

CHAPTER – IV

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CHAPTER – IV

DATA ANALYSIS

SECTION – I : ANALYSIS OF TWO THEMES

4.1 INTRODUCTION

This chapter includes two sections. The first section deals with the analysis of two themes. The second section deals with the analysis of the selected novels in the context of two themes. It is essential to discuss the core meaning of the two themes. These themes should be studied on the symbolic level.

4.2 CORE MEANING OF THEME ‘AFICIONADO’

‘Aficionado’ is Spanish word. It means amateur; of aficionar to become fond of. It also tells about bull-fighting. Aficionado also contains the meaning of an ardent follower of any hobby (including wing shooting, big-game of fishing and hunting).¹

Aficionado is devotee of bull-fighting and other sports or past time. It means a person who is very knowledgeable and enthusiastic about an activity, subject or past time.

The word was originated in mid 19th century, denoting to a devotee of bull-fighting. Aficionado derives from Spanish word “aficionar”, to induce a liking for, “From aficion, liking for”.²

A fan, aficionado, or supporter is some one who has intense, occasionally liking of sporting club, person, a group of person and his hobby and moral courageous activities, including hunting, bull-fighting and wing shooting.

In a few cases, individual fans may become so obsessed with objects for their infatuation that they get haunted with their thoughts. These fans or amateurs engage in behaviour that is considered extreme or abnormal.

It also contains the courage of man and his struggle with life. Fenton in his book, "The Apprenticeship of Hemingway gives details about the above theme. Fenton has described the above theme, with inclusion of fishing and hunting, food, wines etc.³

A theme aficionado stands as symbolic. It signifies moral courage, which is essential to face the grave problems in human life. Another meaning has been symbolically interpreted that it is related with human struggle in life.

F. O. Lindley Diplomat off Duty, has stated that, "All amateurs, or to use a much more expressive Spanish word, aficionados, of bathing that full flavour of the past time is only tasted in beautiful surroundings".⁴

This above statement is only applicable to Ernest Hemingway's selected novel 'Green Hills of Africa'. It also signifies horrible death and man's struggle for the survival.

Hemingway's novels deal with national passion sufferings of the people of the society. When Hemingway embarked on the writings of, 'For

whom the Bell Tolls', he had nearly twenty year's experience of Spain to draw upon. He loved the country and the people. He spoke their language almost as a native, he was an aficionado of their national passion, he had witnessed the proud bitter sufferings in the civil war, and places that were an intimate part of his life as a man and as an artist.

A theme aficionado also signifies that, "The undefeated", is a variation on theme which Hemingway would render in different forms again and again in his career. The courage of a brave man whose luck has run out.

4.3 THEME OF AFICINADO IN THE CONTEXT OF 'FAN OF ANY HOBBY, INCLUDING, "HUNTING AND BIG-GAME OF FISHING"'.

'A Supplement to the Oxford English Dictionary' states that, "aficionado contains the meaning of an ardent follower of any activity including wing shooting, big-game of fishing and hunting." This theme contains above mentioned aspects. The writer has reflected above mentioned activities in his writing.⁵

Hemingway learnt about the skill of fishing and hunting from his father, in his childhood. He was fan of these hobbies or activities. As writer he has cultivated his own likings in his literary work in typical manner.

Another side of Hemingway as a hunter was his competitiveness. He fought this tendency in himself, and usually he tried to conceal it, Seldom with complete success. When his Key West friend, Charles Thompson, came

out to Wyoming in 1932 to hunt big game, their hunting trips had way of turning in to contests. Charles Thomson was also invited along on the African Safari the following year. Hemingway appears in 'Green Hills of Africa' as Karl, when the book opens, near the end of Safari, he has outshone Hemingway consistently in the size and quality of his big-game trophies.

The personality of author is perhaps the chief of these. Hemingway's collected works a phrase he would probably greet with an ironic grin, even though it avoids the currently fashionable words. Yet one wonders how he found time to write them in life packed full of shooting, big game hunting, fishing, fighting, and about as much physical punishment in war, road and air accidents as the human body can take. He has become legendary figure, a kind of modern folk-hero of whom soliders, globetrotters and journalists recount sequences of adventure tales.

The theme also signifies the moral courage and struggle with circumstances while enjoying this adventrous activity like hunting.

Returning to the primary consideration that is the death the end of all things, it then becomes the duty and the obligation of the Hemingway hero to avoid death at almost all cost. Life must continue. Life is valuable and enjoyable. Life is everything. Death casual or superficial. The Hemingway code hero will often be placed in an encounter with death. The bullfighters, the wild game hunters, character like these are in constant confrontation with death.

The Hemingway hero has got qualities of aficionado who faces the problem about death and life.

As we study the theme in the context of the meaning of big-game of fishing, we find his literary writing has been dealt with courage, ambition and struggle with situation. His hero becomes aficionado while fishing, hunting and at the time of big-game of bullfighting.

Several of Hemingway;s articles written in the thirties deals with experience on board the pilar. "The Great Blue River", written for holiday in 1949, is a later article in that vein. It describes a day of Martin fishing with Hemingway and Mary, and it's lively, informative account shows he is ardent follower of the big-game of fishing. In the prime of the excessive passion for fishing, he came in contact with various sea experiences and becomes an aficionado for that big-game of fishing.

As, we discuss the above theme with special reference to the meanings of big-game of fishing and hunting, it means Hemingway himself was fan or ardent follower of the hobbies like hunting and big-game of shooting. It has become thematic aspect of his writing.

For that craze, he had gone deep sea fishing often in 1928, the year of his first visit to key west, and the sport appealed to him so much that it was probably one of the reasons for the Hemingway's deciding to buy a house there. Some years afterwards, when he had separated from Pauline, he moved to a place outside Havana. At first Hemingway had to charter boats for fishing trips, but in 1934 soon after his return from the African Safari, he

brought his own fishing boat, 38 foot craft named the pilar. To own such a boat bound him even closer to the sea, to the point where it became a major interest in his life.

In this way, Hemingway's own personality was like an aficionado who was fan or ardent devotee of his particular hobbies or activities. This theme is very dominant in his autobiographical novel 'Green Hills of Africa' (1935).

4.4 THEME OF AFICIONADO IN THE CONTEXT OF BULL-FIGHTING

Hemingway had a passion to enjoy the bullfighting events. He had applied the events in his fiction and non-fiction work. Hemingway saw first bullfight in Madrid in 1923. He had made an excursion there from Paris, where he had made his home only a few months, after his marriage to Hadley Richardson in 1921. On this occasion he saw in the company of two friends, Bob McAlmon and Bill Bird, each of whom was soon to publish a separate collection of Hemingway's writings.

In fact bullfighting continued to fascinate him the rest of his life. He became fan of bullfighting. In 1959, two years before his death, he tortured most of Spain following the fights of the matador antonio ordonez and making notes for an article on modern bullfighting for life, the tragic certainty death for the bull, however, brave and the ever present risk for death for the man. Every detail of the spectacle captured interest; he even

observed and recorded the different ways in which people he knew reacted during bullfight.

Almost immediately after seeing his first fight he began an exhaustive study of bullfighting, which resulted several years later in his famous treatise, 'Death in the Afternoon'. He learned about all the current matadors – their lives, their personalities and the distinctive features of their fighting styles-rating each man with the partisan ship of an aficionado. He quickly became an expert on the tactics of the bullring and was able to explain them in relation to the natural fighting instincts of the bull, as modified by variations in bravery or behaviour from one animal to another.⁶

From one standpoint this intensive study in depth was characteristic of Hemingway. He had a natural, some times almost competitive, tendency to find out everything he could about any subject that interested him, and was passionately determined to become real "insider" when so many were satisfied with half knowledge.⁷

It was remarkable how rapidly and how thoroughly he was able to educate himself in so many different fields. Critics have paid too little attention to the extra ordinary level of his intelligence. He respected knowledge and he respected even more the moral courage of individuals who were willing to stake their careers on what they had learned. This helps to explain his admiration for professionals in every field including bullfighting.

Hemingway was watching bullfighting with more than a reporter's eye. He saw at once that all bullrings were a rich source of material for his fiction. The necessity of courage and skill in bullfighting was almost as critical as in war.

One of the earliest of the six miniatures of *In our time* described an incident in the bullring which Hemingway had been told about. But the five other bullfighting miniatures were all based on first hand perception. Bullfighting was attraction to him. He was an amateur. He has revealed in his fiction and nonfiction work.

The above discussion gives data about writer's attraction to the bullfighting. He was fan of bullfighting. It means, he was an aficionado.

The pamplona fiesta in 1925 provided the setting for the, 'The Sun Also Rises', Hemingway's first serious novel. It was Hemingway's third fiesta, but this time they were with mixed of American and English friends, including Lady Duff Twysden, the model for the character of Brett Ashley, who have the qualities of an aficionado.⁸ Above discussion focuses on his craze for bullfighting.

'Death in the Afternoon' is many book in one, a literary rag-bag of a volume held together by the impressive unifying force of its author's personality. It was written "as an introduction to the modern Spanish bullfight and attempts to explain that spectacle both emotionally and practically". It is said by experts to be not only the best book in English about bullfight, but also one of the best book in English about bullfighting.

He was 'just like' aficionado having devotion to the sport of bullfighting or he was fan to it. Theme of aficionado tells us about the heroic code from his analysis of the behaviour of bullfighters : Courage, skill, knowing the rules and etiquette, and in addition having good luck, will bring a man through successfully. Secondly the book demonstrates Hemingway's passionate interest in how things are done, in professional techniques, in the exact way of managing cape and sword, mounting a military action, or handling rod or gun.

It was a part of his general assignment to produce sprightly, human-interest accounts of persons and places abroad. In doing this, he almost always tried to get below the surface of what he saw in order to give his readers a true and complete picture through this concept or theme of aficionado. This might be called "instructive" aspect of Hemingway's writing. He stuck to that approach through out his life.

In this way, a theme of an aficionado includes the bullfighting, but it also contains the affection for the human qualities. It contains the man's struggle with life. The whole theme is associated with life and death and the role of man to face the problems like aficionado, who knows about the fighting of bull and it's problems of handling in proper way. The same meaning has been integrated in the literary work of Ernest Hemingway.

The another important book by Ernest Hemingway is 'The Dangerous Summer', which contains the knowledge about the bullfighting. It also contains the courage of bullfighter that plays role as an aficionado. In it,

Hemingway describes the half real life bullfighting rivalry that took place the year between legendary bullfighter Luis Miguel Dominguin the second and his brother in law Antonio Ordonez. The two bullfighters wanted to prove who was better by each trying to kill more bulls than the other during 1959. It was an adventurous work. It contains the ideology of the moral courage.

The title of this book has been foreshadowed in a phrase to be found in Hemingway's short polemical article. It also symbolizes individuals who have strength like bull to face the problems related with any situations in human life.

Bullfighting signifies struggle with death. It signifies the horrible aspects of life. It signifies that the ultimate truth of life is death.

4.5 CORE MEANING OF THEME 'LOST-GENERATION'

In the context of Ernest Hemingway's writings, we shall analyze the above mentioned theme. This theme is related with post-war American Society. The great American critic coined this term. *Lost Generation*. It was a group of young writers. Sherwood Anderson had given Hemingway a letter of introduction to Gertrude Stein, who was living in Paris, and that proved to be his entrance in to the world of working authors and artists who visited her home. It was she who mentioned a garage keepers comment to Hemingway, "You are all a lost generation per due." That casual remark became famous

when Hemingway used it is an epigraph to his first novel, 'The Sun Also Rises.'

'Lost-generation' came to signify the post war generation and the literary movement produced by the young writers. These writers of the twenties were thought to reflect that generation's belief that their lives and hopes had been shattered by the war. They had been led down a glory for the greedy, materialistic gain of power groups. The high-minded sentiments of their elders were not to be trusted. Only reality was truth that was harsh.

In another words, 'The Lost-generation' is a term used to describe a group of American writers who were rebelling against what America had become by the 1900's. At this point in time, America had become a great place to, "go in to some are of business." However, the Lost-generation writers felt that America was not such a success story because the country was devoid of cosmopolitan culture. Their solution to this issue was to pack up their bags and travel to Europe's cosmopolitan culture is one, which includes and values a variety of background and cultures. In the 1920's the white Anglo Saxon Protestant work ethic was the only culture that was considered valued by the majority of America. It was because of ethics such as this, which made the cosmopolitan culture of Paris so alluring.

'American Literature' went through a profound change in the post world war-I era. Up until this point, American writers were still expected to use the rigid Victorian styles of the 19th century. The lost-generation writers were above, or a part from, American society, not only in geographic terms,

but in their style of writing and subjects they chose to write about. Although they were unhappy with American culture, the writers were instrumental in changing their country's style of writing from Victorian to modern. In this sense, the term lost generation tells more about the emerging group of the writers in post war American society.

'Lost-generation' also usually refers specifically to the American expatriate writers associated with 1920s, Paris, especially Hemingway and Fitzgerald, and to a lesser extent. T. S. Eliot and Ezra Pound. The phrase signifies a disillusioned post-war generation characterized by lost values, lost belief in the idea of human progress and a mood of futility and despair leading to hedonism. The mood is described by F. Scott Fitzgerald in 'THIS SIDE OF PARADISE' (1920) when he writes of a generation that found "all Gods dead, all wars fought, all faiths in man shaken."

Much has been made of the "Lost-generation" phrase that appears at the front of Hemingway's 1926 novel, *The Sun Also Rises*. Hemingway attributed the phrase to Gertrude Stein who supposedly heard her French garage owner speak of his young automechanics and their poor repair skills, as "Une generation perdue." Stein would expand the remark to describe all the disillusioned young men whom had survived World War I and who seemed to end up in France with no real purpose, but because of its relatively low cost of living.

For the most part "The Lost-Generation" defines a sense of moral loss or aimlessness. The world war seemed to destroy for much 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 guide posts that had given them hope before, were no longer valid they were “Lost.”

Some other novels of the post war period echoed this sentiment, including Fitzgerald’s, ‘The Side of Paradise’ which showed the same young generation masking their general depression behind the forced exuberance of the Jazz Age Fitzgerald’s, ‘The Great Gatsby’ does the same, to a degree, where illusion of happiness hides a sad loneliness.

4.6 HEMINGWAY’S VIEW

Hemingway was a little distressed that so much emphasis was placed on the phrase and that he became the leader of the whole ‘Lost-Generation’ concept, when he really didn’t agree with the idea at all. He felt “there was no such thing as a lost-generation”, and that Gertrude Stein’s comment was a majority of readers however, didn’t see it that way, or couldn’t see that way. This temporary emigration of American talent in to cosmopolitan cities such as Paris, is significant to American culture in two parts. One, because it aided in the desire for a cosmopolitan culture to be established and to exist in America. Two, because when American culture became more defined, European and other countries began to recognize a distinctive Democratic American culture. This term did occur because it was between the first and

Second World War, that these writers spent their time abroad. In the 1930s, the forces of the war drove artists back to America.

The term 'Lost-Generation' interpreted in the following way, which establishes core meaning in the literary work of Ernest Hemingway.

Lost Signifies the loss of childhood :

It means, due to the calamity of war whole situation in the society was changed and the sense of childhood was lost and it didn't bring the recollection of past memories about the early life of an individual due to the grave effect of war on the individual, the writer has explained this sense through his literary works.

Lost signifies the loss of human value in the war haunted society :

Due to the grave effect of war, the feelings of compassion, love and sympathy were lost due to the continuous disruption of the war. The writer himself was also haunted with the situation of war that is why the literary writing of him was the only expression of the contemporary social situation of the war and its grave effect on the society.

Lost signifies loss of Innocence :

The term lost also signifies the loss of certain human qualities. The loss of innocence means the pure devotion of an individual to his life without any evilness. But it has also brought the purity of mind in human life. Due to the evil or grave effect of war, these human qualities have been declined from the society during the world war I. The writers of this period has brought out this phenomena in their literary writings.

Lost signifies the loss of cultural values :

Due to the world war first whole American social values were changed. The cultural values were decayed due to the grave war effects on the human life. The whole generation was changed and expected a new change in the society.

They were burdened with the American calamity of war. They rejected honor and prizes. They wanted a past glorious days. In this way the whole American atmosphere was haunted with war and they needed a quite and peaceful life. The generation was asking for the no more war. The loss of cultural values also is the major aspect of the term lost generation. The writers of this era have brought out it very poignantly.

Before seeking secondary, tertiary, or symbolic meaning for the 'Lost Generation', we would do well to think of Hemingway's own account of the phrase in 'A Moveable Feast', written long after the event and published after his death in 1962. Hemingway's recollection is that the owner of a garage in Paris had said, "You are all a generation perdue" to his mechanic, who had botched his work on the ignition system of Gertrude Stein's ford, and that she in turn used the phrase on Hemingway and men of his age who had been in the war because they lacked respect and drank too much.

Hemingway's account of the generation perdue, when scrutinized skeptically, still holds a large measure of truth if only because he had worked over that area of truth in his novel, 'The Sun Also Rises'.

Hemingway established the idea of a “generation” as it had not been established before in American writing and only rarely in European writing.

‘Lost’ then, meant not perdue, in the garage keeper’s meaning of incompetent, or lacking in a sense of duty to the job, but a change in sensibility brought about by the trauma of war or of conviction about the pre war past. It meant the revelation in life, and above all in art, of areas of existence, moral attitudes, and views of society that the deprived older generation could not understand or accept. ‘Lost’ implied a heroic abandonment of certainties that would reward by large horizons, as against the slack indulgent bohemian posings of the earlier generation. “Lost” in Hemingway’s sense, really meant “found”, in retrospect, we may say that no generation was less lost and more found, for there was brilliance, talent, hardwork and achievement in abundance then.

The theme of loss – of childhood, of innocence, of a green and golden time – is as old as mythology, yet in no literature was it been so continually present as in American literature. Reasons for its prominence in the past, whether calvinism, romanticism, the frontier, the disappearance of the Red Indian, or the Savaging of the countryside, can not detain us here. Suffice to say that after World War I, the theme of loss took a new^o and interesting turn. Loss meant not only the things Hemingway treated with relation to the war, it also meant loss of country in a most peculiar sense.

The term expatriates has been used in the connection of the American people those were living in the foreign or in Paris. Lost also implies the

writers those were expatriates. The term expatriates has been used in the context of the American people those were living in the foreign or in Paris.

4.7 THEME OF LOST GENERATION AND ITS INFLUENCE ON AMERICAN LITERATURE

Ezra Pound and T. S. Eliot, in varying ways, are writers whose expatriation derived from a conviction that their country could not provide what they needed for literary nourishment, in the tradition of Hawthorne's and Henry James' complaints about the poverty of the American landscape. Pound expressed his views through indignation and comic anger, while Eliot, finding in himself loyalty to the French and English traditions, worked his way in our Four Quarters, to a vergilian quality of loss and sorrow. Both Eliot and Pound functioned within a historical frame work, that attempted to place the war in long perspective. Younger writers like Hemingway and Glenway Wescott took the war as their point of departure. Loss for them, in many of the stories in Hemingway's *In Our Time* and in all of Wescott's fiction of the twenties – *The Apple of the Eye* (1924), like *A Lover* (1926), *The Grandmothers* (1927), and *Goodbye, Wisconsin* (1928), is loss of the good green America of youth, loss of innocence. And with that loss goes the inescapable suggestion that residence abroad, expatriation, was inevitable for them, determined by their time of birth, their sensibility, and their role as writers. Their views of the past are not historical, no matter how often, as in

the case of Wescott, the past is invoked, because always the past is alive in the present, alive in the sensibility of the narrator or character.

For the others, with a few exceptions Kay Boyle, possibly Djuna Barnes “abroad”, Paris in particular, was a village or an American suburb, with Gertrude Stein as Mayor and with Robert McAlmon and Harry and Caresse Crosby as Deputy Sheriffs by virtue of their having capital to publish their friends work. A village through which various travellers moved: Scott Fitzgerald and his wife Sinclair Lewis, John Dos Passos, Alfred Kreymburg, William Carlos Williams, Malcolm Cowley – the list it is as long as it is familiar.

Hemingway is probably one of the most celebrated authors of his time. Hemingway is well known for his fiction. His take on fiction is something invented or imagined. Main topics were centralized around his love embellishment of the facts. Hemingway didn't have the education as many other writers of his time, rebelling against his parents attempts to send him to colleges. His idea of education did not consist of lectures, and research paper, but of life experiences and his love of reading. Hemingway's reading centered around Russian writers such as Tolstoy and Turgnev, Tolstoy was a primary influence in Hemingway's writings. World war I also had a profound impact on him as well as he was an ambulance driver during the war.

He hated the abstract, especially abstract words as honor, glory and courage. Hemingway held strong old beliefs and symbolism, as he used

symbolism to depict the protestant religion he could not accept. He used observation and description in his works, rather than rhetoric views. The concept of war fascinated Hemingway, as well as the experiences one could endure in a lifetime. One of the most famous work, 'A Farewell To Arms' depicted the uselessness for words such as honor and glory, because they were not the first things in a soldiers mind as he walked on the battlefield. Hemingway's works were raw, and dulled with the notion that one could be inside the characters mind, the concrete, and not around in the abstract views of his works.

Hemingway, in contrast, like so many young men of the period, wanted, or pretended to want, a clean break with the pre-war world. The First World War had left a mark on him, a mark of which he was proud and which he tended to exaggerate. The war gave him, however a subject-violence and suggested to him an aesthetic for dealing with violence. Unlike Gertrude Stein's his expatriation was more apparent than real.

Expatriation as an idea does not apply. Abroad was fashionable, useful; drink was available there and the illusion of freedom if not license. But the impact of Europe was far more subtle than the misapplied notion of expatriation.

The new stories, which appeared in the American volume also, explore a modern world of pain and torment which is associated with the theme of lost-generation.

The Hemingway hero is not, as many people have thought, tough, hard boiled brute obsessed by an appetite for blood sports, drink and women. He is on the contrary, deeply sensitive, hard bitten rather than hard boiled and suffering profoundly from the fang-marks experience. It is only by being tough with him that he can survive, perhaps by dealing in death that he can accept the fact of death. In his loneliness, drink and women can sometimes help; but they can also wound women more than drink.

Hemingway's literary work contains the theme lost generation because grave effect of war on society and cultural values and not terribly important to his work. Hemingway indicated a mystical attachment to purification through violence and attendant sufferings. The generation that Hemingway had in mind was of course the generation born near the turn of the century, but his special reverence was reserved for those who had been not just military in the war but maiming combat.

If Gertrude Stein was serious or also serious, in saying, "you are all lost generation", where might her seriousness lie? It lay, in her apprehension of the inability of naturalism, particularly in its American form, to cope with the post-war world. Or in other terms, it lay in her apprehension of bravado in a man like Hemingway who may have been biting of more than he could intellectually chew. Gertrude Stein the former clever student of William James and the hawk-eyed, long-time resident of Paris, was in a good position to assess the differences between rational America and irrational Europe. Proof may be found in her own work, in the continuing vacillation between

naturalism and verbal foolishness; in her tastes in painting; and in her place as Salon Mistress and lion hunter. In still other terms, Paris in the early 1920s was the scene of a rich, explosive confrontation between two basically different modes of thought and art : the American, essentially rational mode and the European, essentially irrational, mode.

After the confrontation, neither was to be quite the same again, but before we can examine the after math, we need to look back in time to various European and American antecedents of the post-war confrontation.

Whether Gertrude Stein's words on the "lost-generation" were a joke or not, whether she actually had those historical considerations in mind when she talked to Hemingway, they help us to account for the resonance the phrase has taken on subsequently in other men's minds. The Europe of the antihero in fiction, of poetic experiment in the wake of symbolism, of metaphysical despair after world war I was hardly a world that American experience had prepared Hemingway and the rest to grasp fully at first confrontation. Their loss was in a part a loss of familiar assumptions about the world and about art; their triumphs, when they occurred, were triumphs either of nostalgia or of negotiation with new, post war world.

In this manner, the term lost generation signifies the problem of that specific era. Due to the grave effect of war the whole social picture was changed. There was loss of cultural and social values, but the writer like Hemingway, Gertrude Stein has revealed the fact through their writings.

SECTION – II

**ANALYSIS OF SELECTED TWO NOVELS, IN THE CONTEXT
OF THESE THEMES**

4.8 INTRODUCTION TO ‘GREEN HILLS OF AFRICA’

I have attempted to analyze the major themes that emerged in Ernest Hemingway's novels. In this section I would like to present Hemingway's treatment of aficionado in his novel, 'Green Hills of Africa'. It is non-fiction work. It is an autobiographical work. The novel is mature embodiment of Hemingway's experiences in African Safari.

Aficionado in the context of 'fan of any hobby or activities including hunting and big game of fishing', we can discuss the symbolic as well as important thematic aspects about this novel.

In the light of the statement by a supplement to the Oxford English Dictionary, "An aficionado contains the meaning of an ardent follower of any activities including wing shooting, big game of fishing and hunting". The theme in this novel contains above mentioned aspects. As writer Hemingway has cultivated his own likings in his literary work with great utmost care.

Theme has been first cultivated to describe the moral courage and struggle of man, at the events of bull-fighting. Later on, this theme has used in the context of man's attraction and able to fight with any situation in life.

Repetition

Hunting, fishing, are the activities, which symbolize the moral courage in human life.

In the course of the Safari Hemingway often talked with Philip Perceival about his experiences as a white hunter. He was gathering as much information as possible about the adventurous sports. A hunter of dangerous game sometimes faced formidable risks, especially if he abided by the rules of the sports: To shoot only on foot and hunt down a wounded animal in order to dispatch it humanely. Situations could arise on a Safari that called for courage; and Hemingway was profoundly interested in that particular trait: in itself and its relations to pride and fear.

He was an aficionado, because he had got attraction towards this dangerous game of hunting. Hemingway's first African Safari (began in Dec – 1993) had almost as a great impact on his life and his writing as the discovery of Spain and bullfighting ten years earlier. The whole Safari lasted not much more than ten weeks, but his consciousness was so stimulated by this enthusiasm and interest that every event seem to have etched in his memory with unusual clarity.

In an article written for Esquire during the Safari, he distinguished between "shootism" and "sport" on just such grounds. He rearranged the sequence of the story accordingly, and constructed the scenes of each part with that artistic purpose in mind. It may also be of interest to know how Hemingway was able to make such an expedition in the first place.

4.9 INFLUENCE OF THE THEME OF AFICIONADO AND CHAPTER WISE DISCUSSION OF THE THEME 'AFICIONADO'

A novel has been divided into four parts. The first part deals with, "Pursuit and Conversation". The second part deals with "Pursuit and Failure". Each part contains his passion or affection towards the hobby of big game of hunting. The fourth part deals with "Pursuit As Happiness".

The setting of the novel is in the African forests. We find the writer is in the company of Wanderobo hunters. He had a craze for big game of hunting. He was near the saltlick to hunt the animals. His experiences near the saltlick were very thrilling and exciting. The writer has given detailed can concrete picture of his hunting experiences in the African forests.

In the Chapter I, he discusses various experiences about hunting. He was haunted with hunting of 'Kudu Bull'. He discusses a lot of things about the different kinds of aspects about the hunting of the Kudubull. Kandisky gives a valuable information about that hunting. He tries to know about the various skills of the hunting. He discusses various tactics and strategies about the killing of that bull. As a poacher, he was a fan of the big game of shooting which is associated with human courage.

His discussion also deals with art of shooting. He tried to know with great enthusiastic way about the names of various expert shooter or poacher. His shooting skill was dealt with many risky activities. He tried to learn it how to shoot in cleanly way. Local poachers have supported him to kill

Kudu bull. It was very dangerous and risky to shoot. The hunting of that animal was very tough and not familiar with writer. The writer tries to know it with guideline from wanderobo hunters. He was excited to face many obstacles in his way. He was also prepared to face any problem while shooting the animal. He was ardent or staunch devotee of hunting, and also wing shooting. He was an aficionado.

Discussion with Kandisky also depicts the literary history of America. The writer also participates in this discussion and he speaks about the American literature and he speaks about the American picaresque novel.

“ A modern American Literature comes from one book by Mark Twain called Huckle- berry Finn--- American writing comes from that. There was nothing before. There has nothing as good since”.

The writer speaks about the adventurous tradition or the passion for the courage with the specific character like Huckle berry Finn. Huckelberry Finn stands as an ardent follower of the courageous activities dealt with thrillings in human life. He also narrates his own passion or attraction to the bird-shooting activity. He even discusses the technique of bird-shooting. He kills guineas. He learnt a lot of things from the wanderbo hunter about the killings of guineas.

While hunting the hyneas, he had taken different kind of experiences. According to the writer, “ the hyena was dirty joke but bird shooting was clean joke”. According to the writer hunting is very dangerous game which gives different kind of thrilling and excitement. It requires courage and the

capacity of tackling of the various problems. Writer himself has faced so many dangerous events, which has given moral courage to him. In the following chapters also the writer expresses his own attraction towards the hunting.

The second chapter of this part also deals with adventurous events by the writer and his fellow poachers. In this chapter, he narrates about the hunting of lion. It is very dangerous big game of hunting and the writer and his companions had carried out it very bold manner.

Local man, M'cola told to him about lion. At that evening they killed the first lion it was dark. When they came in sight of camp. The killing of the lion had confused and unsatisfactory to them.

In this chapter, the writer also speaks about the expert poachers like Karl, Jackson Philips, and Kandisky. Karl was so expert, he almost killed big and dangerous Kudu bull.

With the above mentioned dangerous big game of hunting, the writer has narrated his own very risky experiences and tackling of these various situation. Though writer was a new poacher in that area, he learnt a valuable information about the animals and their living style, he became familiar with all types of problems and skill of hunting.

In this way the writers discussion with the many experienced adventurous men encouraged him to face the problems at the time of the hunting of various kinds of animals and dangerous situation in the African forest.

Chapter III, of the second part contains another thrilling experience of rhino hunting. The writer was recovered from his illness. He was in the company of Droopy who was a real savage with lids to his eyes that nearly covered them, handsome, with a great deal of style, a fine hunter and beautiful tracker.

According to the writer it was fine hunt. The afternoon of the day they came into the country they walked about four miles from camp along deep rhino trail that graded through the grassy hill with their abandoned orchard-looking trees, as smoothly and evenly as though an engineer had planned it. It was green pleasant country with hills below, the forest that grew thick on the side of the mountain, and it was cut by the valleys of several watercourses that came down out of the thick timber on the mountain figers of the forest.

The writer narrates that they were excited that night because they had seen three rhino and early the next morning while they were eating breakfast before starting out. Droopy came into report a herd of buffalo, he had found feeding at the edge of the forest not two miles from camp. They went off through the trees and then stood at sixty yards, the thin, graceful buck looking, back, and he shot him high and it was dead. For the, craze of hunting he wandered everywhere in the African forest and each and every moment he has got the different kind of experiences.

The writer has experienced the following kind of feelings while enjoying the big game of hunting.

It was the kind of hunting that he liked. No riding in cars, the country broken up instead of the plains, and he was completely happy. He had been quite ill and had that pleasant feeling of getting stronger each day. He was under weight, great appetite for meat, and could eat all he wanted without feeling stuffy. Each day he sweated out whatever they drank sitting at the fire at night, and in the heat of the day, how he lay in the shade with breeze in the trees and read with no obligation and no compulsion to write, happy in knowing that at four o'clock they would be starting out to hunt again.

Kudu hunting was touchy subject. Late in the afternoon all the poachers were back with Karl. The guides claimed they had seen bull, but Karl had thought it was Kongoni. The writer himself was confused and unsatisfactory with that report. The writer had decided to hunt for the rhino.

Suddenly they caught in the dilemma. It was dangerous hunting situation. They had seen leopard before them. It was challenge to kill it. They faced so many problems to kill it. It was live taking hunt. In the end Karl tried his level best to kill it. It was died.

The writer got the experience that there is no specific hunt, but the hunter should have to face so many problems in his way, in the same they should have to face it with very boldness and showing with moral courage as the aficionado does.

The whole hunting Safari was exciting but due to the many obstacles, the hunter had to face many risky and dangerous problems, while enjoying

the big-game hunting. It stands as symbolic in human life. it teaches us to face the problems in human life.

In the fourth chapter of the II part, we find ceaseless efforts of the writer for the hunting of rhino. It was thrilling and valuable experience to the writer. For the craze of big-game of hunting, he had wandered in the African forests. They were in the search of rhino hunting. The writer narrates his experiences in the following words. The next morning they hunted and saw nothing and the next evening the same. It was very introducing but there were no results.

The sun was setting at the rhino would be coming out of the forest; so all the country to the westward was a loss in the evening and in the country, they could hunt, but they found nothing back.

They went to bed early and in the night it rained a little, not a real rain but a shower from the mountains, and in the morning they were up before daylight, and had climbed up to the top of the steep grassy ridge that looked down on to the steep opposite bank of the stream, and from where they could see all the hilly slopes and the edge of the forest. M' cola went jumping down the hill and across the stream, directly opposite them, a rhino was running with a quick trot along the top of the bank. As they watched he speeded up and came, fast trotting, angling down across the face of the bank. He was a muddy red, his horn showed clearly, and there was nothing ponderous in his quick, purposeful movement. The writer was very excited at seeing it.

The rhino was out at sight now but could see the shaking of the high grass. The writer was watching, freezing himself deliberately inside, stopping the excitement. The rhino showed trotting into the shallow, boulder filled stream. Thinking of one thing, that the shot was perfectly possible but he must lead it, and squeezed off. He heard the whonk of the bullet and, from his trot, rhino seemed to explode forward, with a whooshing snort he smashed ahead. Splashing water and snorting. He spots again and raised a little column of water behind him; and shot again as he went in to the grass; behind him again.

Droopy was running and the writer re-located and ran off after him. Half the camp was strung out across the hills waving and yelling. The rhino had come in right below where they were and gone on up the valley toward where the forest come close down in to the head of the valley.

The rhino was in high grass, somewhere in there behind some bushes. As they went forward they heard deep, moaning sort of groan. Droopy looked around at them and grinned. The rhino was on it's side dead.

In this way the writer has given vivid description of rhino hunting with great utmost care. He was fan of the big-game of hunting.

In the next chapter he also continues his big game of hunting in the African forests. The writer was in the company of Droopy. He had enjoyed the big game of hunting in the company of him. The writer narrates his another experience of hunting.

As they trailed the buffalo when they went very slowly and quietly. There was no wind and they knew that when the breeze came up it would be from the east and blow up the Canyon towards us. They followed the game trail down the riverbed and as they went the grass were much higher. Twice they had to get down to crawl and the reeds were so thick they could not see two feet into them. The writer do not smoke, and hunting at home he had several times smelled elk in the rutting season before he had seen them and he can smell clearly where an old bull has lain in the forest. The bull elk has strong musky smell. It was strong but pleasant odor and he know it well, but that smell did not know.

They went along the grassy right bank, on a sort of shelf now in the open, skirting a sloughs of dry reeds. Beyond on the opposite bank where the heavy trees and above them the steep bank of the Canyon. They could not see the stream. Above them, on the right, were the hills, wooded in patches of banks narrowed and the branches of the big trees almost covered the stream. Suddenly Droopy grabbed to the writer and they both crouched down.

Then they saw the black buck, the wide swept, point lifted horns and then the quick moving climbing rush of buffalo up the other bank. It went up, his neck up and out, his head horn heavy, its withers rounded like a fighting bull, in fast strong legged climb.

They fired shots to that animal, but in vain. They wandered all around the forest to get the another hunt. In any circumstances they were tackling with so many problems with hunting. It was moral courage to do so.

Each moment they were under the pressure of various kinds of obstacles in the African forests. It was great struggle to them to face any obstacles in their lives. It was new experience of hunting.

The writer is amateur of hunting. For the purpose of hunting he was able to face so many natural problems in the forest. The big game of hunting was very dangerous to them, but they were handling the all situation with great courage and struggle with all situations. The writer himself was an aficionado or devotee of hobbies of hunting, wing shooting and also accepting the dangerous situation in the African forests. It was great struggle to him.

In the chapter six of the part II we find another interesting events and experiences in the African forests. They had come down to the Rift valley by a sandy red road across a high plateau, then up and down through orchard bushed hills, around a slope of forest to the top of the rift wall where they could look down and see the plain, the heavy forest below the wall, and the long, dried up edged shine of Lake Manyara rose-colored at the one end with half million tiny dots that were flamingoes.

That night after dinner they heard the flamingoes fighting in the dark. It was like the sound the wings of ducks make as they go over before it is light, but slower, with a steady beat, and multiplied a thousand times.

They all had good shooting but it was best out on the lake and for three days afterwards, travelling, they had cold teal, the best of ducks to eat, fine, plump, and tender, cold with pan-van pickles, and the red wine we bought at Babati sitting by the road waiting for the truck to come up, sitting on the shady porch of the little hotel at Babati, then late at night when the trucks finally came in and they were at the house of an absent friend of friend, high up in the hills, cold at night wearing coats at the table, having waited so long for the broken down truck to come that they all drank too much. They had also enjoyed the meat of Guinea hen.

They enjoyed all the experiences and events in that rift valley. They were all amateur. The company of the other poacher to him was very good. They enjoyed it very friendly manner. They wanted to know the other tactics and techniques about the hunting.

They all were amateur poachers in the African forests. They were enjoying the bird shooting in the African forests. They were haunted with different kind of adventurous in that forest. Facing of the all kinds of the problems and obstacles they got courage, which is the essential part of the human life.

The writer has taken inspiration from these adventurous events and incidents. It signifies the man's power to face with various kinds of obstacles in human life.

From his childhood the writer had likingness for the facing of the various obstacles. Even his any literary work contains the marvelous aspects

about the boldness in the human life. For the writer, any problem, it may be the struggle with death also brings a spiritual struggle for the survival. The writer has brought out this in his own writing under the theme of aficionado

The writer gives vivid and concrete description of nature and his own attraction for the different kinds of big game of hunting. The writer has given this description in the chapter seven. It was a hot place to camp, under trees that had been girdled to kill them so that the tsetse fly would leave, and there was hard hunting in the hills, which were steep brushy, and very broken, with a hard climb before them, got up into them, and easy hunting on the wooded flats where they wandered as though a deer park.

The writer carried a leafy branch and swished away at the back of his neck as they walked and they hunted five days, from day light until dark, coming home after dark, dead tired but tsetse free from biting. They took turns hunting the hills and the flats and Karl became steadily gloomier although he killed a very fine antelope. Karl had gotten very complicated personal feelings about Kudu and, as always when he was confused, it was someone's fault, the guides, the choice of beat, the hills, these all betrayed him. The hills punished him and he did not believe in the flats. Each day he hoped he would get one and that the atmosphere would clear but each day his feelings about the Kudu complicated the hunting. He was never a climber and took real punishment in the hills. In this way it was a thrilling experience to him.

In the five days he saw a dozen or more Kudu cows and one young bull with a string of cows. The cows were big, gray, striped – flanked antelope with ridiculously small heads big years and a soft fast rushing gait that moved them in the big bellied panic through the trees .The young bull had the start of a spiral on his horns but they were short and dumpy and as he ran past them at the end of a glade in the dusk third in a string of six cows it was no more like real bull.

There was an ant hill ahead and they climbed the furrowed clay and from the top looked all around. They could not make out anything in the green Cactus-like cover. The writer had believed they might see him from the ant hill and after they came down they went on for about two hundred yards into the broken cactus.

In this way, the writer has narrated the valuable memories about his own hunting Safari in African forest. His experience to reader is very wonderful, because he has been depicted the total picture of the big-game of hunting. The term aficionado which plays essential part while describing the whole activities or the hobbies of the writer. The writer inherits the qualities of that individual that have courage to face any problems in human life. The writer has brought out it very poignantly through this non-fictional, autobiographical work.

It was a new country to them but it had the marks of the oldest countries. They saw Carvana of different animals in the forest. As a hunter

the writer had faced so many natural calamity. Karl was with him as an expert hunter. The native people also helped them a lot.

They stopped the car at the edge of the bush and getting out and sitting down with the glasses saw there was a herd of Kongoni scattered between them and the eland and with Kongani a single bull oryx, like a flat, plum-colored, Masai donkey with marvelous long black, straight, back-slanting horns that showed each time it lifted his head from feeding.

The writer walked along the road, not looking toward the game, trying to look Casual, holding the rifle slung straight up and down from the left shoulder away from the game. The writer saw the oryx drop its head to feed again, and the shot looking possible, he sat down, slipped his arm through the sling and as he looked up and started to move off, quartering away. The writer held for the top his back and squeezed off, quartering away. The writer held for the top his back and squeezed off. They didn't hear the noise of the shot on game but the slop of the bullet sounded as he started and to fight, the whole plain backgrounding in to moving animals against the rise of the eland, and another oryx, the writer had not seen before running with the Kongi.

The writer ran toward it, then showed to walk up carefully, in order not to be blown if it jumped and ran, but it was down for good. It had gone down so suddenly and the bullet had made such a crack as it landed that the writer was afraid, and he had hit it on the horns but when the writer reached it was dead from the first shot behind the shoulders high up in the back and

the writer saw, it was cutting the leg from under him that brought it down. They all came up and charo stuck to dead animal to make him legal meat. It was very thrilling experience to the writer.

In the chapter nine, the writer narrates his another experience of shooting. In the morning Karl and his outfit started for the saltlick and Garrick, Abdullah, Mcola and the writer crossed the road, angled behind the village up a dry water course and started climbing, they walked, stopping, in a steep tunnel of vines and foliage. They were wandering through the deep valley and grassy land.

The writer took the gun down with great reluctance, clowning for M'cola who was grinning and it was very hot then, they walked across a meadow where the grass was knee high and truly swarming with long, rose colored, gauze winged locusts that rose in clouds about them, making a whirring like a mowing machine and climbing small hills and going down a long steep slop. They made their way back to camp to find the air of the valley drifting with flying locusts and Karl already camp with his Kudu.

In this, chapter the writer has been poignantly brought out the bird shooting and also the hunting of big-build bull. The whole activities of the poachers are only related with big-game of hunting and they are facing so many obstacles. They over came on the different problems while shooting the animals.

The third part of the novel has been entitled as 'Pursuit and Failure; under this entitle the next chapter contains, interesting and thrilling experiences about the big-game of shooting.

The writer narrates, that all seemed a year ago. They were in the car on the way out to the twenty-eight mile salt lick, the sun on their faces, just having shot the guinea fowl, having in the last five days, failed on the lick where Karl shot his bull, having failed in the hills, the big hills and the small hills, having failed on the flats, losing a shot the right before on that lick because of the Austrtrian's truck, the writer knew there were only two days more to hunt before they must leave.

They went over the lick. There it was all written plainly. There were the tracks of three big bulls Kudu in the moist bank beyond the lick where they had come to the Salt. There were the sudden, deep, knifely-cut tracks where they made a spring when the bow twanged and the slashing heavily cut prints of their hoofs as they had gone off up the bank and then, far-faced the tracks running in to the bush. They trailed them, all three, but no man's track joined theirs. The bowman missed them. In this way it was great failure to them and the companion had not supported tot he writer and that is why entitle above mentioned is apt to describe this part.

Chapter eleven of the third part contains the similar kind of experience which the writer and the other companions were loosing their hunts.

There was only one evening left, and no reason to expect they would have any better luck than they were having. As they came to camp, and the shade of the heavy trees were as cool as pool. They tried their level best to hunt the wild animals. The wanderbo tribes helped to them for the hunting of the big animals like Kudu bull.

They had decided to search for the animals but they didn't get any way for the hunting. They were tried and hopeless about their efforts. But the writer was aware of his likings for the big-game of hunting. He was very eager to go ahead with few trackers.

In this way, Hemingway has brought out the failure of his hunting adventure due to the lack of mentality of his companion. There were only few days for them. So the writer was very enthusiastic about the new experiences about the hunting. Karl was inspiration to him. The poor old man and M'cola also inspired to him, new experiences about the hunting. He had affection for the big-game of hunting. It was great joy and adventure to him, but at that time they had failure.

The fourth of this novel has been entitled as 'Pursuit As Happiness', the writer and other poachers had lost most of their hunts. They were hopeless about their failure in the hunting. In this part we find, they are enthusiastic to the next hunting Safari in the African forest. They were very eager to shoot the animals. The writer narrates his own hunting experiences in this chapter in the following way.

The writer gives the description of surroundings. The road was only a track and the plain was very discouraging to see. As they went on they saw different kinds of natural scenes. The writer was in the company of Wanderbo hunters. They were guiding to them. After reaching in the forest of Africa, they bewitched with natural scenes. The writer could not believe that he had suddenly come to any such wonderful country. They were overjoyed with the hopes of hunting in that area. He also narrates about the various skills of Wanderbo hunters.

They enjoyed a lot of things due to the craze of hunting. They went down to the stream and Kamau and the writer rigged ropes around the tires to act as chains while the Roman elder and the rest unloaded the car and carried the heaviest things up the steep bank. As they were going ahead they enjoyed marvelous hunting's in the company of nature. Wanderbo hunters helped them to enjoy the company of nature as well as the big-game of hunting.

The writer also narrates his own experience of the bull shootings.

They cut for where they saw the bull when the writer shot and there were the tracks with blood breast high. He was not quite as big as the first bull. The horns were as long, but narrower, but he was as beautiful and he lay on his side, bending down the brush where it fell.

Then, we find the hot discussion about various kinds of animals and their hunting. Then, they had a long talk about sable. There was confusion among the poachers about the buffalo. Roman one of the poachers had

clarified this confusion, in this whole narration is woven round the hot
discussion of hunting.

In this, chapter the writer becomes most amateur to hunt many
animals. The writer has given his own experiences about the enjoyment of
hunting as well as the adventurous attitudes of the wanderboes. The
wanderboes were real aficionados with craze of hunting.

In the chapter thirteen, the writer narrates his own experiences about
the hunting with his fellow poachers. He was haunted with the big-game of
hunting. They had Roman's brother as guide. The Roman as near as the
writer could make out, to spy on one of the herds of sable and they were
going to locate the other. They started out with the brother ahead, wearing a
tog a carrying a spear, then they were going in the search of sables. The
wanderbos were with them, with spear bow and arrows.

The sable had been running in a bunch as they came out and any
individual track was confused or obliterated. They found some blood on
grass stems where the writer had first hit to the sable, then lost it, then found
it again where the other blood spoor turned off. Then the tracks had all split
up as they had gone, fan-wise, up the valley and the hills and they could not
find it again. Finally the writer found blood on a grass blade about fifty
yards up the valley and the writer plucked it and held it up.

In this way, the writer and wanderbo tribes wandered in the forest for
the hunting of sable and bulls. They were crazy for the hunting of sable and
bulls.

The writer goes on narrating the thrilling experiences about the bull hunting in the African forest. They came across a bull, which was out of sight in the timber on the hillside. The old man said the bull was huge, it was black, it had great horns, and the bull came by it ten yards away, hit in two places, in the gut and high up in the rump, hard hit but going fast, crossing the valley, through the boulders and going up the hillside

They trailed the bull fast; hoping to jump him and had a shot and it was easy trailing in the shade of the trees with plenty of blood to follow. Once they came on a place where the bull had rested and watched it's back track, there was a little pool of blood on a rock where he had stood, behind some bushes, and the writer crushed the wind the blew their scent in ahead of them.

The writer thought of trying to circle ahead with M'cola and let them track but they were moving fast, the blood was still bright on the grass. On the stones and on the fallen leaves. The hills were so steep that the poachers didn't make a circle. They couldn't hunt that bull.

In this last chapter, we find the writer's ceaseless journey of hunting. The writer is haunted with his hobby of big-game of shooting. He was an aficionado of this hobby. He was an ardent follower or devotee of his hobby, with the reference of the theme of 'Aficionado'.

Repetition

4.10 THE WRITER'S LIFE IN THE CONTEXT OF THIS THEME

It is non-fiction book written by Ernest Hemingway. It is an autobiographical work. It expresses realistic experiences of the writer. This book contains the writer's passion, devotion and the moral courage to the dangerous game of hunting. The writer inhabits the qualities like bull-fighter. He is an ardent follower of that activities and hobbies.

From beginning to the end the narrator tell us about the adventurers Safari in African forest. Through, this book he has concentrated on man's struggle with situation and various obstacles in the human life. According to writer, big-game of hunting is challenge to the man, he must face it with great courage.

In the light of the following statement by Ernest Hemingway, we can conclude this thematic aspect.

“ Man is not made for defeat,

A man can be destroyed but not defeated.” [The old man & the sea]

It means the writer's own struggle to any problems in is life is like aficionado who is courageous, a passion for dangerous game and devotee of his own hobbies and activities. He is not defeated in his adventures game of hunting , but he struggles with situation to get hunts.

4.11 INTRODUCTION TO 'A FAREWELL TO ARMS'

In the last part, I have discussed the theme of aficionado with reference to his novel, 'Green Hills of Africa', I have attempted to analyze the theme of lost generation with reference to Hemingway's first novel 'A Farewell To Arms'.

'Lost generation' is the theme, which signifies the post war generation and the literary movement, produced by the young writers. These writers of the twenties were thought to reflect that generations belief that their lives and hopes had been shattered by the war. They had led down a glory trail to death not for noble, patriotic ideals but for the greedy, materialistic gain of their elders were not be trusted.

'A Farewell To Arms' (1929), which borrows it's title from a poem of that name by George Peele, reverts to the war and supplies background for 'The Sun Also Rises'. The theme of lost generation also contains the contemporary pictures of war haunted society. This novel centers on World War I and contains Hemingway's life related to that period.

'A farewell to Arms', deals with the same subject: the condition of man in a society upset by the violence of war. But the setting for 'A Farewell To Arms is the war itself, and the romance of Frederic, Henry, Catherine Barkely, their attempts to escape the war and its resulting chaos. It means, the novel presents theme of lost generation. Fredric Henry and Catherine Barkely stand as the representatives of the lost generation.

4.12 INFLUENCE OF THEME OF LOST GENERATION AND CHAPTER WISE DISCUSSION OF THE THEME OF 'LOST GENERATION'

The novel contains five books. The first book contains twelve chapters. The local and the background of the novel is not indicated, but it is apparently in the Julian Alps. The settings of the novel are war, which had brought grave effects on the young generation. This is the period of which Hemingway writes. In the end the Italians were victorious, but at fearful cost. They had lost soldiers and died for their country. The lost signifies the loss of their lives in the prime of youth.

The description of the troops passing sets the mood for a book that does not glamorize war. The troops marching in the mud, the officers going by their cars splashing mud, and the almost daily inspections by the king all add up to a campaign that is going "very badly", as Hemingway tells us. The chapter ends on the throwaway line (understatement) that when winter came there was an epidemic of cholera in the Army, but "only seven thousand died". All of this sets the scene for the tragic happenings to come.

In this chapter, we find the theme of lost generation, which is related with the loss of lives. The 'lost' signifies the loss of innocent lives, due to the war and the natural disaster. The description signifies the loss of human life in the war.

So far, we do not know who is telling the story. The only indication that it is being told in the first person is the use of "we" on several

occasions. Later, we will learn that the narrator is Frederick Henry, a second lieutenant in the Italian Army, an American volunteer in the Ambulance corps, but there is no indication of this yet. He is the figure of the period lost generation.

Hemingway reaches what we might call second gear in chapter 2. He is setting the physical scene more firmly, and introducing the theme of the book, which may be stated as love against hate, good against evil.

Gorizia is a town behind the lines that once belonged to the Austrians. It is, we gather, the headquarters of Frederick Henry's detachment, although we are still not told its duties. The existence of two brothels, one for officers and one for the enlisted men, should not surprise Americans: that was common practice in most armies except the American. Frederick Henry's detachment also signifies his alienation from the materialistic attitude to the life. This alienation signifies the loss of human and social values in the society. The term 'lost-generation', which signifies the loss of the social, cultural and historical values of the American society.

The scene in the mess hall appears to be no more than the idle soldiers' chaffing of the young priest; however, it carries a significant symbolic importance for the entire novel. One important thing to note is that Frederick Henry does not in any way enter into the baiting of the priest. It is the common the ordinary, the average officer who delights in ridiculing the priest. Even though values that the priest advocates are values, which are totally alien or foreign to Frederick Henry, yet Frederick does recognize that

the priest exists by a definite system of values. This above discussion includes the theme of 'lost-generation' because it signifies the loss of social values.

The end of the chapter 3 catches the meaning of the restless Hemingway man. Here is the man who cannot face the darkness of the night, cannot face sleeping in a dark room, who remains walking, hunting, searching, and seeking the entire night. Frederick Henry characterizes it, "The World all unreal in the dark". This is the fear to nada which forces man to search for some type of sensation during the night. As he realizes that he had wasted his leave time, Frederick Henry wishes that he had gone to the country of the Abruzzi, which symbolizes for him the clean, cold pure type of life in which man can find a discipline to live by. He recognizes now that the priest had known this, and says that it will be some time before he will learn it. It signifies the loss of the social discipline.

In the chapter 4, we find the conversation between Catherine and Frederick Henry. During their first conversation, Catherine Barkley makes a statement that gains significance throughout the entire novel. Speaking of her fiance she says, "Then of course he was killed and that was the end of it". Frederick Henry protests and Catherine dismisses the comment by repeating that death ended every thing. Frederick Henry can not accept this view until the end of the novel. When Catherine herself dies, he comes to the realization for the first time that death is the end of all things. Until then he has never accepted this particular view. Thus we can say that at the

beginning of the novel Catherine Barkley is more of the code character than is Frederick Henry because involved in the code hero's philosophy is an acceptance that death is indeed the end of all things. It signifies the loss of spiritual values.

In chapter 5, we soon gather that Fredick is not in love with Catherine (the name is brought out for the first time) but would like to have an affair with her. All this is in keeping with his character as it has been drawn before. He has planned his moves, and after Catherine slaps him when tries to kiss her and then apologizes, he feels that he is succeeding. Then there is the kiss itself and Catherin's weeping which puzzles Henry. This is something had not anticipated. It is theme of lost generation, because of the loss of some moral values.

In short, sixth chapter Hemingway again stresses that Henry is not in love with Catherine but Henry is willing to play along in the game and pretend that he is. Henry is still interested only in satisfying his physical appetites. For him it is better to be associated with Catherine than it is to go every evening to the houses of prostitution. It also expresses the theme of lost generation in which we find the American young people were attracted towards the materialistic world.

Frederick Henry does not understand Catherine Barkley in these scenes. She is obviously in highly nervous and distraught state as a result of having lost her fiance some time earlier in the war.

The early episodes in chapter 7, fluctuate between scenes of love and scenes of war. The senseless and dreariness of war are illustrated. The soldiers Henry see without spirit weary and tired. The incident of the English-speaking soldier with the hernia has significance, because it illustrates how little enthusiasm most of the participants have for the war.

Due to the restrictions of the war the whole generation has lost the belief in the society. The whole society was resisting to the war to avoid the loss of values and also young lives.

In the long passage where he comments on the war, Hemingway is, at this point, telling us that the Austro-Italian front was very different from the front of France. He has brought this out before in Catherine's talking about the Somme, for example, where her fiancé was killed. Henry remarks to himself that he knew he would not be killed and that the war did not seem to be more dangerous than it was in the movies. At the same time he voices the wish that it would soon be over. At one point in this reflection he says; 'I could go to Spain, if there was no war', this is Hemingway talking. He retained his love for that country to his dying day. It gives an expression of the 'lost generation.'

Later when Frederick Henry does desert the Italian army and attempt to make his separate peace. It is because his small unit of the ambulance drivers has been dispersed and feels no sense of loyalty to the entire Italian army or to the entire cause for which is being fought. This is an attitude of Henry's that has been brought before and reinforced in various ways. Both

Catheine and Miss Ferguson, for example, find it strange that Henry should be in the Italian army. Henry himself wishes that he was with British, except that it might be dangerous. In this way, the whole passage signifies the sense of lost-generation. He is haunted with feelings of loss in his social, cultural and personal value in the society.

In this passage, we also find the theme of lost generation in the following way. The priest's visit is very different. He is the man of peace as contrasted to Rinaldi, the man of war. It should be clear by now that Henry wants something more out of life than simply a good time and adventures. During this visit with the priest we see more. The priest has a concept of values and a concept of the ideal that appeals very much to Frederick Henry. In their discussion of love the priest says some things which later take on significance: he tells Frederick Henry that the affairs in the houses of prostitution are not love; there is only passion and lust". At this point Frederick Henry admits that he doesn't love. Frederick Henry wants to escape from his complex and empty world and find a life that is good and simple, a life that is devoted to order, cleanliness and discipline. Henry represents the member of 'lost-generation.'

Hemingway has been showing us, by implication, by use of the priest as a symbol, that Henry is more than just another soldier satisfied with the ordinary pleasure of the flesh. In this way, the novel contains the story of war haunted society and also the effect of war on the social values, the writer has brought out this matter with the theme of 'lost generation' in this novel.

Book Two contains 12 chapters. We will summarize these chapters in the following way, with reference to the theme, 'lost-generation.'

Book – I has introduced the main characters, the main themes and ideas of the novel. Book – II will end with Frederick returning to the war, but the return will not be emphasized not will be the separation from Catherine; here the 'lost' signifies the loss of Henry's love. Even though this book takes place in the hospital away from the war, the reader is aware that both of the main characters are nevertheless trapped by the war. In other words, their love is seen against images of death and of the ravages of war. That Henry must return to at the end of the book. This passage gives an expression of the lost-generation with effect of war on the young generation.

The love story is further advanced in the chapters 15 – 17. It is Frederick Henry who worries about the traditional concept of morality, not Catherine Barkley. This is not to indicate that Frederick Henry is not a potential. He emphasizes the ethics of that war period. The writer also brings out the important aspects about the loss of moral and also the discipline of the American Society. Here the 'lost' signifies the loss of previous culture of the society.

The contrast between the incompetent hospital doctors and the volatile Dr. Valentini continues with Hemingway's development of the initiated character as opposed to those who are not. The house doctor brings with him two associates. Frederick Henry observes that doctors who lack competence and self-confidence turn to their own kind for mutual support.

These doctors are not men, they are failures and have no self-discipline empty forms which Frederick Henry cannot tolerate.

In contrast with the other doctors Dr. Valentini is sure, he is strong, he is composed, he is self-confident. Note that Hemingway identifies the incompetent house doctor with non-alcohol, while Valentini says that certainly he will have a drink, he will “have ten drinks”. He will drink because he knows that a drink will not interfere with his sense of discipline, whereas with the weaker doctor a bit of alcohol might destroy their concept of themselves.

In this above discussion, we will find that the generation has social failure because, their relationship has been totally disturbed due to the war. The war has brought out the grave effect on the human life, that is why the whole generation was under the tension of war and decided to take relief from it. In this way, it presents the theme of ‘lost generation.’

The ideal code character lives by a view, which will allow him to lose nothing. The Catherine Barkley, Frederick Henry love modifies this ideal because when they are faced with the loss of each other they cannot act with the freedom that is often demanded of the code hero. As Catherine says, “Life isn’t hard to manage when you have nothing to lose”. Ultimately also the fact that Catherine is pregnant begins to trap Frederick into an involvement that is not typical for the code character. Catherine wonders if he feels trapped after he learns that she is pregnant Frederick’s response is

that man always feels “trapped biologically”. In the Hemingway world “biologically”, can cover just above everything.

The introduction here of the concept of being trapped will later be developed because Frederick Henry, when he discovers that Catherine is hemorrhaging to death, comments that “this was the end of the trap”. And he even asserts that man is constantly trapped by whatever he does.

In chapter 23, when Frederick and Catherine observe a young Italian couple entering a Church, Frederick wishes that they had some place to go. Like the lost generation, Catherine and Frederick have their hotel room. The Italian couple find some type of sanctuary in the cathedral, the priest has his cold, dry, clear country and the atheists have their houses of prostitution. It also signifies the loss of moral values.

Book three of this novel contains eight chapters. The beginning of Book –III reveals a great deal about the feelings of men who have been at war much too long. These feelings are related with their life, which they had lost in the war. This book also expresses the lost world of the young generation. All the pep has gone out of the combatants. The major is “older and drier”, Rinaldi “looked tried”, and the priest, while outwardly the same says, “It has been a terrible summer”. It reflects the loss of individual’s enthusiastic attitude towards the war.

These are what might be called sick chapters. There is deliberately no life in them. And they are a lead in to what is more than sickness. Many of the images in chapter 25 suggest death and destruction, bareness, and

sterility. The beginning of the third book speaks of the hostility, the dead, the crushed, and the rain. We are introduced to the town of Caporetto, which is clean, well-lighted place and becomes the place where the retreat actually starts, turning the "picturesque front" into anarchy, confusion and disorder. This above passage signifies the theme of lost generation with loss of social discipline and the disgusting attitude towards the war. This is the theme that Hemingway is pursuing. He starts slowly, but he is building up steam. It is story of war, and retreat is part of war. Before he is finished, Hemingway will show what is at the start and orderly retreat can turn into a rout. But that will come later.

Chapter 29 starts almost immediately with violence when Henry shoots one of the engineer sergeants. Now the tempo of the retreat and of the war is going into high gear. When Bonello, one of Henry's drivers, finishes the job of killing the sergeant, it is only another indication of how chaos has taken over from reason.

This theme builds up inexorably. The killing of Aymo by his own countrymen is just another indication of the senselessness and confusion of war. Bonello's desertion and desire to be taken a prisoner rather than die is equally senseless. And finally, the ultimate insanity is illustrated by the actions of the battle police. Some critics say that Hemingway is showing that Henry is now faced with military justice akin to that he had so summarily dealt out to the sergeant.

The chapters that gave birth to the title are 31 and 32. Henry is through with war and is making his own farewell to arms. This ends Henry's active role in the war. But the war is still going on, and its influence on the protagonists remains.

This is the end of Book – III, the middle portion of the novel, and in this section we have seen Frederick make his climatic decision to desert the Italian army, to make his separate peace to return to Catherine, and to create a life apart from the war. This above discussion shows the theme of lost generation with grave effect of war on the young people.

Book four contains five chapters. These chapters contains the theme of lost-generation which is associated with war haunted society. That generation wanted to be escape from the grave effect of war. They had lost their lives with great patriotic feelings, they had lost the love, hopes and also social and historical glory of American society.

These are what might be called the “ Civilian interlude in Italy ” chapters. Things start off well with offer of help from the coffee shop proprietor, the kindness of the hospital porter and his wife, and the assistance Frederick henry receives from the American, Simmons. Henry is a bit suspicious of the help the coffee shop man offers him, but it is apparently meant to indicate how thoroughly disgruntled the little Italian is with the war by this time. The hospital porter and his wife reinforce this feeling. In neither case do they care at all. Whether Henry had deserted from

the army or not. We will run into this same feeling later. It signifies the loss of the belief with individual to individual.

In Stresa the lovers are reunited, and except for Miss Ferguson's denunciation of there of there immoral conduct as she views it there is a brief interlude of peace and happiness. This loss signifies the lost of the social peace and individual happiness.

In chapter 34 is a passage that has been much quoted, and perhaps sums up Hemingway's thinking about the love of man for a woman or of any man for a woman. This touching key passage starts: "that night at the hotel....." . In many if Hemingway's other writings he has spoken of the horrors of the night for those who are alone, physically or spiritually. In this case, he also goes to point out what Carlos Baker calls the "home and not home", of this novel. Where Catherline is "home" and where she is not is "not home", according to this critic.

There is nothing particularly dramatic about the escape from Italy, although at one time there is a danger that customs agents will catch Henry and Catherline. Even though Henry is working very hard rowing the boat there is certain sense of cheerfulness throughout the episode as though both he and Catherine know that they will make it all right.

In this book, we find the sufferings of the young people due to the war. They rebelled against the war. They wanted to throw war away. The theme of the lost generation also gives significant meaning to the American

young people those caught in the trap of war and lost their valuable human feelings.

Book five of the novel contains the four chapters. Now Henry and Catherine have made their escape and the war phase of the novel is definitely over. In contrast to the horror of war, they are starting a happy life together. This section begins with the happy chapters, contended chapters. The rooms the lovers have are warm and pleasant and from the windows they can see the lake and the mountains. It signifies the hopes and happiness of lost generation. The first chapter of this book is one example. The few paragraphs in these chapter are another. Many critics have commented this "feeling for the country" on.

Beginning with chapter 41, the whole mood that has been built up in Book V changes. The happy days in Switzerland are abruptly coming to an end.

This is master fully desired chapter. It piles emotion on emotion until it reaches an almost unbearable height of tragedy. Catherine's labor pains that grow worse and worse are the foundation. "Give it to me. Give to me", she cries, reaching for the laughing gas. Then the doctor tells Henry that, "It doesn't go " and we are prepared for what is to come. The Caesarean, the dead babies and then hemorrhages.

Here is a tragic and classic chapter, possibly the saddest in the sense of emotion that the great modern tragedian ever wrote. Frederick Henry's final "learning experience", comes in this chapter. He realizes that there are

forces against which he can not fight, that Catherine's death was the trap that he left earlier. He learns also that man must be totally independent in this world. If you put your trust in some one you love, you can be easily defected because that person can die, as does Catherine. Thus he comes to the idea for the defeat and fertility of life.

In this passage we fine the frustration of the individuals due to the war. The grave effect of the war which brings obstacles in their daily routine of the life. They are angry, violent young generation. They protested to the war that is why this novel tells us about the theme of lost generation.

As noted several times in the commentaries Catherine was the initiated character. She was the perfect or the true code character. Frederick Henry's arrival at this point comes gradually. He learns about war, he learns about love, finally he learns about death. Catherine's death is the final stage of his initiation. Frederick Henry has never yet accepted that death is the end of all things. Now he knows that the only value in death is man's knowledge that it must come and that those who live like heroes will also die like heroes. In the passage we find the attitude of the young generation towards the courage on the battle field. Due to the grave effect of war they had lost their courage.

In the final analysis Catherine's death emphasizes the futility of all death. She sums it up by saying, "I'm not a bit afraid. It's just a dirty trick". Catherine does not become noble or admirable through her death; it is simply that she has remained admirable throughout her life. She dies

according to her view of what the brave should do in death as in life. She had earlier said that the brave man dies a thousand deaths, he just doesn't mention it. This at the end Catherine dies according to her stoical and disciplined beliefs.

In this passage we find the loss of spiritual values about the concept of death, the writer has brought out it very poignantly.

After her death, Frederick comes in to see her. He can not yet accept the idea that death is the end of all things. Yet when he looks at her "it was like saying good-bye to a statue". This is his final acceptance that death is the end of life, and his realization that if man is to live he must live according to some inner discipline, he can not put his trust or faith in other things.

In this context we can say that the whole generation was haunted with the feelings of disbelief and the fear of war. The writer has brought out these things with the help of certain events and incidents in the novel.

The disbelief of an individual is the most important feature of the period of 'lost generation'. The writer has expressed it very poignantly throughout the novel. Throughout many sections of the novel we see that it is Catherine Barkley who advocates a more liberal view towards traditional matters. It is true that Frederick Henry, as the man, is the pursuer; he is the one who makes love to Catherine Barkley as the more advanced and the more liberal individual who says she chose him. In this way the above discussion

shows that, the young generation had the feelings of lost value and they tries to rewrite the feelings of love.

4.13 MAJOR CHARACTERS IN THE RELATION WITH THEME OF LOST GENERATION:

I) FEDERICK HENRY :

Frederick Henry represents the theme of lost-generation. Frederick Henry is a disillusioned man of the modern world searching for some values or some system that he can believe in. As a representative of this modern man, Frederick Henry has observed that the traditional values inherent in Christianity are no longer operative in the modern world. This observation comes as a result of his having been involved in the First World War. For him the traditional values by which the world had functioned led to this disastrous world war. Consequently these values must be discarded in place of others which are more valid. In this way, this character contains the theme of lost-generation.

II) CATHERINE BARKLEY :

The character of Catherine Barkley also signifies the theme of lost generation. Catherine Barkley's response to her own imminent death indicates the exact stature. She has attained as a personage. Some critics have suggested that Catherine died a noble stoic death. A more accurate judgement might be that Catherine died as she had lived, nobly and stoically.

Clearly in her statement, “ It’s just a dirty trick”. In this way this character reflects the feelings of loss about social value.

III) RINALDI :

Though, Rinaldi is essentially a secondary character in the novel, it signifies the theme of lost generation. Rinaldi is a person of great skill as a surgeon. As noted in the section on the Hemingway code hero, a skill is one of the qualifications of the Hemingway code character. Rinaldi suggests that he feel his true manhood when he is testing his skill against the ravages of war wreaked on the human bodies of soldiers. In this way the character of Rinaldi signifies the theme of lost generation.

IV) COUNT GREFFI :

Count Greffi enjoys playing billiards. He enjoys drinking a glass of champagne and he still enjoys giving large birthday parties. He is not man who has resigned from life. It is typical example of the member of lost generation.

V) THE PRIEST :

The priest is almost the character belongs from the old traditional value system of the society. The basis of their relationship, however is the fact that the does have a system of values, so the priest also represents the member of lost generation.

In this way, I have brought out the core part of the novel with research point of view, I have also focused on the discussion of the theme 'lost generation' in the context of the novel 'A Farewell To Arms'.

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