I suppose she only wanted what she couldn’t have’. Well, people were that way. To hell with people. The Catholic Church had an awfully good way of handling all that. Good advice, anyway. Not to think about it. Oh, it was swell advice. Try and take it sometime. Try and take it. (SAR 27)

The broad irony here is that, as a close reading of the texts will show, Frederic Henry, Robert Jordan, Richard Cantwell, Santiago and Thomas Hudson do try and take it. “Not to think about it” isn’t exclusively Catholic advice. It is a bit of practical wisdom of ancient origin that was probably first written down by the Stoics. Hemingway’s acquaintance with this precept would seem to have come from the commonsense counseling of individual priests and not from dogma.
In *The Sun Also Rises* that this “advice” is somehow unworkable. He makes it sound in the above passage as if “Not to think about it” is an unrealizable precept. The answer is, that Jake Barnes is in several ways an un-characteristics Hemingway hero. For example, Barnes tells Brett that he is a religious man (SAR 209). He attends Mass several times in Pamplona and appears to derive a feeling of spiritual solace from the ceremony. No other hero in any of Hemingway’s novels identifies himself as religious. In varying degrees ranging from absolute to virtual, religion is irrelevant to each of the other heroes. Santiago in *The Old Man and the Sea* does pray in the midst of his battle with the great fish, and the prayer does make him feel better—although, as Hemingway is quick to add, it leaves him suffering just as much as before. But Santiago says to himself, “I am not religious” (OMS 51). The truth of this self-observation is not contradicted by the fact that the prayer has a salutary psychological effect; that is simply part of the old man’s complexity. Furthermore, Barnes’s love for Brett is un-characteristics of a Hemingway man. Brett is a confused and complicated woman. She lacks that simplicity which makes Catherine Barkley, Maria, and Renata so attractive to their lovers. One feels that a later protagonist would have shunned her. Finally, Barnes is out of character for a Hemingway hero when, just after the passage quoted above, he breaks down and cries. He and Fredeic Henry are the ones who cry.

None of the other protagonists ever cries, and none would have any use for those who do. For example, Robert Jordan recalls being acutely embarrassed by his father’s crying (FWBT 405). Also, Renata, Cantwell’s beloved “daughter,” loves him because he was never sad a day in his life (ARIT 289). Were Cantwell to
submit to the degree of sadness that is manifest in crying, he would not be worthy of her love. The fact that Hemingway’s first two heroes break down under the pressure of events and start crying, but that none of the subsequent heroes ever do, is, significant.

From this evidence it is apparent that Jake Barnes is in certain crucial respects an aberrant Hemingway hero. When Hemingway wrote *The Sun Also Rises* (and, to a lesser extent, *A Farewell to Arms* as well), he had not yet fully formulated his conception how a human being ought to confront the world.

People have fun in this book, but that’s about it – what’s missing is a lasting sense of contentment or satisfaction with life in general. The cause of this is the massive social upheaval caused by the First World War; after the war, nobody seems to care about the things that used to be important, and the whole world has to re-define itself. Hemingway’s characters all struggle to discover their individual brands of happiness, but none of them succeed in doing so. The implication is that the postwar world is so disorderly and unstable that it’s impossible to just settle down and figure everything out.

*The Sun Also Rises* articulates ideas currently debated within the field of disability studies, especially those related to the concept of the “disabled identity” (Linton 8-32). An examination of these new concepts, allows a re-evaluation of Hemingway’s existentialistic attitudes toward wounds and masculinity; Specifically, the experience of emasculated war hero Jake Barnes reflect Hemingway’s awareness of what re-searches call a “medical model” of disability—a worldview that equates disability with pathology and that force disabled people continually to “prove” to the world at large that they are completely “cured” and therefore “normal”. The novel’s downbeat ending suggests
a philosophy that continually denies bodily realities which can be as physically and mentally destructive as a literal wound. Jake and other soldiers have to lead life without manhood due to his physical injury (loss of penis). He is confused but can’t deter his feelings of sexual love for Brett as he thinks that he is “less of a man” than he was before. Jake is personified as weakened or empty soul of masculinity who feel unconfident of their manhood power.

One of the key changes Hemingway observes in the Lost Generation is that of the new male psyche, battered by the war and newly domesticated. Jake embodies this new emasculation; most likely physically impotent, he cannot have sex and, therefore, can never satisfy Brett. Instead, he is dominated by her, as is Cohn, who is also abused by the other women in his life. Jake is even threatened by the homosexual men who dance with Brett in Paris; though not sexually interested in her, they have more "manhood" than Jake, physically speaking. Though a veteran, Jake now works in an office and fritters away his time with superficial socializing; he admires bull-fighters so much, and Romero in particular, because they are far more heroic than he is or ever was. Though Romero's appearance is more feminine than Jake's, he fulfills the code of the Hemingway hero, commandingly confronting death as a man of action with what Hemingway has called "grace under pressure." Jake, on the other hand, has returned from his confrontation with death feeling like less of a man, physically and emotionally.

In the end, Jake will never achieve the psychological stability he craves for because he finally accepts prevailing social and medical philosophies about his injury. These ideas, in turn, will always leave him vulnerable to the fear that he will “degenerate” into an invalid or a “pervert.” The encounter with Engle field may have alerted Hemingway to the fact that merely having a disability made one
vulnerable to a new range of sexual stereotypes and cultural assumptions—and especially to the idea that disability “turns” men into homosexuals or childlike, asexual beings (Shakespeare 10.63-65).

The specters of the eunuch and the “queer” haunt Jake Barnes and drive his search for a viable identity. In the novel, Jake’s struggle to define himself as a disabled man plays out in what Thomas Strychacz calls theatrical representations, in which he exists on a continuum of behavior between male characters. These are men whose behavior and physical characteristics seem like exaggerated aspects of Jake’s own, at least potentially. Specifically, Jake occupies a psychological middle-ground between the disabled characters Count Mippipopolous and the bullfighter Belmonte—and as he accepts or rejects these characters, it is understood that he is embracing or discarding the stereotypes of able-bodiedness or disability they represent.

Generally speaking, critics have glossed over the complexity of the relationship between Jake’s identity and the stereotypes linking wounds, physical power, and masculine degeneration. This oversight is due largely to the influence of Freudian thinking even within more “modern” readings of the novel that move away from the older, blatantly “heroic” and masculinist interpretations of Philip Young, Carlos Baker, and Jeffrey Meyers. And so while recent interpretations have established Hemingway’s awareness of gender construction and varieties of erotic desire, they consider disability primarily as a catalyst alerting Jake in a general way to the existence of a “polymorphous” sexuality. The Freudian school either aligns Jake with the stereotypical figure of the disabled man receives a compensatory “gift” of artistic or emotional sensitivity because of his impairment, or uncritically accepts the notion that he is “turning” gay because of his injuries.
Wolfgang Rudat’s essay on the Count deserves a second look at this point. Rudat identifies Mippipopolous as the only psychologically healthy disabled man in the novel, situating him within an “inspirational” discourse crafted to show how a man with injuries arguably similar to Jake’s might achieve greater sense of mental stability. Rudat explains that Brett Ashley introduces the Count as a pawn in her quasi-sadomasochistic relationship with Jake, as yet another substitute for Jake himself, and as a target for her repressed frustration:

When Brett turns to Jake to assure him that the Count is one of them, that is, that the Count is also wounded, and then makes a show of telling the Count that she loves him and that he is a “darling,” she is telling Jake that the Count too is sexually “wounded. The Count, whom according to her own statement Brett has told that she was in love with Jake knows that Brett has now communicated to Jake that he, the Count, is sexually disabled. Not only does the Count take in stride the communication to another man of his own sexual status, but he actually confirms it in order to be able to explain to the other man his philosophy of life, that is, that he “can enjoy everything so well,” including relations with women. (Rudat 7)

This is a persuasive analysis of the sadomasochistic elements in Brett and Jake’s relationship. It is clear that the Count is literally the best-adjusted disabled man in the novel, Rudat’s reading gives a distorted picture of the disability experience that Hemingway wants to articulate.
Rudat does not recognize, for instances, that the strategies of psychic healing suggested by the Count’s performance—the “subduing” of sexual desire and the transference of erotic energy into symbolic gratification—amount to little more than a passive acceptance of the asexual status that non-disabled society considers proper for the disabled. Jake knows that the Count’s solution amounts to a renunciation of his sexuality. He is familiar with this kind of “cure,” and he has declared it useless; in his hotel room, he remembers that

the Catholic Church had an awfully good way of handling [his disability]. Good advice, anyway. Not to think about it. Oh, it was swell advice. Try and take it. (SAR 39)

Contrary to Rudat’s reading, wherein Jake realizes the larger significance of the Count’s advice only gradually. Jake is instantly aware that the Count is being presented to him as a “role” model, and he resents it for reasons that would be clear to a man like Hemingway, who had had a real brush with catastrophic injury. Jake’s almost complete silence during this “playful” interlude between Brett and the Count may indicate his anger over having the Count paraded in front of him as a version of what Leonard Kriegel calls “the charity cripple” (SAR 36,37) a figurehead whose injuries are assumed by the non-disabled to represent the effects of all injuries, and whose typically devil-may-care attitude is held out as worthy of emulation by other “cripples” (SAR 36-37).

Jake is silent when Brett forces the Count to undress and expose his wounds. When she declares, “I told you [he] was one of us (SAR 67), he recognizes her condescension toward both the Count and himself. He knows that what Brett really wants to say is,” Look, the Count is like you” (SAR 47) because he has suffered severe injury and survived; by implication, the Count’s boundless
ebullience is something Brett hopes that Jake will adopt as well, simply because she cannot stand to be around depressing or gloomy people.

The Count, in turn, is also aware of what Brett is doing, and embraces the role of “supercrip” she has offered him. He parrots the inspirational drive she wants to hear: “You see, Mr. Barnes, it is because I have lived very much that now I can enjoy everything so well. Don’t you find it is like that?” (SAR 67). To this utopian assessment of post-disability living, Jake responds curtly “yes absolutely” (SAR 67). Anger and embarrassment clip his sentences, and the affect is flat and mechanical because Jake wants to limit his participation in what is essentially Brett’s own private freak show.

The banter ends with a significant exchange between Brett and the Count. During a discussion of the Count’s values, Brett declares, “You haven’t any values. You’re dead, that’s all.” To which the Count responds, “No, my dear. You’re not right. I’m not dead at all” (SAR 67-68). The concept of death here is more than a metaphor for it serves to expose the luminal nature of existence for the disabled male in this society. Brett’s declaration that the Count “dead” shows how close her thinking is to the eugenic Social Darwinist stereotypes of the period. The Count’s insistent and unequivocal response, in turn, gives the lie to his studied joviality and shows his own awareness of his marginalized status. It reveals how desperately a disabled man must prove to others and himself that he is “worthy” to live Hemingway’s sensitivity to stereotypes of disability. Jake’s inability, to interpret the Count’s advice correctly, helps to explain why the novel quickly casts such a “positive” role model into obscurity.

The next model of disability Jake encounters is the bullfighter Belmonte. This figure underscores the novel’s ambivalence towards a worldview that valorizes traditional forms of masculine “performance” as “cures” for disability.
The Belmonte character has been overshadowed, however, by the critical fascination with the relationship between Jake and the “demned good-looking” young matador Pedro Romero (SAR 170).

The tantalizing homosocial tension between Pedro and Jake diverts attention away from the dialectic that Hemingway creates though the aging matador Belmonte—a dialectic that exposes the interplay between the wounded body and public or private constructions of “honor”, “masculinity,” and “disability.” The general view of Jake’s bullfighting adventures assumes that Hemingway wants the reader to identify most with the implicitly able-bodied spectators who clamor to see the new young bullfighter. This perspective reduces Belmonte to a foil for Pedro Romero, and the graphic details of the older man’s corruption and decline simply underscore the beauty and potential for greatness embodied by the younger artist.

Through Belmonte, however, it is forced to consider the physical and psychological costs of “supercripism” and normality-at-any-price. The matador is described as a paradox, someone who has managed to live on past his real “life”: “Fifteen years ago they said if you wanted to see Belmonte you should go quickly, while he was still alive. Since then he has killed more than a thousand bulls” (SAR 218). Driven to perform even though he is “sick with a fistula” (SAR 218), Belmonte is Kin to the jovial, wounded, and “dead” Count Mippipopolous. The tone of these passages is significant; they spare Belmonte the kind of quiet disgust reserved for other macho failures, such as Robert Cohn. By reminding the reader that Belmonte cannot reach his former heights of greatness simply because he is “no longer well enough” (SAR 219), Hemingway acknowledges the burden of social expectations on disabled men, and discards yet
another faulty role model, a matador who has crafted an identity based on negation—an attempt to purge the self of any trait associated with “the invalid.”

The novel suggests, that Jake might achieve a sense of wholeness if he can correctly interpret the veiled truths conveyed by Brett Ashley and Bill Gorton. These are the characters who, by virtue of their unconventional worldviews, serve not so much as role models but rather as guides to show Jake how he might thrive in his otherwise oppressive and limited environment.

For her part, Brett Ashley suggests what Jake might do in the realm of the physical. She recognizes intuitively what recent work on the sexual development of disabled men and couples has confirmed. It is possible for severely disabled people to achieve sexual satisfaction by re-training their bodies to feel erotic pleasure in different ways, through different erogenous zones.

Critics have barely considered the idea that Jake could achieve sexual satisfaction in nontraditional ways. While Debra Moddelong’s analysis of lovemaking between mutilated heroes and their “normal” lovers in Across the River and into the Trees and To Have and Have Not acknowledges that Hemingway was willing to consider the possibility of such sexual behavior, Chaman Nahal’s indignation over moments of “perverted sexual satisfaction” (In Rudat, “Sexual Dilemmas” 2) between Jake and Brett Ashley constitutes the only critical recognition that Hemingway perhaps wanted to include the emasculated Jake in his pantheon of wounded but sexually active heroes.

However, the key moment that foreshadows the course of Jake’s psychosexual development occurs not in the hotel room (as Nahal would have it), but rather in a Paris taxi when he finally gets a moment alone with Brett. The
incident reveals Brett would be suitable as a lover for Jake, because she is willing
to entertain the possibility of a nontraditional erotic relationship. The meeting does
not start well. “Don’t touch me,” she says. “Please don’t touch me” (SAR 33). This
reaction suggests a woman who knows about the nature of Jake’s injury and is
disgusted by thoughts of sex with man whose penis has been mutilated. But the
scene does not end there. Despite her protests, Brett finally admits that she “[turns]
all to jelly” at Jake’s touch. Thus she affirms a capacity to experience intense
physical sensation from simple stimulation—which may translate into an ability to
derive satisfaction from nontraditional sex. Descriptions of her eyes also provide a
kind of silent response to Jake’s question about what they can “do” as lovers;
Brett has been a wartime nurse (SAR 46); she has proven her ability to withstand
the sight of horrific wounds—to “look on and on after everyone else’s eyes in
the world would have stopped looking” (SAR 34). She would not be “afraid” to
have sex with a deformed man, even though “she was afraid of so many things”
(SAR 34).

Through this scene, Hemingway hints at what Jake must do in order to
achieve happiness and psychological stability; he must re-evaluate the effects of
his wound for himself, discarding former notions about “damaged” masculinity
based on cultural stereotypes. He must, in other words, rid his consciousness of the
idea that sexual mutilation can only trigger mental and physical “degeneration”
into homosexuality or invalidism—an idea elegantly condensed in the words of the
Italian colonel who tells Jake in the hospital that he has “given more than [his] life”
(SAR 39). But such is the power of these cultural stereotypes that there can be no
epiphatic moment when Jake suddenly “sees” the truth and decides drastically to
change his life. Instead, he must grope his way towards solving the riddle of his new identity, trying the best to interpret the random hints he is given.

Some of these hints come from Bill Gorton, who emerges as a mentor for Jake during an odd shopping trip in Paris. During this interlude, Bill’s eccentric banter makes connections between dead bodies and ethics in ways designed to establish that Bill, like Brett, is someone comfortable with nonstandard bodies and perhaps able to help Jake on his journey toward psychological wholeness. When Bill and Jake are out walking in Paris, Bill stops by a taxidermist’s shop and becomes strangely insistent that Jake buy something. “Want to buy anything?” he asks. “Nice stuffed dog?” (SAR 78).

Jake declines, but Bill will not relent. “Mean everything in the world to you after you bought it,” he says. “Simple exchange of values… Road to hell paved with unbought stuffed dogs” (SAR 78). This odd joking appeals to Jake, who remembers it later when he introduces Bill to Brett as a “taxidermist.” To which Bill replies, “That was in another country. And besides all the animals were dead” (SAR 81). Bill’s words have struck a chord with Jake, as well they might—by linking the notions of compromised (or “exchanged”) values with “dead” bodies from “another country,” Bill resurrects memories of the affable “Supercrip” Count Mippipopolous and draws attention to the question of how one can “overcome” or adapt to a catastrophic physical injury.

Bill’s praise of out-of-place, nonstandard bodies and his certainty about their values seem to constitute a metaphorical expression of the same open-mindedness that led him to rescue a black Viennese boxer from a lynch mob earlier in the novel—a scene which Bill describes, playful terms in order to downplay the mob’s potential for violence. Taken together, these scenes establish Bill’s
importance to Jake’s quest for wholeness as a disabled man. Specifically, these incidents show that Bill Gorton, like Brett Ashley, is committed to a nontraditional code of behaviour allowing him to see value in bodies that the larger society would declare worthless or “dead”. He seems eminently suitable as a friend for Jake: as a self-styled philosopher who concerns about what makes life worth living, Bill may be able to help Jake to formulate his own principles for survival as a wounded man.

To see how Bill is only partially successful in healing Jake’s psychic wounds, one must re-evaluate the quasi-erotic interlude between Bill and Jake that occurs during the Basque fishing trip in chapter twelve. As David Blackmore has elegantly explained,

Jake’s outdoor experiences foster an unexpected freedom of expression between the two men, to the extent that homoerotic desires rise “so near to the surface of Jake’s personality as not to be latent” (TCLC vol 203, 73). Even so, I think Blackmore misses the mark when he concludes that the trip represents a victory for Hemingway’s homophobia, as Jake finally falls back into “the trap of male homosexual panic”, (TCLC vol 203, 73). Like Blackmore, Hemingway too recognizes here that traditional concepts of masculinity—and especially Freudian concepts of masculinity—are too emotionally restrictive and in need of change. However, because the text links these norms and the same concepts of “normality” that stigmatize Jake’s disability, I question whether the scene finally promotes the re-establishment of 19th century gender boundaries as Blackmore suggests. (TCLC vol 203, 73)
To see the full range of ideas Hemingway presents here, it is necessary to re-evaluate the psychoanalytical play that occurs between Jake and Bill in the woods. Analyses of Gorton’s highly symbolic banter by both Blackmore and Buckley confirm, in essence, that Bill copies the tactics of a skilled psychotherapist, verbally creating a “safe” space for Jake to express hidden or taboo feelings without fear of censure. Thus, Bill’s graphic admission that his “fondness” for Jake would make him a “faggot” in New York (SAR 121) is an invitation for Jake to express similar feelings as part of the “talking cure” being constructed here.

What psychoanalytical session fails to see, that Jake’s same-sex desire may not be the only cause of his problems. For instance, the war-centered double entendres, that initiate Bill’s well-known repartee, suggest the plight of disabled veterans. Even the famous scene where Bill teases Jake with the idea of “[getting it] up for fun” (TCLC vol 203, 74) is peppered with loaded questions that echo the standard phrases of a military recruiter: “ Been working for the common good?”, “work for the good of all” (SAR 118). Thus the text introduces a narrative thread about military service or disability that parallels the homoerotic subtext and intensifies as the joking continues between the two men.

Bill’s persistent invocation of “irony and pity” further enhances this disability subtext: the phrase is a poetic crystallization of the attitudes and experiences that shaped the lives of disabled veterans during this era. Joanna Bourke, for instance, describes an “early sentimentalization” of the war-wounded that lasted until the 1920s (TCLC vol 203, 103). She explains that the most pathetic public responses were reserved for men with obvious deformities and amputations. In this early period, “public rhetoric judged soldiers’ mutilations to be
‘badges of their courage, the hallmark of their glorious service, their proof of patriotism’, (TCLC vol 203, 103). According to the popular mythology of the times, a severe wound inspired more than just intense patriotism: women were supposed to be especially attracted to men with obvious injuries; these men, in turn, “were not beneath bargaining pity for love” (TCLC vol 203, 103). For a time, a distinction was made between men wounded in war and those born with birth defects; the former were “broken warriors,” and the poems sing their praises in “adopted the ironic, passive tone of the newly-styled, modern poetry” (TCLC vol 203, 103).

The decline of national fascination with the war-wounded was foreshadowed by the concurrent stigmatization of veterans like Jake, whose disabilities were invisible to the public eye. Bourke reports:

the absent parts of men’s bodies came to exert a special patriotic power. In the struggle for status and resources, absence could be more powerful than presence. The less visible or invisible diseases that disabled many servicemen… could not compete with limblessness. (TCLC vol 203, 104)

This bias in favor of amputees had translated into a pervasive resentment against men who were “merely diseased or invisibly injured: such men were more often considered to be of inferior stock, or literally less “important” than men with obvious wounds (TCLC vol 203 104). During the postwar years, the novelty of wounded men wore off and disabled veterans began to compete for resources with the civilian unemployed. This kind of resentment would even be directed against “heroic” amputees (TCLC vol 203 104).
In this historical context, a double irony is at work in the novel. According to the new rules of this modern world, Jake could “pass” as one of the most heroic of heroes. He has suffered the all-important amputation of a “part”—one which most men would probably consider the most vital “limb” of all. And yet the injury cannot be paraded in front of the public for acclaim. Because his wound must remain hidden and unknown, it must also remain “shameful.”

The other resonant moment of irony and pity occurs at the point where Bill’s humorous play falters. The way Bill’s lighthearted tone is broken intensifies the novel’s focus on disability, revealing that Freudian therapy is ill-equipped to deal with the many problems associated with a physical impairment. In the midst of “defining” Jake, Bill explains,

You’re an expatriate. You’ve lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You’re an expatriate, see? You hang around cafes… You don’t work. One group claims women support you. Another group claims you’re impotent. (SAR 120)

On one level, this chatter reinforces the novel’s well-known destabilization of sexual stereotypes by lampooning the traditionally gay or bisexual figure of the Wildean “Decadent.” However, if we employ the psychoanalytical perspective established by Blackmore, Rudat, and Buckley, this babble becomes “empty speech”—the Freudian term for symbolic discourse designed to mask unpleasant truths. Seen in this light, it becomes apparent that what Bill is desperately trying—and trying not—to talk about is Jake’s wound.
Consider first how the passage develops the character of the expatriate. He or she is defined, ultimately, as someone who is impotent. This seems like an odd conclusion if one adheres to the literal definition of an expatriate as someone who has left his or her homeland. However, the characterization makes sense if one scratches the surface of the word to reveal the homonym beneath—“ex-patriot,” a euphemism for a discharged soldier. This hidden concept exposes the wound-related anxiety here, because Jake’s mutilated penis is the reason he has become an “ex-patriot” and an impotent expatriate.

All the flaws ascribed to this decadent character alcoholism, laziness, unemployment, sexual obsessiveness, and dependence on women are also weaknesses stereotypically ascribed to wounded men whose injuries have supposedly destroyed all positive aspects of their former personalities.

Jake’s response to Bill’s prompting is simple, yet significant: countering the charge of impotence, he says, “No… I just had an accident” (SAR 120). The matter-of-fact tone here suggests that Jake may finally be able to accept his disability. He is on the verge of catharsis, of coming out as a disabled man.

All the potential recovery is thwarted, however, by Bill’s response: “Never mention that… That’s the sort of thing that can’t be spoken of. That’s what you ought to work up into a mystery. Life Henry’s bicycle” (SAR 120). The joking is only half-hearted, to some degree. Bill really doesn’t want Jake to talk about his wound explicitly because his amateur therapy session (and by extension, Freudian theory in general) cannot address the range of problems associated with physical impairment. Thus Bill, the advocate of irony and pity, becomes an ironic figure and a therapist asking his patient to repress inconvenient problems.
For his part, Jake intuits the opportunity for healing presented to him here, and wants to exploit it. He notes that Bill “had been going splendidly,” and wants to “start him again” on an in-depth discussion of Jake’s wound (SAR 120). But the task is too daunting for Bill. After a brief discussion of the nature of Henry’s wound, Bills declares, “Let’s lay off that” (SAR 121), and the conversation turns to repressed homosexuality a more familiar (and less threatening) realm for amateur psychoanalysts.

Interpreting The Sun Also Rises from a disability perspective leads to a dark view of human existence, but not for the reasons most critics have discussed. Jake’s struggles to find a place for himself in the postwar world help Hemingway to show that a wide and acknowledged range of social ideas attach to physical impairment, and these cultural narratives work unobtrusively and insistently to make disability into a “master trope for human disqualification” (Mitchell and Snyder 3). A disability reading of the novel centers the work in Bill Gorton’s refrain, “Oh, Give them Irony and Give them Pity” (SAR 118-119). Hemingway gives a novel where the failed romance between the hero and his lady represents the day-to-day struggle for (and with) “normality” of a generation of severely wounded survivors.

The final, terrible irony of the novel is that it supports the idea that Brett and Jake can end their torment and be together in all senses of the word: sex is not impossible between them. However, neither Jake nor any of his well-meaning friends can rid themselves of their ingrained prejudices about disability, and these social constraints become the real obstacles to Jake’s rehabilitation, The furtive sexual pleasure that Brett gives Jake is a few and far between, and expressed in the classic Hemingway modes of elision, understatement and silence indicative of
guilt; for his part, Jake has internalized the stereotype of the sexually mutilated man who would be better off dead—he finally believes that “there’s not a damn thing [he can] do” (SAR 34).

Thus, at the novel’s conclusion, when Brett declares “Oh, Jake… we could have such a damned good time together,” he can only respond,” Yes…Isn’t it pretty to think so?” (SAR 251). Although the use of “pretty” here is a “feminine” affectation. It is hardly, as Rudat has suggested (in “Hemingway on Sexual Otherness” and “Sexual Dilemmas”), the sign of Jake’s life-affirming liberation from heterosexist prejudice. Rather, it is a sign that—despite occasional glimpses of his sexual potential—Jake has finally accepted the life society has mapped out for him as a disabled man. Jake will join Count Mippipopolous as a caricature of life and a toy for Brett’s amusement, like one of the “pretty nice stuffed dogs” that stare at Bill Gorton from the window of a Paris taxidermy shop (SAR 78).

Jake represents a hard-boiled, hard-drinking, cynical, and sentimental stoic of a newspaperman, a man locked in a struggle with his own defeat; Mike, a wastrel, a blustering drunk, a bankrupt, the scion of a wealthy Scots family living on an allowance, an impotent man who bluffs his way through. Pedro Romero is the embodiment of a young, handsome, exquisitely macho, virtuoso matador, an emblem of natural power and indomitable bravery; Montoya, the hotel keeper, of a bullfight aficionado, secret in his passion until he recognizes a kindred spirit; Brett, is of a promiscuous, dissolute femme fatale, the incarnation of Duke Ellington’s lonely sophisticated lady; Cohn, is of an anti-Semite’s idea of a Jew, pushy and passive, sexually and socially untrustworthy, superior and suffering, the consummate unwanted outsider. Homosexuals are fey and fluttering cardboard
pansies; Spanish peasants come from a Hollywood back lot, friendly, wine-soaked, and childlike. Jake’s concierge is a typical Parisian concierge. All the major characters have the existentialist characteristic in each of them.

This chapter makes a sociological and psychological study on the existentialistic themes on the lost generation based on the analysis of Hemingway’s experience in World War I in his novel *A Farewell to Arms*. As we have seen above *The Sun Also Rises* is the representative work of the lost generation. In the novel, the protagonist and his friends’ aimless lives are a result of the war. He states their lives are aimless with despair, suffering and absurdity. They are lost. The same feelings are traced in *A Farewell to Arms* also.

As Ernest Hemingway is one of the key figures of the Lost Generation, the presentation of a theme such as disillusionment in post World War I novel comes naturally and spontaneously. In his non-academic essay “The Theme of disillusionment in *A Farewell to Arms*”, R. Moore compares Ray B’s viewpoint that the novel is “a parable of twentieth-century man’s disgust and disillusionment at the failure of civilization to achieve the ideals if had been promising throughout the nineteenth century”, (R. Moore 32) to Carlos Baker’s more moderate interpretation of the novel as a comparison between a life in the chaos of war and the peace of a family.

The analysis starts with the idea that Hemingway does not give much background information on Frederic. Frederic Henry is an American ambulance driver for the Italian Army during the World War I. The novel takes us through Frederic’s experience in the war and his love affair with Catherine Barley, an American nurse in Italy. The novel traces his movement towards an understanding
of the world. At the beginning of the novel, Frederic shows his indifference to the war. As an ambulance driver, he need not stay at the front all the time. So, he has a lot of time for drinking and making friends with British nurses in which he can forget the war easily. And when he flirts with Catherine, he has no will to talk about the war. But Catherine is different, more mature, replies, “it is very hard. There is no place to drop it” (AFA 34). Permanently scared by the loss of her fiancé, she already knows that the war cannot simply be “droped”. Here, Frederic shows less maturity than Catherine because he never losses or suffers until then.

Additionally, Frederic tells that his declaration of love for Catherine is a lie. “I did not love Catherine Barkley nor had any idea of loving her”, (AFA 45) he elaborates comparing their affair to a bridge game. He seems atmost boyish at this point in the story. Furthermore the conversation between Frederic and the priest, supports the point that Frederic does not believe in God and love nobody so far. However, the novel’s turning point comes out when Frederic was wounded in a bombardment by shell shrapnel’s. From then on, Frederic knows more because he experiences more. Frederic’s process of disillusionment only starts after he is wounded and unable to perform any further action. Although it is an interesting idea to see the time Frederic is confined to his bed as a moment of reflection, it is not fully correct to read Frederic’s disillusionment as initially triggered by his inability to fight. The reason why Frederic is in Italy to fight in this sinister war already derives in itself from an intense feeling of disillusionment with an American society that loses its archetypal role of the masculine man as a cornerstone of society. The love and passion with which Frederic switches from a description of war to that of a landscape and back, show how Frederic initially seems to have found an answer to an American society that has lost him.
When I came back to the front we still lived in that town. There were many more guns in the country around and the spring had come. The fields were green and there were small green shoots on the vines, the trees along the road had small leaves and a breeze came from the sea. I saw the town with the hill and the old castle above it in a cup in the hills with the mountains beyond, brown mountains with a little green on their slopes. In the town there were more guns, there were some new hospitals, you met British men and sometimes women on the street, and a few more houses had been hit by shell fire. (AFA 10)

He completely realizes that he is in a war and not only in a love affair with a nurse although which is elevated to a true love. However, the change from Henry’s feeling of not to love to love, is fatal. It foreshadows that if Catherine dies, Frederic will get nothing because he loves her as a religion. However, they have to use the way, loving each other, to deal with the indifference of the war. This point can be proved in the conversation between Frederic and Count Greffi. He tells the Count that what he values most is someone he loves and that he “might become very devout”. For that matter, he has switched over his loyalty from the Italian Army to Catherine.

It seems likely that Frederic goes to Italy to fight in a war in which he has no personal interests. He prefers war field to escape the society where men were losing their freedom, and thus, to regain freedom. It is definitely true that Frederic is fond of the possibility of enjoying these moments with Catherine, and it is also true that Frederic changes after his injury, and returns to the army as a more mature and almost reborn man. But it is not correct to say that he enjoys the freedom he
has so desperately been longing for when he goes on these trips. He believes that being enlisted in the Italian army already was a giant leap towards being freed from the metaphorical chains in which society held him.

Of course his stay in the hospital opens his eyes and he realizes the Italian front is not the place he wants to be. But his disillusionment with the war is not entirely correct. Much more than a disillusionment with that war, he desires a different life, one with Catherine. His return to the war is the ultimate proof of his honour, he is partly correct and even offers an interesting insight. But Frederic’s return is less of a clear choice to return to the war against his will. Frederic is still partly trapped in an army dogma, and Frederic experiences two opposite feelings. On the one hand, he wants to stay with Catherine, but on the other, he feels an obligation to return to the front. This obligation is much stronger than what can be called as the proof of his honour. It is not really a choice he makes, Frederic just feels obliged to return. It is much more correct to state that Frederic’s return is caused by “a traditional and conservative side to Frederick” (R.Moore 40). This conservatism urges him to return to the front, as it seems ‘the right thing to do’ – a sergeant does not quit his army – but it is not a question of honour. As it is the Lost Generation to which Frederic definitely belongs that questions the values such as honour, it would be very odd to find honour as Frederic’s main motive to return to the war.

There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete
names of villages, the numbers of roads, the names of rivers, the
numbers of regiments and the dates. Gino was a patriot, so he said
things that separated us sometimes. (AFA 165)

In this scene, Frederic’s ambivalence about war is shown very clearly.
Gino, as a patriot, talks about willing to die for his sacred fatherland whereas
Frederic rather sees these big words as empty holes when he sees the destruction
around him. Talking about war is but talking about the facts and the people instead
of discussing big words without meaning.

Even when Frederic returns to the front after being injured, it is already
abundantly clear that Frederic’s place is with his girlfriend, and that his true
masculinity and responsibility lie there. The true honourable deed Frederic
performs is the moment when he dives into the Taglimento.

Yet the most striking moments of disillusionment only occur after Frederic
has left the army. Another apparent change of Frederic is demonstrated at the
start of Chapter Thirty four after Frederic’s “desertion from the Italian Army”
(AFA 30). Of the hostile aviators with whom he shares a train compartment, he
says that “in the old days I would have insulted then and picked a fight” (AFA 35).
Now, due to his experiences in the love and war, a sort of indifference developed
in him, so he does not even feel insulted. His personal relationship to the war and
love brings Frederic a realization that there is no God and life is disordered,
meaningless, indifferent and sometimes hostile to man. He learns the knowledge
from the blast of the dugout when they are eating in it, the doctor’s absence from
the hospital, the chaos of the retreat, the sudden and unreasonable death of Aymo
who gets killed by his own people and the death of Catherine. He also learns no
one could win the victory of struggle with nature in terms of death.
The world breaks everyone and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry. (AFA 358)

From the changes, it is sure that the war indeed matures Frederic, but in the end of the story, after Catherine’s death, Frederic says nothing just walking to the hotel in the rain. This kind of muteness is the better way to rebound upon the war indifference. Frederic gets nothing out of war except losing his spirit which foreshadows his former novel, *The Sun Also Rises*. Jack and his friends no longer believe in anything, their lives are empty. They fill their time with inconsequential and escapist activities, such as drinking, dancing. This is the best way to escape from the cruel world but let them become debauchery. Apparently, *The Sun Also Rises* is the successive novel of *A Farewell To Arms*. Based on Frederic’s morality, faith and justice waken by the war, as his successor, Jack lives an aimless life in Paris. Therefore, it is not hard to find that the world war one undercut traditional notions of morality, faith and justice. No longer able to rely on the traditional beliefs that gave life meaning, the men and women who experienced the war became psychologically and morally lost, and they wandered aimlessly in a world that is meaningless.

When Frederic realizes that the true place to regain his masculinity is with Catherine, Hemingway could easily have ended the novel by showing how it all works out perfectly and how they live happily ever after. It would be the ultimate manifestation of the difference between the ugliness of war and the possibilities of family life, even for a masculine man as Frederic. But Hemingway does not
“disillusionment with the moral and political situation in the war spreads into his personal relation with Catherine” (R.Moore 65). At the same time he does not link this to the Lost Generation of which Hemingway was one of the major members. Only in his final paragraph, the reader of this novel easily understands Gertrude Stein’s comment that Hemingway and his friends were members of and were writing about a ‘lost generation’. This is a pity, as the disillusionment after Frederic’s reunification is entirely due to that feeling of loss and emptiness after World War I, that was so characteristic for the Lost Generation.

I sat down on the chair in front of a table where there were nurses’ reports hung on clips at the side and looked out of the window. I could see nothing but the dark and the rain falling across the light from the window. So that was it. The baby was dead. That was why the doctor looked so tired. But why had they acted the way they did in the room with him? They supposed he would come around and start breathing probably. I had no religion but I knew he ought to have been baptized. But what if he never breathed at all? He hadn’t. He had never been alive. Except in Catherine. I’d felt him kick there often enough. But I hadn’t for a week. Maybe he was choked all that time. Poor little kid. I wished the hell I’d been choked like that. No I didn’t. Still there would not be all this dying to go through. Now Catherine would die. That was why you did. You died. You did not know what 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 the base they killed you. Or they killed you gratuitously like Aymo. Or gave you the syphilis like Rinaldi. But they killed you in the end. You could count on that. Stay around and they would kill you. (AFA 289)
Frederic’s disillusionment with life can easily be compared to the way in which Jake perceives life in *The Sun Also Rises*. It is the same feeling of a meaningless life in a universe that destroys everything in the end. With a succession of short sentences and mono-syllable words Ernest Hemingway beautifully sketches the difficulty with which Frederic deals with the cruelty of life. He seems unable to understand why everything that happens to him happens. This quote that shows Frederic’s despair and his hopelessness links him to the Lost Generation. It creates a feeling that describes as “not based only upon the horrors of war but also upon the absurdity of the universe” (R. Moore 56).

Master narrative of modern art, is famous for the American writer Ernest Hemingway, who is not only a novel style of art master, but pays also a close attention to the situation of human existence, and actively explore the code of ethics in life seriously and thinks profound. His success lies not only in the authority of the photographer to record things, but also he gives a glimpse of the eternal universal truth. Hemingway’s writing deepens people's understanding of the tragic life of war, violence, failure, violent death and absurdity. He advocated a code of ethics that will give the world a new meaning, and a figurative way of expressing the meaning of modern philosophy of existentialism.

For his powerful style-forming mastery of the art of modern narration, Hemingway received the Nobel Prize in 1954 and is still generally considered the major American novelist of the mid-twentieth century. The works of Hemingway portray the dilemma of modern man utterly thrown upon himself for survival in an indifferent world, and reveal man's impotence and his despairing courage to assert
himself against overwhelming odds. Antagonism toward institutions and alienation from society its values and traditions, and insistence on the sanctity of the individual all these Hemingway has conveyed in a figurative style and his philosophy corresponds to the Existentialism in the modern West.

Hemingway's novel does not lack an ideological depth. On the contrary, the things depicted in his novel, shape the image beyond their general sense of timing and became a symbol. Hemingway depends on creative imagination with an single-minded commitment to an accurate portrayal as he himself witnessed or personally experienced the life of the screen, such as war, hunting, fishing, bullfighting, designated snow, drinking, sex, and so on. In Hemingway's novel, the 'regional' aspects are particularly clear. When they are adapted into a movie, the director is often done without much change; in depicting Paris Salon, artillery positions, Michigan, Italian or African mountains and rivers. There is no American writer as predecessor or successor to do with such vivid descriptions of the skill as he did.

Hemingway believes that mankind's survival and struggle in life has no meaning and no future. His works are about the heroes struggle to survive in an environment, and their resistance is often a failure again, because this world is full of violence, frustration, failure, disillusionment and violent death. Hemingway's novels focus on the people living in harsh environments from different angles and observe and test people's living conditions. The common theme in the novels is death. The human nature and its eternal tragic is the center of all his works.
Hemingway not only tells the story of his time sincerely, but also their specific meaning and implication. Hemingway's protagonists are mostly grown-up. Before the war, Western society promoted the noble human nature and God's Dragon; people did not have a bright vision of the ideals and life, and there had long been a common code of conduct and solid social order. In their view, the world nothing is nothing, and in life there is no law, no faith, everyone must re-start - a loss after the chaos. This is what the Hemingway’s 'lost generation' face; the embarrassment and hopelessness. 'Lost Generation' is specifically referred to those in pain because of the war and lose the direction of life, no way out of the generation. The Lost Generation undergoes a lot of pain, suffering, despair, disillusionment, frustration. This aimless wandering and hopelessness of life is one of the major themes of the existentialists.