Chapter II

Review of Literature
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The term violence originates from the Latin word violentia, meaning vehemence, which in turn implies an intense force. Etymologically, ‘violence’ is akin to ‘violate’ and thus is suggestive of damage and destruction that would characterize a violent storm or a traumatic experience such as rape, terrorism, or war. Therefore, ‘violence’ denotes injury also violation affecting people or property. Though violence has always intrigued philosophers, psychologists, and literary artists, it has gained currency only in the recent discourses.

This is due to the exponential increase of violence in the present era, and the unprecedented carnage the world has witnessed in the course of the century, and to the emergence of crusaders of nonviolence such as Mohandas Gandhi and Martin Luther King Jr. Beyond defining what violence is, social thinkers have lately turned their attention to its moral and cultural justifiability as a means to achieve personal, social, or political ends. The concept of violence itself has undergone considerable philosophical analyses but there has been no consensus about its precise character. Simply put, violence is the overt physical manifestation of force on individuals, groups, or nations.

Racism, sexism, economic exploitation, and ethnic and religious persecution are all possible forms of violence involving constraints that abuse people psychologically and physically. Philosophers also disagree on the moral and political justifiability of employing violence to achieve personal or social ends. While some thinkers view violence to be inherently wrong others defend it. The philosophical positions rationalizing violence tend to focus on ends that outweigh the evils of injury or violation involved. Conversely, proponents of nonviolence challenge the claims of
advocates of violence, citing the misery and mayhem it brings about. Significant philosophical debates on violence include the French philosopher Georges Sorel’s “Reflections on Violence”. In this text, Sorel worked with Karl Marx’s ideas on the proletariat, or the working class, and their ability to overthrow the middle class. Sorel sought to inaugurate class warfare against the state and capitalistic industrialists using violent general strikes.

The political theorist Hannah Arendt’s *On Violence* is another landmark treatise on 20th-century apologists for violence from a New Left perspective. Arendt concedes that violence can be justified only in defense against perceived threats to life, when it does not exceed necessity and its ends are patently positive. Inspired by the French philosopher Michel Foucault, Newton Garver’s essay “What Violence Is” includes covert, psychological, and institutional forms of violence in declaring, “Any institution which systematically robs certain people of rightful options generally available to others does violence to those people”. Garver does not advocate non-violence as a viable social goal and posits that conflicts between nations may be minimized but not always eliminated.

The United States of America grew up in wars and violence. The Europeans who colonized America were neither tolerant or enlightened, they even despised each other. The totally impure Puritans of Massachusetts despised the Quakers of Pennsylvania and the Catholics of Maryland. In the Pequot War, English colonists commanded by John Mason, launched a night attack on a large Pequot village on the Mystic River and burned the inhabitants in their homes and killed all survivors. By conservative estimates, the population of the United states prior to European colonization was greater than 12 million. Four centuries later, the count has been
reduced to 237,000. Four centuries of continuous violence against native Americans, and the violence persisted. After the Civil War, Americans pushed the frontiers of America all the way to the Pacific Ocean. They did it with the gun. The Winchester Model 1873 repeating rifle and Colt Peacemaker revolver of 1873 are colloquially known as “The Guns that Won the West” for their predominant roles in the hands of Western settlers. Americans shot their way from the Mississippi to the Pacific.

Violence pervades American culture. Americans not only engage in violence, they are entertained by it. Killing takes place in America more often than the sunrises, currently at an average of 87 times each day. Going to war in Afghanistan is less dangerous than living in Chicago. The Romans went to the Coliseum to watch people being killed while in major American cities, one look out of his window to witness people being killed. Baseball, once America’s national game, a benign, soporific sport, has been replaced by football which is so violent that it destroys the brains of those who play it. Violent films, euphemized as action movies, dominate in theatres and on television sets. Children play killing video games.

The problem of violence has also been of considerable interest to psychologists. Sigmund Freud was the first to diagnose the origins of neurosis, including violent behavior in human subjects. According to Freudian psychoanalysis, repression of the instinctual IQ leads to the “Psychopathology of Everyday Life,” which in turn makes violent behavior commonplace. Likewise, Herbert Marcuse’s *Eros and Civilization* combines Freudian and Marxist theories to undercut the cultural codes that over determine and repress human psychology and sexuality, resulting in deviant tendencies.

The psychoanalytic paradigms of repression, the complexity of human violence has been studied by modern psychiatrists such as James Gilligan in *Violence:*
Reflections on a National Epidemic. Asserting that “violence, like charity begins at home” (5), he demonstrates how home as a microcosm reflects the cultural and historic macrocosm in which violence thrives. While he celebrates civilization as the greatest blessing of humanity, Gilligan condemns its “tragic flaw—the violence it stimulates” (267). He attributes violence in humans to a life bereft of love, either from a sense of rejection or from a sense of shame. These deficiencies are of the patriarchal structure of civilization that assigns codified and often repressive roles to each of the sexes, reinforcing traditional ideas of honour and dishonour, pride and shame.

The origin of violence remains a lies within the complex cultural network that fashions human subjects. Owing to its omnipresence and the human mind’s obsession with it, violence has its representation, from cave paintings to the contemporary television drama. Beginning with epic narratives like The Mahabharata, the Homeric verses, and Beowulf among others, literature has always attempted to represent violence as a trope for relationships of power and domination. In many respects, Western literature, ranging from Sophocles’ Oedipus the King the biblical stories of Cain and Abel, Dante’s Inferno William Shakespeare’s King Lear and Herman Melville’s Moby-Dick seeks to define itself by the tragedy arising from human violence. For most 20th-century artists, violence, ranging from the destruction of large-scale warfare to individual crimes of murder, rape, and abuse, is an inevitable aspect of their visions.

Unable to accept a fallen world, modernist writers often employ destructive violence as the central motif in their works. For instance, the poetry of Sylvia Plath and John Wain attempts to discern the sources and effects of modern violence culminating in anger, frustration, despair, and even suicide. For some modern poets, however,
violence has provided an ironic source of creativity and change, a view articulated by William Butler Yeats in poems like “The Second Coming” and “Easter 1916.” Critics generally attribute the predominance of violence in modern literature to both its sensational appeal and its potential to shock readers, leading them to question their beliefs. Critics also emphasize the historical significance of violence in the period following World War II, when poets and novelists bemoaned a world mired in conflict, and in which aggression threatened to destroy all humane qualities.

The Holocaust has been a common subject with American literary artists ranging from Sylvia Plath to Saul Bellow. Anne Frank’s *The Diary of A Young Girl* is a significant Holocaust document on the experiences of a war victim during the German occupation of the Netherlands during World War II. Other postwar novels, such as George Orwell’s dystopian *1984* condemn totalitarianism in an essentially meaningless world. Likewise, Kurt Vonnegut’s deeply pessimistic vision pervades his novels, including *Player Piano* and *Slaughterhouse-Five* which portray the violent decay of the modern world. Racial violence is apparent in novels like Richard Wright’s *Native Son* and Toni Morrison’s *The Bluest Eye* The universality of women’s experience of sexual violence has provided grounds for feminist contributions from writers such as Margaret Atwood and Joyce Carol Oates.

Films, television, art, and print media are saturated with images of familial violence involving women and children; issues of community violence directed toward ethnic and minority groups; the practice of institutional violence in workplace, schools, hospitals, police and law enforcement agencies; and incidents of state violence, such as the repression and surveillance practices after the September 11, 2001, destruction of the World Trade Center in the United States, the legitimation of violence through state
support witnessed in the communal riots in Gujarat, and the Nandigram massacre in West Bengal, India. Though the media plays an active role in recording, portraying, disseminating, and reflecting on violence, its methods and intentions are often suspected because the politics influencing it may engender newer forms of violence. Plagued by violence, the contemporary era views nonviolence as a redeeming idea and the need of the hour.

Contemporary discourses on nonviolence not only advocate traditional ideals such as love and tolerance to protect both human and animal rights; they also focus, paradoxically, on the use of violence to achieve peace through enforcement and prosecution. Besides, the modern practitioners of nonviolence seek to strengthen the role of nongovernmental organizations that promote education to prevent violence. Significantly, pacifist propaganda, too, is embedded in the matrix of human civilization and continues to be a cause worth fighting for in a world with ever-escalating incidences of violence.

On Violence, Hannah Arendt explored the balance between institutional power structures and violence, an equilibrium that was greatly upset as violent means were adopted to cleanse and reorder the world through fascism, collectivism, and imperialism in the twentieth century. For the novelist, these forms of violence became key factors in the existential perception of human bonds broken under the modern philosophy of power. George Orwell's dystopian novel set the standard on the subject. In this novel, fear, pain, and suffering are the results of unchecked totalitarianism in an absurd, emotionally isolated, and essentially meaningless world. It describes a nightmare vision of future society. The novels of Kurt Vonnegut Jr. likewise reveal the sweeping violence of the twentieth century and confront human
feelings of impotence in response to the radical destruction brought about by two World Wars and the subsequent threat of nuclear annihilation. Vonnegut's deeply pessimistic vision particularly informed his novels of the 1960s, including *Player Piano* and *Slaughterhouse-Five*, which portray the violent decay of the modern world.

The racial element of violence is apparent in Richard Wright's *Native Son*, which details the damaging potential of a man enveloped by cultural brutality, whose rage can only be expressed in murder. The affinity of violence and self-hatred is similarly presented in Toni Morrison's *The Bluest Eye*. A different, but related, approach to the portrayal of violence appears in the novels of Flannery O'Connor—a self-described Christian writer who, critics assert, demonstrated that violence and suffering are essential elements in a faithless world marred by Original Sin. According to such critics, O'Connor employed violence in her novels both as a psychological expression of anguish and to rouse her unbelieving readers.

The violence in the literature of the Middle Ages stemmed from the cerebral culture of the time and from the strong dependence on religion. In *Beowulf*, the violence was used for a purpose. It was to show the people of England the story of the violent Viking culture and the problems that arose from violence. The cerebral aspect of the Viking culture taught them to fight at an early age. With this mentality, Beowulf set out on his journey to other lands. By leaving home, *Beowulf* attempted to prove that he was worthy to his homeland. While speaking to King Hrothgar, he is informed that Hrothgar paid blood-money to end the feud. At the time that Beowulf was told, the religion of the day was paganism; therefore, anything that happened occurred because of something that was done to the gods. When Beowulf was a child, he and a friend, Brecca, swam in the North Sea with armor. Later in his life, Beowulf wonders if that
day in the sea cost these people their serene culture. He attempted to explain to Hrothgar that his purpose was to win the good will of you people or to die (trying).

Geoffrey Chaucer used violence in many of the tales he wrote. *In the Prioress’s Tale*, he used martyrdom as an outcry against violence. In the story, a child wanders into a Jewish ghetto singing O Alma redemptoris. The boy is thrown into a privy where these Jews purged their entrails. Although the child’s throat was cut to the neck bone, his song never wavered. This shows that violence cannot stop religious beliefs and strongholds to cease. When the boy is found, his body is taken back to a Catholic funeral bier where the priests were told by the boy that his singing will continue until the grain is taken from his tongue. A blissful, gracious maiden placed the grain there. The grain was removed and the boy ceased to sing. After this miracle, the rest of the monks also lay on the floor, they rose and went forth, taking this martyr from his bier.

Twentieth century literature defined itself by reflecting the prevalent violence of modern society—from the destruction of large-scale warfare to individual crimes of murder, rape, and abuse. Critics of modern literature have generally attributed this trend to both the sensational appeal of violent behaviour and its potential to shock readers by shaking their beliefs. Others have emphasized the historical significance of violence in the period following World War II, during which poets and novelists expressed the anxieties of a world that seemed incapable of long-term peace, and in which human aggression threatened to bring about global destruction. By the close of the twentieth century, images of violence in all forms of media had become so commonplace that the destructive potential of the human race seemed to say that moral solution to the problem is impossible. Thus, violence had become a subject that most modern writers
who wished to convey the historical, psychological, and artistic landscape of the modern world could not fail to confront.

Children are taught of the expectations of their social group and are helped to acquire the skills and understandings to take their place in the group. Violence may result when children do not acquire necessary skills to handle interpersonal relationships, to manage their own lives, and to become economically self-sufficient. Effective socialization requires more than just the presence of adults who can teach skills for example, found deficiencies in the parenting experiences of violent adolescents; their childhood was characterized by harsh discipline, lack of nurturing, and poor supervision.

Since there can be no such thing as a stress-free society, every social group must manage stress; companionship, play, and sex are among the aspects of social life that can serve stress management function. Linsky, Bachman, and Straus documented a connection between stress levels and levels of violence. When stress management fails, either through decreasing effectiveness of familiar approaches or through increases in stress beyond the group's capacity, it seems that violence is among the likely outcomes.

Conflict theorists suggest that conflict is a positive force in society and that human groups must handle conflicts in productive ways. Sprey described the informal mechanisms that traditional community and family structures offered for the management of conflict. For example, in the extended/multigenerational household any conflict between intimates could be mediated by others who were not as intensely involved. Neighborhoods also offered ready access to concerned others who could assist with a family or other dispute. Lacking the support of concerned others, disputants may use violence in an attempt to achieve resolution.
Social control is needed to ensure that its members do not harm each other. Violence, from this perspective, demonstrates failures in the control process. Research supports this theory: Shaw and McKay identified a high correlation between ethnic heterogeneity, low socioeconomic status, residential mobility, and delinquency. They theorized that neighbourhoods lacking stable, cohesive networks of informal social control invited more problems with youth gangs and violence. Formal social control also is associated with violence. Wilson has pointed out that law enforcement is inconsistent in ‘ecological niches’ characterized by drug sales and high crime.

Violence is strongly associated with gender; males not only commit more violent acts, they also are the primary consumers of entertainment with violent themes (Kruttschnitt, 1994). The constructionist theory of gendered violence suggests that men perpetuate this pattern in their discourse (Blumenthal, Kahn, Andrews, & Head, 1972). Boys differentiate themselves from girls with shared play themes of fighting monsters and evildoers. Elementary school boys make threats, deride weaker boys, and encourage aggressors. In this male social reality, the person who can be victimized deserves it; being dominated in any way is a source of humiliation. For the young male, winning is the only thing that is important. Young men's stories revolve around potential if not actual violence, and violent episodes are a necessity if one is to really validate one's masculinity.

Young men also typically become interested in girls and sex; sexual success is valued by the male peer group. But girls, despite their presumed inferiority, control access to this valued activity and the young male is in danger of being dominated. The male solution to this dilemma is coercion. Women, according to the male myth, don't even know how much they like sex; the male believes that he must introduce the
reluctant female to this activity, and assumes that she will be eternally loyal to the man who first gives her sexual fulfillment.

The power of this male discourse is supported by research. Linsky, Bachman, and Straus (1995) found that rape was a more likely response to stress when cultural norms favoured violence, women's status was low, and men viewed women primarily as sex objects. Other studies have found attitudes "conducive to rape"—negative views of women, resentment and fear of domination, and beliefs about women's ambivalence toward sex—in a variety of male samples (Reiss & Roth, 1993).

Violence also seems to be more common among groups who are excluded from the mainstream (Reiss & Roth, 1993). A constructionist theory of such marginalization calls attention to differing views of opportunity and success. Among those who see themselves excluded from well-paying employment, success through nonviolent means seems to be based on luck. Stories told in the economically deprived underclass are more likely to describe the folk hero who "got over" on the wealthy than the person who succeeded through hard work, study, and consistency. Not only do marginalized groups generally lack skills that are obtained only through family socialization or extended schooling, but many of their members exhibit patterns of behavior—speech and dress, for example that limit their access to higher-status jobs (Reiss & Roth, 1993). On the other hand, violent means to success are portrayed as highly effective and have the additional advantage that violent acts bring social recognition.

This violence-supporting discourse is promoted by the fact that members of marginalized groups are unlikely to be exposed to mainstream society where success and opportunity are described in other terms. Role models are likely to validate a belief in discrimination and limited opportunity, just as they are likely to demonstrate the
success that can be achieved through violent means. Young people may grow up with
detailed knowledge of guns, but lacking equivalent knowledge of appropriate behavior.

Social constructionism focuses not on the objective social system but rather on
the ways in which it is understood by its members. The functionalist approaches to
violence call for changing the situation while the constructionist approaches call for
changing socially constructed views of the situation. The advantage of such an
approach lies in its ability to identify and describe many different discourse themes that
contribute to violence. The theory also suggests a strategy for change: intervene in the
public and private conversations that make up the discourse. This approach empowers
every person to be an agent of change even as it focuses attention on the mass
communicators whose messages reach large numbers of people. The theory does not,
however, describe what changes should take place to produce a discourse that does not
support or encourage violence.

Death in literature is a varied thing, just as is death in society. Death is also an
inescapable destiny for each of us as individuals and, for this reason, has always
permeated our thoughts at all levels, from the immediate sense of devastation that
personal bereavement gives us to the ways in which we manage the fact of death by
pushing it onto the surface, as familiarly and comfortably spooky as the deaths in
Hammer horror films.

Among the most frequently treated subjects in literature, death—present as a
theme, symbol, or plot device—exists as one of the defining elements in the writing of
modern poets, dramatists, and novelists. Intertwined with the origins of literature itself,
human consciousness of mortality has for centuries provided the impetus for reflection
on the causes, meaning, and nature of existence. And, while treatments of death are as
varied as the authors who write them, scholars have perceived in modern texts—whether for the stage, in verse, or in prose fiction—certain clearly defined approaches to this topic of nearly universal interest.

Modern writers have frequently presented death as the ultimate existential dilemma, one which arouses terrible anxiety as it offers an avenue toward authentic self-discovery. Likewise, death is often perceived within a larger context, as part of the natural cycle of decay and renewal, or treated as a source of laughter, co-opted for humorous ends by writers of black comedy and absurdist drama, who nonetheless recognize the high seriousness of their subject. Death in literature also carries with it a range of symbolic implications, over the years having been aligned with ideas of retreat into solipsism, escape, alienation, and ultimately with the sources of meaning and the creation of literature itself.

In the modern novels and short stories death has achieved a nearly ubiquitous presence. Critics observe in the works of Franz Kafka, Gertrude Stein and D. H. Lawrence, for example, an almost obsessive concern with human mortality, which produces states of alienation, anxiety, and a potential retreat into the self in order to escape the omnipresent forces of death and decay. Death in the works of the Modernists is also frequently associated with solipsistic individuals, in relation to whom external and internal forces collude, symbolically cutting them away from humanity. Scholars acknowledge that the intense study of death undertaken by many Modernists also affords some writers the opportunity to more fully understand life and living. For writers like Gertrude Stein and Italo Svevo in his *Confessions of Zeno* the contemplation of human mortality leads to an understanding of personal identity and provides for an immanent meaning in life.
The Modern contemporary writers have also often focused on the comic qualities of death under the umbrella of "black humor" fiction. Using the pretext of death as an inescapable part of the human comedy, such writers as J. P. Donleavy in *The Ginger Man*, Thomas Pynchon in *Gravity's Rainbow* and Vladimir Nabokov in *Pale Fire* to name only a few—have used the subject of death as an ironic metaphor for life and art in the twentieth century. In the writings of these and other contemporary authors, death pervades the story and its protagonists’ minds, and offers an absurd commentary on the brevity and meaninglessness of their lives and the finality of their deaths.

Black humor in literature is seen beyond genre boundaries to the field of drama, in which the writers of modern tragicomedy and proponents of the theater of the absurd—represented by such writers as Samuel Beckett, Eugène Ionesco, and Harold Pinter—again study the humorous side of death. Critics have seen a wide diversity, nonetheless, in the writings of these dramatists. These range from Beckett, whose fatalism in the face of incomprehensibility demonstrates that laughter might be the only appropriate response to a violent and hopelessly absurd universe, to Ionesco, in whose tragicomic plays about death critics discern an affirmation of life. Other playwrights, including Eugene O'Neill and Tennessee Williams, have dealt with death as the defining feature of stage tragedy. Critic Philip M. Armato has characterized Williams’ mid-career plays, among them *The Night of the Iguana*, as “one poet’s quest for a solution to the problems created by man's awareness of the inevitability of death.” Elsewhere, Robert Feldman has seen in the characters of O’Neill’s *Mourning Becomes Electra* a longing for death as an escape from the seemingly interminable pain of life.
Such tragic responses to death are more in line with the serious mood that tends to prevail in poetry on the subject. Critics find this attitude best exemplified in the musings of the twentieth century confessional poets, a group that includes such writers as Sylvia Plath, Anne Sexton, Robert Lowell, and John Berryman. For several of these writers, notably Plath and Sexton, death as a pretext for understanding life is of tantamount importance. In the poetry of these introspective writers, mortality exists as the defining sensibility, and is deeply rooted in a personal experience of the anguish of living and of death; an experience so intense for Plath and Sexton as to have culminated in their own suicides.

The studies of death do not command much interest. There is still enough mistrust concerning the capacity of literature to give socially relevant information about death and to help improve the anthropological understanding of how culture is shaped by the human condition of being mortal. Furthermore, academically but also from a common sense perspective, the relationship between literature and death tends to be trivialized, in the sense that death representations are interpreted in an over-aestheticized manner. What derives from such an approach is the fact that death in literature is considered significant only for literary studies and the emergence of certain persistent clichés as for example the power of literature per se to annihilate death. There are aims at surpassing these stereotypes and literary studies in providing fresh and accurate ways of interrogating death as a steady unavoidable human reality and as an ever continuing socio-cultural construction.

American literature has also been preoccupied with death. Since American literature emerged as a unique form in the late 18th and early 19th century, when death was a regular part of life, many writers incorporated themes of death in their works. It
has been said that writers tackle the subject of death in literature either out of fear or as a way of coming to terms with its inevitability. From Homer to Dante, and Edgar Allan Poe to Stephen King, the theme of death in literature may also be inevitable.

Death for a person who experiences moral and spiritual crisis may seem to be the only way out of the situation but nevertheless public opinion, Christian morality and religious teachings do not approve suicide, but instead consider it to be the most fatal sin.

Emily Dickinson had presented a symbolic theme of death, which doesn’t contradict Christian tradition, she doesn’t present any solution to the problem of death and immortality, nor she criticizes life. The journey over her life on the carriage with death has nothing similar to repentance, which witnesses about humanism of Emily Dickinson and represents a passive protest against Puritan religious morals: “She had all the elements of a culture that has broken up, a culture that on the religious side takes its place in the museum of spiritual antiquities. Puritanism, as a unified version of the world, is dead; only a remnant of it in trade may be said to survive.” (“Because I could not stop for Death”)

The Bhgvat Gita speaks of the endless series of births and deaths. It is not a new theory. In the Satapatba Brabmana, one of the earliest Hindu writings, we have the notion of being born again and again after death in an endless cycle coupled with the doctrine of retribution. The theory is that those who have right knowledge and perform their duties are born again after death for immortality; a state of being man aspires to achieve, while those who do not have such knowledge and neglect their duties are reborn, only to die.
The philosopher, Dr. Radhakrishnan describes it, but there cannot possibly be any way of describing what is indescribable. What Dr. Radhakrishnan argues is that there is hope after physical death. ‘After all our troubles in the sea of life, ‘he says optimistically, ‘we do not reach a desert shore where we are obliged to die of hunger. The liberated condition must be looked upon as the fullest expression of the self.’

In an address to Earlham college in Richmond, Indiana, in 1975, Dr. Kubler-Ross described three components common to these ‘death’ experiences: a sense of the soul floating out of the body; feelings of peace and wholesomeness (Wholeness) and a meeting with someone who had previously died. ‘None of the patients who have had a death experience and returned are ever afraid to die’ she told her audience.

A book that has been running into several editions and which has a bearing on this subject is Dr. Raymond A. Moody’s *Life After Life* which is based on his study of several instances such as that of Mrs. Barbara Pryor. Dr. Moody says that the experiences he studied fell into three distinct categories: The experiences of persons who were resuscitated after having been thought, adjudged, or pronounced clinically dead by their doctors.

The experiences of persons who, in the course of accidents or severe injury or illness, came very close to physical death and The experience of persons who, as they died, told them to other people who were present. In all he examined about 150 cases.

Death, obviously, is not then the end. Besides, this universe is nothing else but a continuum of consciousness-force or, as Sri Aurobindo himself phrases it, a gradation of planes of consciousness, which range uninterruptedly from pure matter to pure spirit, as in a cosmic spectrum. We can envisage such a spectrum ranging from subtle
physical, vital, mental, supramental. In SriAurobindo’s theory, everything takes place in the midst of these planes, our life, our sleep, and our death. There is nowhere to go outside this. Life, death, sleep are simply stations of the consciousness amidst this same gradation.

Socrates thought that when a man died, the soul departed, but it had ‘some power and sense’. The souls of the dead went to Hades and were continually arriving there from this world. At the same time, souls already in Hades were returning to the world. This, said Socrates, confirmed his view that the living were born from the dead, no less than the dead from the living and that there seemed to be sufficient proof that the souls of the dead must of necessity exist somewhere, whence they are born again.

If, on the other hand, the soul left the body polluted and unpurified and contaminated with desires unfulfilled and pleasures unsatisfied, it was inevitably weighed down and was likely to cruise about restless among tombs and graves. Its destiny was to wander until such time it could once again enter into a body and carry on with the desires and pleasure of a life past.

Judaism and the Doctrine of Free Will: Biblical laws and the call to ‘choose life’ (Deut. 30:19) tacitly presuppose man’s free will. The prophets postulate man’s moral responsibility, implying his freedom. There is no talk of Karma; every time a child is born, it is born with a brand new soul, not a soul ‘recycled’ as it were, to continue as a result of past Karma. The Talmud is explicit: “Everything is in the hand of Heaven, except the fear of Heaven” (Berakhot 33) the latter being in the realm of human decision and action. Divine omniscience is assumed, but no attempt is made to resolve the contradiction between freedom of will and divine foreknowledge.
Eleazor argued that to its “proper and pure” abode, where it will be free from every misery. But as long as it was imprisoned in a mortal body and infected with its pains, it was, so to speak, truly dead. Association with what was mortal did not befit what was divine. It was only when the soul was freed from the body that it assumed its proper sphere and enjoyed a blessed strength and a power wholly unrestricted, even though, like God Himself, it remained invisible to human eyes.

But the concept of paradise is the least of the Islamic concept of what follows after death. The chief and predominant idea of Islam respecting a future life is founded, according to Syed Ameer Ali, upon the belief will have to render an account of his or her actions on earth and that the happiness or misery of individuals will depend upon the manner in which they have performed the behests of their Creator.

On the day of the resurrection, when ‘all shall return to your Lord’ as says the Koran, there is no escape. ‘On that day man shall be informed of all that he has done and all that he has failed to do. He shall become his own witness; his pleas shall go unheeded.’ And the sinner will pay the penalty for his sins.

Christian faith and the Concept of Personal Responsibility: The question could be asked: If God created man in His own image-as the Bible says- in order that man might glorify Him and enjoy Him forever, why should it be decreed that he should die? In the context of the statement, death is a contradiction, not only of man’s hopes and longing for life, but also-by implication-of God’s gracious purpose in creating him. To this the answer is that man must die because of his sins. ‘The wages of sin is death.’ Death is not an arbitrary penalty which is imposed on man by God for transgressing His laws, but a penalty which is self-imposed.
The answer to that is that there is no way he can escape from man’s original sin, the state he finds himself in because of the fall of Adam. This is the interpretation of Christian faith as given by Augustine (354-430 A.D) Bishop of Hippo in North Africa that has stood the test of time. Adam’s fall cut the relationship of communion and fellowship with God. Man was thus alienated from Him. That was transmitted to all of Adam’s descendants. This meant that man was deprived of the grace of God. As a consequence man was helpless to ‘save’ himself, since his will was perverted at its very root. Death, then, was inevitable.

So, even a true believer must die a ‘natural’ death. But happily, this is not the end. For when Christ died, he took the sting of death, which is sin. In dying on the cross, Christ, the second Adam, died for all men and thereby made death the gateway into eternal life. In the light of the Christian gospel, death appears both as the penalty of sin and simultaneously as the means of salvation. When the believer dies, he begins a new life in the Spirit. He lives ‘unto the Lord’. The Apostle Paul put this in a noteworthy phrase: ‘Ye died, and your lives are hid with Christ in God.’ And as Christ is quoted as saying in the Fourth Gospel: He that believeth hath eternal life.

Among the values central to Christianity is one of eternal life. According to the Gospel of St. John, the grace of God in Jesus Christ transplants everyone who has faith into ‘eternal life’, except that that life remains “hidden with Christ in God” (Cor. 3:3) because of the veil of sinfulness which covers man’s empirical life.

Immortality, Life, Eternal and Everlasting Life: It is interesting to note that ‘immortality’ is a relatively rare concept in biblical thought and occurs only in Rom. 2:7, Cor. 15:53-54, I Tim. 6:16 and II Tim. 1:10. The idea of immortality is primarily of Hellenistic origin and it came into the mainstream of Christian thought from early
contacts with Greek culture. Again, Christianity received the concept of resurrection this time from Hebraic culture. This is also true of Islam. Indeed, the Apostles’ Creed, for example, which is the early Christian confession of faith, affirms belief in the ‘resurrection of the body,’ but the ‘body’ should be taken to mean the total personality which dies and is then arose by the power of God- much as Allah would do. It is construed that because the phrase was liable to be misconstrued, for many centuries it became acceptable in Christian theology to speak of the ‘immortality of the soul’ when in fact there is really no dichotomy between ‘body’ and ‘soul’. The two are taken together.

Immortality, in the circumstances, is what happens after resurrection and is a convenient synonym for ‘everlasting life,’ ‘life eternal,’ etc. What is stressed is that man having lived his three score years and ten does not disappear after death and equally, does not exhaust the meaning of his existence. What God began in him, He continues and completes in His own mysterious way, beyond the confines of earthly life. Man’s life on earth is a preparation for a life to come to be lived in the presence of God. But congenital sinner that man is, his deliverance is dependent on his receiving grace. He can receive it but only “through Jesus Christ, our Lord” (Rom. 7:24-25). In the words of St. Paul “God was in Christ reconciling the world unto himself.” For man to establish the right relationship between himself and God, he has to atone.

Frederic Hoffman, The Twenties—American Writing in the postwar Decade (1962) for example, accounts Hemingway’s injury as a kind of death:

Hemingway’s “Awareness of death,” his experience of it, had “separated” him from his.... American past, from the middle west. The experience of the wound and the circumstances in which it had
happened radically altered Hemingway’s entire view of the world he re-entered. (89)

Hemingway’s psychological trauma is based on Freudian theories. In his option:

The most important consequence of a traumatic shock is that The experience that caused it is recalled again and again. It is not that the victim enjoys the experience and so wishes it repeated, but rather that initially it has thrown. (89-90)

….him entirely off balance and he is unable to adjust to it.... The experience is itself almost equivalent to a Death; What follows it amounts to a new and a different Life. The man who survives violence is often quite remarkably different from the man who has never experienced it. (96)

Hoffman has found in Hemingway’s writings evident proof of his concern over his wound, his repeated efforts to review his war experience, and “to find a balance between the inner terror caused by it and the outward need to survive.” (96.)

Philip Young’s, Ernest Hemingway, Minneapolis: University of Minnesota press, (1959) Philip Young expressed view similar to Frederic Hoffman’s. In his discussion, he says

Hemingway’s Preoccupation with death, and with the scene of what was nearly his premature end, his devotion to hunting and fishing. . . all these things and several others may be accounted for in psychoanalytic terms. They used to be called symptoms of “shell shook”; not it is called
"traumatic neurosis". This critic also adds that as a result of the war experience, Hemingway’s hero always appears as a wounded not only physically, but, soon becomes clear, psychologically as well.(9)

John McCormick in his study of American prose fiction of 1919 to 1932, says “Such writers as Ernest Hemingway . . . among others, dealt with the war directly to indicate how they personally or a segment of society had been already affected by it”(15).

Maxwell Geismar, (1971) in similar fashion, has pointed out the effects of the war experience on Hemingway:

The war affected Hemingway, surely, yet many other temperaments were affected and recovered. With him the impression was so deep, so natural and final as to make it seem that the war experience related his energies rather than inhibited them. (54)

Malcolm Cowley, A second Flowering: Works and Days of the Lost Generation (1974) also considers the war experience as a decisive event in Hemingway’s art. Cowley’s view is based on Hemingway’s own comment on his experience: “In the first war I was hurt very badly; in the body, mind, and spirit and also morally, he told me (Cowley) thirty years later” (225).

Malcolm Cowley, A second Flowering: Works and Days of the Lost Generation (1974) that Warren stresses the importance of a code and a discipline. He suggests that is through the acceptance of a code that the typical character finds strength to face the vicissitudes of life. And also, “It is the discipline of the code which makes man human.” (2)
Leo Gurko, *Ernest Hemingway and the pursuit of Heroism* (1968) Loe Gurko, in his analysis of heroism, refers to the situation in which Hemingway places his characters:

. . . he evaluated his men and women by their reaction to some elaborately contrived strain. The crisis situation, the breaking point, is his chief, motif . . . . His people are confined mainly to occupations like sport, war, drinking, and love, where every day brings its showdown. (228-229)

Alfred Kazin, *On native Ground—An Interpretation of Modern American Prose Literature* (1942) comments on violence in Hemingway’s world in which:

Life become only another manifestatation of war; the Hemingway World is in a state of perpetual war. The soldier gives way to the bullfighter, the slacker to the tired revolutionary, the greed of war is identified with the corruption and violence of sport. (329-330)

Alfred Kazin, *Hemingway the painter” The New Republic* (1977) comments:

“Hemingway’s attraction to violence, to hunting and fishing, To war . . . was not just a form of adventure and roaming And self-testing in the usual flamboyant masculine way. It was a way of coming close to certain fundamental or-deals”(23).

Earl Rovit, Ernest Hemingway (1963), in his analysis of the novel stresses the effects of the war upon those who had taken part or not in the conflict: “For The Sun Also Rises is a good deal more than a polemic against war. It does show the causalities, and it does demonstrate that others than those in the direct line of fire were grievously crippled by flying shell fragments” (160).
Maxwell Geismer, *A Cycle of Fiction, Literary History* of the United States, (1953), has distinguished Hemingway as the writer who better than anyone else transmits the pressures of war: “Perhaps . . . no other contemporary writer brought his Readers so many vivid and almost unbearable impressions of the human temperament under the pressures of war” (1300).

Carlos Baker, *Hemingway: The Writer as Artist* (1952) points out:

> The opposed concepts of home and not home. Neither, of course, is truly concepts; each is a kind of poetic intuition, charged with emotional values and woven, like a cable of many strands. The home-concept, for example, is associated with the mountains; with dry-cold weather; with please and quiet; with love, dignity, health, happiness, and the good and quiet; with worship or at least the consciousness of god. The not-home concept is associated with low-lying plain; with rain and fog; with obscenity, indignity, disease, suffering, nervousness, war and death; with irreligion. (101-02)

Harry Levin, *Observation on the Style of Ernest Hemingway*, 1962, says of Hemingway’s heroines “When they aren’t bitches, are fantasies—or rather, the masculine reader is invited to supply his own, as with the weather in Mark Twin’s American Claimant. They are pinup girls. (81.)

Edmund Wilson, *Hemingway: Gauge of Moral, Ernest Hemingway: The Man and His Work* (1950), having found similarities between Hemingway’s and Kipling’s women, Wilson argues “Hemingway seems to reflects Kipling in the submissive infra-Anglo-Saxon women that make his heroines such perfect mistresses. The most striking
example of this is the amoeba-like little Spanish girl, Maria, in *For Whom The Bell Tolls*” (254.)

Ernest Hemingway, *A Farewell To Arms* (1974) says

Frederic Henry’s observation is the well-known passage in a farewell to arms pointing to the death of old values may be taken as typical of a whole generation of American writers. I was always embarrassed by the words sacred, glorious, and sacrifice as the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, bill-posters over the proclamations, now for a long time, and I had seen nothing sacred, and the sacrifices were like the stock yards at Chicago if nothing was done with the meat except to bury it (143-144)

According to Philip Young, *The World and the American Myth.*” Ernest Hemingway: A Collection of Criticism (1973) says,

Hemingway’s world is ultimately a world at war—war either in the literal sense of armed and calculated conflict, or figuratively as marked everywhere with violence, potential or present and a general hostility. In this view of it the hillside is pocked with shell holes, the branch of the tree is shattered, the high way is clogged with soldiers, trucks, refugees, and carts and the daughter of the innkeeper has been raped. (128)

Quoted in Paul Fussell’s *The Great War and Modern Memory* (1975) elucidates, Hemingway’s next move was fascinating, for it reflects the kind of theatrical, if suicidal heroism that would mark his later life. “our own death is indeed,
unimaginable, “Freud said in 1915, “ and whenever we make the attempt to imagine it we can perceive that we really survive as spectators.” (193)

Carlos Baker in *Ernest Hemingway: A Life Story* (1969), Quoted The association of his wounds with these precious rewards would be life-long. “It does give you an awfully satisfactory feeling being wounded,” he wrote back home at the time. “It’s the next best thing to getting killed and reading your own obituary.” (48)

Leicester Hemingway, My Brother Ernest Hemingway, says that according to his biographer, signs of an emotional illness affecting Hemingway were evident after his return home from the Italian front in 1919, “……that first summer after the war. Ernest was in an agitated State, and being around the family did not calm him at all”. (51)

Another crucial experience for Hemingway in the hospital was his acquaintance with Agnes Von Kurowsky which soon developed into a romantic affair. Carlos Baker has remarked:

Young women like Agnes Von Kurowsky were soon aware of A newly aggressive sexuality,(i.e., of people like Hemingway) Hitherto sublimated but now brought forth by the long Confinement in bed, the kindly attention of pretty nurse, and The romantic setting of a hospital in wartime Milano.(23)

Philip Young, *Ernest Hemingway: A Reconsideration* (1966), Philip Young finds the roots of this death consciousness in Hemingway’s own life. He explains this in Freudian terms that Hemingway suffered from “a traumatic neurosis”. As a result of this neurosis, he acts under “a repetitive compulsion theory” (p.167) which means the
need to think about an incident over and over again. Forced by necessity to repeat an experience, Hemingway continually writes of war, death, violence and bullfights.


In no other writer of our time can you find such a profusion of corpses: dead women in the rain; dead soldiers; bloated in their uniforms and surrounded by torn papers; sunk liners full of bodies floating past and closed portholes. In no other writer can you find so many suffering animals: mules with their forelegs broken drowning in shallow waters off the quay at Smyrna; gored horses in the bull-ring; wounded hyenas first snapping at their own entrails and then eating them with relish. And morally wounded people who also devour themselves; punch-drunk boxers, soldiers with battle fatigues, veterans crazy with the old rale: lesbians, nymphomaniacs, bull fighters who have lost their nerve, men who lie awake all night while their brains go racing like a fly aheel with the weights gone…. there are visions as terrifying as those of “The pit and the pendulum,” even though most of them are coiped from life; there are nightmares at moonday, accurately described, pictured without blur, but having the nature of obsessions or hypnagogic vision between sleep and waking. (40)

John Killinger: Hemingway and the Dead Gods: A students Existentialism (1960) speaks, John Kilinger broadly agreeing with Baker and young refers to
Hemingway’s concern with the death themes as pre-eminently existential. According to this critic,

In an ill-defined twilight between life and imminent death, where time and place are irrelevant questions, man faces his freedom. Nothing has any meaning at that instant except survival and existence. Superfluities of culture, race, tradition, even religion, all disappear in the face of one overpowering fact—the necessity to exist on an individual basis. (18)

Joseph Defalco, *The Hero in Hemingway’s short Stories* (1963) thinks that “Hemingway chose to focus on these motives to explore the reactions of man under the pressure of the extreme in psychological and physical environment” (104).

D. Schwartz, *The Situation of Ernest Hemingway. Ernest Hemingway: The Man and His Work* (1950) agrees in general with these critics, D. Schwartz is of the opinion that “it can be said that two primary motifs underlie the choice of the theme of violence and death—a inner compulsion and a concern with the conduct of man in the face of death” (103).

W.M Frohock, “Violence and Discipline” *Ernest Hemingway: The Man and His works* ed. By McCaffery’s says, from the beginning the thing that stirred him (Hemingway) most was violence and the emotions of which he wrote were these stimulated by pain and killing, war, and bull-fighting and big game-hunting, and fishing to kill rather than for sport, and love conceived as something in itself, very akin to violence . (264)

Ernest Hemingway, By-Line ed William White (1970) explains that in 1954, seven years before his death, Hemingway and his wife were involved in two air crashes
in East Africa. Surviving the plane crash, he made a fine distinction between “seeking death” and being “in the proximity of death” he explained “to know more or less what she is, and it is quite another thing to seek her.” If Hemingway craved “the proximity of death” or violent death in particular, he did so for the sake of living intensely. For he did not believe in just letting his life pass, but wanted to “really live”. (236)

Ernest Hemingway, *In Green Hills of Africa* views of Hemingway’s ideas of manhood when he says, “I know that if I could kill one alone… I would feel good about it for a long time.” In stalking and killing the lion Hemingway believed that he would face death and thereby learn to live with it. (140)

Robert Penn Warren, *Introduction to A Farewell to Arms* (1951) as Robert Penn Warren points out, “Santiago and all men are ultimately defeated, but they are defeated upon their own terms.” (48).

“Death alone is the definitive conclusion of all stories if they propose to narrate truthfully the various life-experience. If they do not discuss the paltry affairs but take to essentials, death forms the most important element of all tales concerning life”. All stories, “if continued for enough end in death, and he is no true story-teller who would keep that from you”. (110)

The dilemma of a War-veteran is best described in the story *Soldier’s Home* where the hero feels himself completely alienated from his family, society, culture, religion and his surroundings. He is a complete stranger to the society to which he has returned. A.J. Patricia in her article “Irony of situation in Ernest Hemingway’s *Soldier’s Home*” (1961) has described the plight of this soldier in the following words:
“The soldier is now homeless everywhere in the universe and He must bitterly accept this homelessness as his home” (667).

As Melvin Beckman, *Hemingway: The Matador and the Crucified* (1998) pointed out, love and death are the only sacred subjects for Hemingway in this world:

In a world from which Hemingway has sought to dissociate Himself, the only sacred subjects left for him have proved to be love and death-experiences which he has sought to invest with the quality of ancient mysteries.(206)

It was the Greco-Turkish War of 1922 which acquainted Hemingway better with the plight of the common man caught in war. Hemingway covered this war for the *Toronto Daily Star* in spite of his first wife Hadley’s strong protestations. It was his ‘second major lesson in war’. He saw the havoc played by the war on the life of the people irrespective of their caste and creed in Greece and Turkey. The plight of the hapless Greeks evacuating Trace is described in *A Silent Ghastly Procession*: (1968)

Twenty miles of carts drawn by cows, bullocks and muddy-Flanked water buffalo, with exhausted, staggering men, Women and children, blankets over their heads, walking blindly alone in the rain beside their worldly goods. (72)

Spain was one of the many other European countries Hemingway visited after the Greco-Turkish war. When the memories of war were still fresh in his mind, he witnessed in Spain violence of a different kind in a different settings in the bullrings of Pamplona. During the period of his war writings there were writings there was around Hemingway the pressure of his immediate environment. The widespread suffering and
destruction created mental and spiritual tension in him. But in the bullring he could view and ponder over death with a comparatively calm and cool mind.

According to Carlos Baker, *Hemingway: The Writer as Artist (1952)* points out: Hemingway was attracted towards the bullfights because here he saw the variety of death.

As he watched, time after time, the killing of bulls and the Goring of horses and men, he learned more than he had first Bargained for about the nature of tragedy, tragic catharsis, The tragic sense of life, and the feeling of doom…(30)

War had proved the irrefutability of death to Hemingway. Everybody has to die. So it mattered most how to die well. In the matador and the crucified he saw the ideal hunter and the hunted. As Maxwell Geismar has observed, both the matador and the bull attain a dignity in their deaths in the bullring. ‘The matador who gains his power by killing and the bull through being killed.’

Philip Young has aptly remarked *Hemingway’s Introduction to Men At War* is an attempt to develop fortitude and moral endurance in his readers. Since war cannot be averted it has best to be accepted. As Robert O. Stephens says, Hemingway is talking like a father to his son in the ‘Introduction’, convincing the people involved in the war that whatever their agonies, other men throughout history had faced them and endured. Man At War includes certain important conclusive remarks about the war. Hemingway realizes that the ultimate meaning of war is emotional. Warfield was the place where “Men lived most fully” and thus the best place for the study of men.
Hemingway had a predilection for violence. But ‘the war experience released Hemingway’s energies rather than inhibited them’, as Maxwell Geismar has appropriately observed. The war-field provided ample opportunity for him to study death. (37)

The nature of this crisis has been perceptively hinted at by E.D. Lowry in *Chaos and Cosmos in Our Time* (1977)

This close brush with death, stemming from the seemingly accidental, lucky hit by the mortar bomb provoked a psychological crisis in Hemingway which could be resolved only by discovering, or re-establishing, a connection between human suffering and the meaning of history. (108)

Hemingway does not follow a stereotyped philosophy, a stereotyped school of thought or a stereotyped, tailor-made morality. He has his own philosophy of life; his own code of the dignity of man in this universe is Hemingway’s prime concern. Man is his God, Man is his religion, and Man is his philosophy. This dignity a man is able to retain in most adverse circumstances.