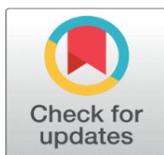


PSYCHOANALYTICAL STUDY OF ERNEST HEMINGWAY'S EXPATRIATE HEROES OF LOST GENERATION

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1. INTRODUCTION

Ernest Hemingway, a prolific American writer, reflects his personal experiences during World War I, highlighting the brutality of war and its psychological trauma. He served as an ambulance driver for the Italian Red Cross during World War I. His works include themes of alienation, masculinity, and existentialism which attract psychoanalysts who understand the complexity of human experiences. The Modern period between 1914 and 1945 focuses on the traumatic conditions of life. His novels characterized by the complexity of the human experiences which continue to reverberate across generations. The inexplicable conditions of life are summed up in the words of Van Spankeren:

Western youths were rebelling, angry and disillusioned with the savage war, the older generation they held responsible, and difficulty postwar economic conditions that, ironically, allowed Americans with dollars like writers F. Scott Fitzgerald, Ernest Hemingway, Gertrude Stein, and Ezra Pound to live abroad handsomely on very little money. Intellectual currents, particularly Freudian psychology and to a lesser extent Marxism ... implied a 'godless' world view and contributed to the breakdown of traditional values. (*Outline of American Literature*, 60)

ABSTRACT

Hemingway's expatriate heroes serve as poignant representations of the lost generation, deeply affected by the psychological scars of war and societal disillusionment. A psychoanalytical study reveals their internal struggles, characterized by repression, existential angst and the quest for meaning in a fractured world. This paper presents the psychoanalytical study of Hemingway's Jake Barnes in *The Sun Also Rises*, Frederic Henry in *A Farewell to Arms*, Robert Jordan in *For Whom the Bell Tolls* and Colonel Cantwell in *Across the River and into the Trees* reflect repressed trauma of the war and the psychological turmoil of the disillusioned generation which lead them towards emotional numbness and difficulties in their personal relationships.

Keywords: Lost Generation, Expatriate, Trauma, Disillusionment and Displacement

The term 'lost generation' is coined by Gertrude Stein and popularized by Ernest Hemingway. He refers it to the generation of people who reached adulthood during or shortly after World War I, feeling spiritually alienated from their imagined provincial, materialistic, and emotionally barren lives. Hemingway's protagonists, Jake Barnes, Frederic Henry, Robert Jordan, and Colonel Cantwell, represent the disillusionment, psychological distress and inner conflict of the people of lost generation. These protagonists are expatriate heroes, cut off from their local culture and navigating their lives in foreign countries. They often experience feelings of alienation from their homeland and the new cultures they inhabit, serving as a backdrop for introspection and self-discovery. They reflect disillusionment with traditional values and norms, and their narratives often highlight the contrasts between their ideals and the realities of life in both their home and host countries. These individuals can be enriched through cultural interchange, but it can also lead to misunderstandings. Hemingway presents powerful, physically robust characters that use drink to cope with psychological agony. They escape tragic memories and a sense of futility.

I knew I was quite drunk, and when I came in I put on the light over the head of the bed and started to read. I was reading a book by Turgenieff. Probably I read the same two pages over several times. I was very drunk and I did not want to shut my eyes because the room would go round and round. If I kept reading that feeling would pass. (*The Sun Also Rises*, 128)

The frequent use of alcohol by the protagonists in Hemingway's works also serves as a commentary on the broader societal issues faced by the lost generation, highlighting a culture of disillusionment and avoidance. In this paper an attempt has been made to find out causes behind the psychological pain and strain of Hemingway's expatriate heroes of lost generation.

2. PSYCHOANALYTICAL STUDY OF JAKE BARNES IN *THE SUN ALSO RISES*:

Jake Barnes, the protagonist of Ernest Hemingway's *The Sun Also Rises*, is a subject of psychoanalytical exploration, particularly through Freudian theory. His struggle with the lost generation after World War I affects his identity and relationships, causing criticism from fellow expatriates. In *The Sun Also Rises* Bill Glibly comments on Robert Cohn's bohemian attitude and indirectly applying to Jake:

You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You became obsessed by sex. You spend all your time talking, not working. You're an expatriate, see? You hang around cafes. (*The Sun Also Rises*, 87)

Jake's love story is analyzed through Freud's personality structure model, focusing on his struggle with Brett Ashley. His war injury renders him impotent, leading to a conflict between his desires and reality. Jake's disillusionment and societal pressures exacerbate his emotional turmoil, resulting in a tragic inability to achieve genuine intimacy. His impotence symbolizes the loss of traditional male identity and the repression of homosexual desires. Jake's isolation and disillusionment leave him disconnected from authentic experiences, as he observes his friends' lives and experiences, unable to fully engage with them.

3. PSYCHOANALYTICAL STUDY OF FREDERIC HENRY IN *A FAREWELL TO ARMS*:

A Farewell to Arms is a psychoanalytical study of American ambulance driver Frederic Henry, who served in World War I in Italy. Drawing on Freud's theories of the unconscious, repression, and death drive, the story explores his psychological development, relationships, and grappling with trauma, love, and loss. Henry's initial emotional detachment and cold demeanor suggest a deep repression, highlighting the fear of death and the pain and wounds experienced by soldiers:

Some of the wounded were noisy but most were quiet. The wind blew the leaves in the bower over the door of the dressing station and the night was getting cold. Stretcher-bearers came in all the time, put their stretchers down, unloaded them and went away. As soon as I got to the dressing station Manera brought a medical sergeant out and he put bandages on both my legs. He said there was so much dirt blown into the wound that there had not been much hemorrhage. (*A Farewell to Arms*, 61)

Frederic Henry, a war veteran, experiences numbness and repression due to the pain and suffering he has experienced. His defense mechanisms, such as denial and sublimation, protect him from psychological breakdown. However, this isolation prevents genuine connection with others until his relationship with Catherine Barkley deepens. Frederic's attraction to Catherine is a layer of narcissism and self-defense, reflecting his need for control and vulnerability. His reliance on Catherine for validation and fear of vulnerability further complicates his relationship. Ernest Hemingway's experience of war trauma and death is reflected in Frederic Henry:

The world breaks everyone, and afterwards many are strong at the broken places. But those that it will not break it kill. It kills the very good and the very gentle and the very brave impartially. If you are none of those you can be sure that it will kill you too, but there will be no special hurry. (*A Farewell to Arms*, 73)

Hemingway's novel explores the concept of the death drive, a psychological desire to return to an inanimate state or destroy oneself. Frederic Henry, a character in the war, exhibits reckless behavior and passive aggression, expressing a fatalistic view of existence. Catherine, Frederic's caregiver, represents Freud's concept of the 'good mother' and his internalized need for maternal love. As the novel progresses, Frederic's psychological journey becomes focused on escape and freedom from the emotional constraints of war. His flight to Switzerland with Catherine represents an attempt to break free from societal and psychological burdens, but is tethered to guilt, fear, and the realization that true freedom may be elusive.

4. PSYCHOANALYTICAL STUDY OF ROBERT JORDAN IN *FOR WHOM THE BELL TOLLS*:

Robert Jordan, the protagonist of Ernest Hemingway's *For Whom the Bell Tolls*, is a complex character whose psychological struggles reflect the broader themes of existentialism and disillusionment prevalent in the aftermath of World War I:

You learned the dry-mouthed, fear-purged, purging ecstasy of battle and you fought that summer and that fall for all the poor in the world, against all tyranny, for all the things that you believed and for the new world you had been educated into. You learned that fall, he thought, how to endure and how to ignore suffering in the long time of cold and wetness, of mud and of digging and fortifying. And the feeling of the summer and the fall was buried deep under tiredness, sleepiness, and nervousness and discomfort. (*For Whom the Bell Tolls*, 129)

For Whom the Bell Tolls explores the profound effects of warfare on individuals, highlighting their identities, beliefs, and moral complexity. The protagonist, Robert Jordan, who is fighting for the Republicans during the Spanish Civil War, grapples with his primal desires for love and relationship with Maria. Maria is the victim of fascists' tyranny and Robert Jordan's mission of the life was to blow the bridge for republican cause. But he has to choose only one thing either love or his mission. His internal struggle with moral dilemmas, such as guilt and remorse, highlights his disillusionment with both sides of the conflict. The novel provides rich material for psychoanalytical exploration of human resilience and moral landscapes. Robert Jordan ruminates in inner pains of separation from Maria at the death-bed:

Dying is only bad when it takes a long time and hurts so much that it humiliates you ... They're gone ... It's wonderful they've got away. I don't mind this at all now they are away ... They're away. (*For Whom the Bell Tolls*, 441)

Robert Jordan, deeply in love with Maria, sacrifices for the republic and blows a bridge, leading to the deaths of guerrilla band members. His character grapples with existential struggles and the futility of war, questioning his political ideologies and his purpose. His relationship with Maria serves as both strength and a point of conflict, as he must prioritize his mission over love. The all-pervading smell of death is described in *For Whom the Bell Tolls*. Pilar said:

With this odor of love's labor lost mixed sweetly with soapy water and cigarette butts only faintly reaching thy nostrils..... In this sack will be Contained the essence of it all, both the dead earth and the dead stalks of the flowers and their rotted blooms and the Smell that is both the

death and birth of man. Thou wilt wrap this sack around thy head and try to breathe through it. (*For Whom the Bell Tolls*, 245-246)

For Whom the Bell Tolls explores the emotional isolation and disillusionment of Robert Jordan, an American outsider in a foreign conflict. His character grapples with the brutality of both Republicans and Fascists, questioning moral high ground. Through Freudian concepts, Hemingway illustrates how war disrupts traditional notions of purpose and fulfillment, leading to deep psychological conflicts.

5. PSYCHOANALYTICAL STUDY OF COLONEL CANTWELL IN *ACROSS THE RIVER AND INTO THE TREES*:

Ernest Hemingway's Colonel Richard Cantwell is a compelling subject for psychoanalytical exploration due to his portrayal of aging, war trauma, and existential reflection. Cantwell, after the war, visits Venice to forget his misery, but recalls about the destruction caused by bombers:

They made a curve and crossed the Tegliamento on a temporary bridge. It was green along the banks and men were fishing along the far shore where it ran deep. The blown bridge was being re paired with a snarl of riveting hammers, and eight hundred yards away the smashed buildings and out buildings of what was now a ruined country house once built by Longhena showed where the mediums had dropped their loads. (*Across the River and Into the Trees*, 13)

Colonel Cantwell grapples with his war-related wounds and internal struggles, using Freud's id, ego, and superego models. His love for Renata is complicated by trauma and loss from his military past. He is trying to find a balance between his rational thoughts and the tough realities he faces in life. His moral standards shape his actions and he grapples with guilt over past war decisions:

He looked up at the light on the ceiling and he was completely desperate at the remembrance of his loss of his battalions and of individual people. He could never hope to have such a regiment ever. He had not built it. He had inherited it. But, for a time, it had been his great joy. Now every second man in it was dead and the others-nearly all-were wounded. (*Across the River and Into the Trees*, 174)

The Colonel in the novel expresses his bitterness against war and its negative effects on good soldiers. He recalls three wrong decisions in battle, leading to the deaths of his men. His existential reflection on war experiences shapes his identity and helps him reconcile with trauma. He has also lost his three loved wives. He said Renata:

I have loved but three women and have lost them thrice. You lose them the same way you lose a battalion; by errors of judgment; orders that are impossible to fulfill, and through impossible conditions. Also, through brutality. (*Across the River and Into the Trees*, 24)

Colonel Cantwell's moral conflict is evident in his interactions with Renata, where he oscillates between expressing affection and confronting the implications of his past experiences. His existential struggle with love and the inevitability of loss complicates their relationship. His trauma from wartime experiences leads to emotional isolation, exacerbated by societal expectations. His reflections on past battles serve as manifestations of Post-traumatic Stress Disorder (PTSD), causing him to relive moments of fear and loss. Hemingway describes Cantwell as suffered by wounds, tormented by war memories and age gap for Renata to be loved draws attention to his emotional crippled condition. He is struggling to reconcile his past with an uncertain future, in the face of loss and despair. Understanding Cantwell's character through psychoanalysis enriches our comprehension of his internal conflicts and emotional depth within the narrative.

6. CONCLUSION

Thus, Hemingway serves as both a creative writer and a representative of the lost generation. He has depicted his protagonists, especially war heroes who got dislocated from their home land. They are portrayed as disillusioned

individuals, wounded both physically and emotionally, and adrift from societal norms. They face severe realities of war and its aftermath, enduring the pain of lost strength, love, and hope. They pursue comfort in basic activities such as drinking, fishing, or passionate relationships; however, these often fail to deliver enduring satisfaction. They experience difficulty with their internal conflict and ensuing depression.

CONFLICT OF INTERESTS

None.

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