

**Anti-War Depictions in Ernest Hemingway's *A Farewell to Arms* and Kurt Vonnegut's *Slaughterhouse-Five*:  
A Comparative Study**

صور مناهضة للحرب في روايتي وداعا للسلح لآرنست همنجواي و المسلخ  
الخامس لكورت فونيجوت: دراسة مقارنة

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**A Thesis Submitted in Partial Fulfillment of the Requirement  
for the Degree of Master in English Literature**

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June, 2020**

## Authorization

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## Thesis committee decision

This thesis “Anti-War Depictions in Ernest Hemingway’s *A Farewell to Arms* and Kurt Vonnegut’s *Slaughterhouse-Five: A Comparative Study*”.

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## **Acknowledgement**

First, All thanks and appreciation to Allah who accompanied me and guided me at every step so I was able to reach the stage where I wrote my master thesis. I would like to express my heartfelt gratitude to my supervisor Dr. Nisreen Yousef for her guidance while giving her knowledge and for her immeasurable and nonstop support in every circumstance. I would like to extend my gratitude to all my professors who donated me their experience and support, as well as guided me through this mission of knowledge. In addition, my appreciation and thankfulness are also extended to the panel of jurors who presented their most esteemed advice and experience. I would like to thank the man who has given me everything since my childhood to reach my dream where I am now, he is my father, and it will be my honor to thank my mother who spent her best moments to see me here. My lovely husband that man who stood with me and supported me to make my dream true, and thanks for my brothers and sisters and every one helped me.

## **Dedication**

To my parents, Bilal and Hilda Abdeen, and to my husband, who has borne all my actions during writing this thesis. This thesis is dedicated to my little angel, my daughter Elana and my best friend Rahaf.

## Table of Contents

Title .....	i
Authorization .....	ii
Thesis committee decision .....	iii
Acknowledgement .....	iv
Dedication .....	v
Table of Contents .....	vi
English Abstract .....	viii
Arabic Abstract .....	ix
<b>Chapter One: Introduction .....</b>	<b>1</b>
1.1 Introduction .....	1
1.2.1 Novels of War .....	2
1.2.2 The Background of the Novels and the Authors .....	4
1.2 Statement of the Problem .....	9
1.3 Questions of the Research .....	10
1.4 Objectives of the Research .....	10
1.5 Significance of the Study .....	11
1.6 Limits of the Study .....	11
1.7 Limitation of the Study .....	12
1.8 Definition of Terms .....	12
<b>Chapter Two: Review of Related Literature .....</b>	<b>14</b>
2.1 Introduction .....	14
2.2 Review of Theoretical Literature .....	14
2.2.1 War in Literature .....	17
2.2.2 The War Novel's Parameters .....	19
2.2.3 Major Parallels and Contrasts of War Novels .....	20
2.2.3.1 The Characters .....	20
2.2.3.2. The Setting .....	20
2.2.3.3. The Themes .....	21
2.2.3.4. Friendship .....	21

2.2.3.5. Love and Feelings .....	22
2.2.3.6. Death and Cruelty .....	23
2.2.3.7. The Absurdity of War .....	25
2.3. Relevant Fields and Theories .....	25
2.3.1 Postcolonialism .....	26
2.3.2. Modernism .....	26
2.3.3. Postmodernism .....	27
2.4. Empirical Studies .....	28
<b>Chapter Three: Methods and the Procedures .....</b>	<b>36</b>
3.1 Introduction .....	36
3.2 Research Methodology .....	36
3.3 Sample of the Study .....	37
3.4 Procedures .....	37
<b>Chapter Four: Discussion and analysis .....</b>	<b>38</b>
4.1 Introduction .....	38
4.1.1 A Farewell to Arms .....	38
4.1.2 Analysis .....	40
4.1.3 Dialogues in Farewell to Arms .....	43
4.1.4 An Overview of the Theme of A Farewell to Arms .....	46
4.2 Slaughterhouse-Five .....	47
4.2.1 Analysis .....	50
4.2.2 Dialogues in A Farewell to Arms .....	51
4.2.3 An Overview of the Themes of Slaughterhouse-Five .....	53
Novels .....	54
4.5 Summary .....	55
<b>Chapter Five: Conclusion and Recommendations .....</b>	<b>57</b>
5.1 Introduction .....	57
5.2 Recommendations .....	58
5.3 Further Studies .....	59
References .....	60

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**Abstract**

This thesis aims to study literary portrayals of war in two American novels, namely (1969) and Ernest Hemingway's *A Farewell to Arms* (1929) and Kurt Vonnegut's *Slaughterhouse-Five*. The thesis argues that both Vonnegut and Hemingway show deep interest in depicting war in the aforementioned novels. It maintains that the two novels provide grim images of war with the objective to show solid disagreement with the notion of war. While the novels were written and published in different periods of time, they prove to have the same outlook on war. The thesis concludes that both Vonnegut and Hemingway show that war can cause horrible consequences such as death, loss, alienation, trauma and total agonies. Thus, through their novels, both authors condemn war.

**Keywords: A Farewell to Arms. Slaughterhouse Five, Anti-war.**

## صور مناهضة للحرب في روايتي وداعا للسلح لآرنست همنجواي والمسلخ الخامس

لكورت فونيجوت: دراسة مقارنة

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الملخص

تهدف هذه الرسالة إلى دراسة الصور الأدبية للحرب في روايتين أمريكيتين وهما: وداعا للسلح لآرنست همنجواي والمسلخ الخامس لكورت فونيجوت. تتناقش الأطروحة فكرة أن كلا من فونيجوت وهيمينجواي يظهران اهتمامًا كبيرًا بتصوير الحرب في الروايات المذكورة أعلاه. وأن الروائيتين تقدمان صورًا قائمة للحرب بهدف إظهار رفض لفكرة الحرب. بينما تمت كتابة الروائيتين ونشرهما في فترات زمنية مختلفة، إلا أنهما أثبتتا أن لديها نفس النظرة للحرب. وتخلص الأطروحة إلى أن كلا من فونيجوت وهيمينجواي يظهران أن الحرب يمكن أن تسبب عواقب مروعة مثل الموت والخسارة والاعتراب والصدمة والعذاب النفسي. وهكذا، من خلال رواياتهما، يدين كلا المؤلفين فكرة الحرب.

الكلمات الرئيسية: وداعا للسلح، المسلخ الخامس، ضد الحرب.

## **Chapter One**

### **1.1 Introduction**

Literature, in general aims to depict human activities and life through specific fictional characters presented with the words they say, the responses they make, and the messages they respond to for specific objectives. Indeed, it seems difficult to explore a literary work that rejects the frameworks of the human mind as well as the appreciation and spirit of society because no Author has been fully raised without exposure to the things surrounding him. The task of literary writers is to deal with the real events that occur to the general public and attempt to display them. In this way, literature can only make an impression on the general public; it suggests solutions for public issues as people can take a look to discover the requirements for positive change (Duhan, 2015). This literature as stated by Duhan mirrors the positive principles as well as the ills of the community. By looking at the reflections, people are given the chance to reconsider their negative behaviours and to maintain their good values. Literature also mimics human behaviours thoughts, sayings, and actions in the society. It is not seen to be only a society reflection; however, it can also serve to be a true mirror to the society.

In other words, the main aim of literature is to create some honest portraits of the human experience. As war is seen to be a part of the human race intercourse, literary modernism aimed to seek conscious breaks from traditions as well as strive in constructing a human experience portrait being authentic, new, and raw. Even though, the modernism influence could still be seen currently, this kind of movement has peaked its place during the 21 year period that is deemed to be between the First World War ending in 1918, and the World War II beginning in 1939 (Nye, 2016).

According to Nye (2016), the formulation of the art that deals with wars posed challenges to specific groups, primarily, because wars resisted many traditional storytelling conventions that deployed some narrative techniques. In addition, frequent use of imagination was the criteria of traditional fiction. However, the reality of war is not a fact that can be easily translated into what a person might consider a traditional fiction. Generally speaking, war as a subject matter seems fragmented, incomprehensible and unexpected. It also creates barriers for authors trying to convey inexplicable violence in coherent literary pieces

### **1.2.1 Novels of War**

It is well known that war narratives are called military imagination as

they are about wars. The main works of these narratives usually take place inside the battlefields which found among civilians, as these characters of the narratives are busy recovering from them, suffering from some factors, or preparing for war. In other words, some war related novels are seen as historical. Indeed, the origin of war novels is found in epic poetry that was associated with medieval as well as classical periods, and more specifically, Old English *Beowulf*, Homer's *The Iliad* as well as Arthur's literature. These epics have been mainly concerned with keeping the myths of conflict or the history presented between societies, as they are presented through a narrative that enhances the collective memory of the people. In addition, there is another influence of war novels that include the tragedies of dramatists such as Seneca, Euripides, Christopher Marlowe, Shakespeare and the Younger (Hadas, 2006).

Wars novels emerged in the nineteenth century. The post-World War I period that started in 1918 came with a wide range of war novels that included *A Farewell to Arms* (1929).

World War II led to the emergence of war novels. World War II novels were not like World War I novels; they presented American writers in large numbers conducting wars at sea, and so on with new forms. War is a constant

and central theme of such narratives. For example, Vonnegut's *Slaughterhouse-Five* is seen as one of the first produced novels that blended pop and postmodern absurd culture with straight novels of World War II (French, 1978).

Although the two chosen narratives are not the only examples that describe the experimental narration of war in the twentieth century, in fact, they were followed by a number of other literary productions. Even though these two works were written in different decades, their authors shared the same experience of being war veterans. As for Vonnegut, he was a prisoner of World War II while Hemingway served as an ambulance driver in World War I.

### **1.2.2 The Background of the Novels and the Authors**

Ernest Miller Hemingway was born in 1899 and died in 1961 and was an American journalist and writer. He worked as a volunteer with the Italian Red Cross in 1918, at the end of the World War. Hemingway was granted the rank of lieutenant with bravery. He produced literary works that deal with war as he had a vast experience with war. His works reflect the personal experience in the World War as well as the Civil War in Spain. Hemingway's style of writing is thoughtful. He was able to leave a considerable and

recognized literary production that enriched the American literary canon. His characters usually appear as heroes who are able to defeat pain and to endure hardships without any complaints. These characters reflect Hemingway's own personality. In his novel, he drew mainly on his own experiences serving in the Italian campaigns during the WWI.

Kurt Vonnegut (1922-2007) was an American writer. He joined the US Army and fought in the Second World War. His novel *Slaughterhouse-Five* tackles the issue of the World War II as well as his attitude towards war. In writing his novel, Vonnegut drew mainly on his experience in the Second World War, particularly his experience of the bombing of Dresden. He had served in the Army of United States and fought during the Bulge Battle. He was captured by the army of German and later interned in Dresden. During his imprisonment in Dresden, a Vonnegut eye witnessed Allies firebombing the city and this has changed the way he viewed war. Vonnegut deemed this action as a major atrocity. Accordingly he opposed any positive portrayal of war in media.

Indeed, Kurt Vonnegut and Ernest Hemingway are undeniably polar opposites. They commenced working as journalists and then turned into war writers concerned with World War. They deploy completely different

approaches to describe war according to their own experience and how to write what really means to a person when serving their country. Despite the fact that each author has their own style of writing and own perspective of love, they share in common similar standpoint on war. For Hemingway, writing was the only thing that made him pass through time. In the case of Vonnegut, realism and expression are the only things that relieve fighting pain. As for him, he always sees wars as more harmful and serious, and believes that there is no place for love during times of conflict. These two authors share some basic similarities although their details are undeniable different (Caldwell, 2015).

For Caldwell (2015) Hemingway wanted to take part in the war by all means, but he was not in the middle of the event. This distance probably contributed greatly to his differing views of the war. Hemingway was not sufficiently appreciated as his contribution towards the events of the war was not considerable. He did not play a crucial role in war and did not fight in the front lines. His experience was confined to ambulance driving. On the other hand, Vonnegut tends to be more real and direct as he took actual part in war.

In both novels the readers see a great interest in depicting death and post-

traumatic stress disorder. The protagonists of Vonnegut and Hemingway's various stories reflect the authors. Additionally, Thomas Marvin, author of a critical book based on Vonnegut, highlights the fact that Hemingway and Vonnegut deploy simple and short sentences, focusing on outer description of events and characters (Marvin, 2002). Vonnegut was against Hemingway's inclinations towards romanticism war in some instances in his work. Nevertheless, authors like Marvin have no doubt that Vonnegut was vastly influenced by Hemingway.

The similarities cannot go unnoticed. Both Vonnegut and Hemingway left a huge impact on their contemporaries and changed the way the majority of people perceived war. It seems that both authors, either consciously or unwittingly, influenced each other's work directly. Their representations of war created awareness in the minds of the people who were not involved in war. After reading their novels, one can sense that the two works aimed at establishing negative attitudes towards war.

According to Mehlbaum (2006) Hemingway was granted the Pulitzer Prize in 1953 and was awarded the Nobel Prize in Literature in the year 1954. In 1918, Hemingway experienced a dangerous accident in which his leg was injured due to the explosion of a shell mortar. However, Hemingway recovered, in

Milan, as same as Frederic Henry, the protagonist of his novel *A Farewell to Arms*. In Milan, Hemingway had a romantic adventure as he fell in love with a nurse. However, unlike Frederic Henry, Hemingway had only a spiritual love towards the nurse. Kurt Vonnegut (1922) served as an American soldier during World War II. He was captured as an infantry scout by German troops in December 1944 and a prisoner of war in Dresden until the German surrender in May 1945. On February 13th, 1945, the allied militaries bombed the German city of Dresden. The explosion caused the death of 135,000 civilians, and the entire city was almost destroyed. This cruel incident was deemed as the largest loss of life in European history (Mehlbaum, 2006). Even though Vonnegut published a number of prominent novels before, *Slaughterhouse-Five* can be considered to be his most distinguished work as it earned a best-seller status. *Slaughterhouse-Five* is an unconventional novel in many ways. Vonnegut devotes the entire first chapter to justify writing his novel and to show the reasons why he wrote it in such a way. Besides, Vonnegut appears as a character in the novel. Unexpectedly, he does not appear as the main character in the novel but rather as a minor one. The novel's main character is named Billy Pilgrim, who is a fictional character.

## **1.2 Statement of the Problem**

War is a dreadful thing; it has horrendous effects on individuals as well as societies. The First and the Second World Wars led to many human losses, destruction, violence, agonies, and disintegration of families. Both wars left horrifying economic and social effects on the participating countries. They led to the spread of the unemployment as well as to debt overflowing. Not only this, they had greatly affected women and children, making women look for job opportunities to sustain themselves as well as their children. The huge amount of violence and hostility that was practiced during the two wars impacted adults as well as children. The issue of war is still plighting many countries around the war. Thus, more awareness about the reality of wars should be delivered through literary works and more light should be shed over the atrocities of war. This study is an attempt to influence the attitude of the public towards wars. Despite the fact that both works have been approached thoroughly by many critics, the central theme of both works is timely and much related to our realities.

### **1.3 Questions of the Research**

This study attempts to formulate the following questions:

- 1- What are the impacts of war on societies and individuals as presented in Hemingway's *A Farewell to Arms* and Vonnegut's *Slaughterhouse-Five*?
- 2- How do both Hemingway and Vonnegut represent war in *A Farewell to Arms* and *Slaughterhouse-Five*?
3. How do both Hemingway and Vonnegut perceive war?

### **1.4 Objectives of the Research**

According to the aforementioned research questions, the main objectives in this research where ar they going as follows:

1. To investigate portrayals of the consequences of war on societies and individuals in emingway's *A Farewell to Arms* and Vonnegut's *Slaughterhouse-Five*.
2. To examine representations of war in Hemingway's *A Farewell to Arms* and Vonnegut's *Slaughterhouse-Five*.
3. To compare and contrast the two novels with the objective of investigating the authors' stances on war.

### **1.5 Significance of the Study**

This research explores a thing that is of a great significance and that is related to our present time. War has existed for a long time and there is no doubt that every man on earth knows the meaning of war and is aware of its horrible consequences on individuals as well as on communities. Through examining representations of war in both novels, the research tries to show the role of literature in rejecting the notion of war. War separates families from each other. The present world still lives in the atmosphere of wars and here lies the importance of the research. Although both novels deal with the effects of war on European communities in the twentieth centuries, the study is applicable to all communities at all times as war is a universal experience. The study is of great significance to the peoples of the Middle East at our present time due to the events that readers are witnessing at the moment.

### **1.6 Limits of the Study**

The present research discusses Vonnegut and Hemingway's views towards war and how they conveyed these views in their novels. The focus in this study is directed to Kurt Vonnegut and Ernest Hemingway's experiences of war. *Slaughterhouse-Five* by Vonnegut and *Farewell to Arms* by Hemingway are among the most influential and popular works dealing with the subject of

war. They do not only show us the various perspectives about war, but they also show us what wars can do to people and how the war affects them when they return to society. The study is limited to the aforementioned novels only. Thus, the outcomes cannot be generalized to their other works.

### **1.7 Limitation of the Study**

The study was conducted during the academic year 2019-2020.

### **1.8 Definition of Terms**

**War:** Theoretically, " a state of armed conflict between different countries or different groups within a country". Practically," is an armed conflict between two or more incompatible entities, with the aim of reorganizing geopolitics to obtain desirable and self-designed results" Ruhan, 1968.

**World War I:** Theoretically," began in 1914, after the assassination of Archduke Franz Ferdinand, and lasted until 1918. During the conflict, Germany, Austria-Hungary, Bulgaria and the Ottoman Empire (the Central Powers) fought against Great Britain, France, Russia, Italy, Romania, Japan and the United States ( the Allied Powers)".

**World War II:** Theoretically, "The instability created in Europe by the first World War (1914-1818) set the stage for another international conflict- World

War II which broke out two decades later and would prove even more devastating. Rising to power in an economically and politically unstable Germany, Adolf Hitler and his National Socialist (Nazi Party) rearmed the nation and signed strategic treaties with Italy and Japan to further his ambitions of world domination. Hitler's invasion of Poland in September 1939 drove Great Britain and France to declare war on Germany, and World War II had begun. Over the next six years, the conflict would take more lives and destroy more land and property around the globe than any previous war.

**Post Colonialism:** Theoretically, a theoretical approach to analyzing the literature produced in countries that were once colonies, especially of European powers such as Britain, France, and Spain. Postcolonial theory also looks at the broader interactions between European nations and the societies they colonized by dealing with issues.

## **Chapter Two**

### **Review of Related Literature**

#### **2.1 Introduction**

This chapter introduces the existing studies about war literature. In addition, it aims to familiarize the reader with the theoretical background and the gap that the study aims to fill by reviewing literature that is related to the topics discussed. In addition, this chapter explores the relationship between war and real life as depicted in novels. Moreover, it tries to show how war can impact people's life negatively. This part of research is divided into two parts, the theoretical review of literature and the empirical studies. Theoretical review of literature sheds light on theories including (Post-colonialism, Modernism, and Post modernism) and empirical studies review studies that deal with the selected novels and related to the field of this research.

#### **2.2 Review of Theoretical Literature**

Literature is defined by Chapman (1982) as the product of imagination that attempts to reflect real life and to expose social, political, cultural ills in life. What makes literature a great production indeed is the author's power to enter a wide range of experience and extent through language our

understanding of the human situation. In addition, literature has the capacity to deal with every single aspect of life. Moreover, there are no specific limitations for the language that can be deployed to reflect the variable aspects of life. War as a crucial experience of life serves as an interesting topic that literature is concerned with.

As a subject of examination, literature is an activity that involves and uses language (Short, 1989). McRac (2008) states that it is also referred to as the capital letter "L" that focuses on the literariness of a text. It is an illustration of language in use and a context for language use (Chapman, 1973). Literature perceived as a tool through which readers' appreciation for language can be enhanced (Lazar, 2007). Thus, literature should not be considered as a reaction. Rather, it should be seen as a process of interaction between the reader and the writer. Rollin (1989) sheds light on the significance of words for literature. He contends that literature is a system of something repeatable and recoverable. He admits that literature should be durable and thus it should take the form of a written text or a recorded utterance.

The process of studying of literature has always been seen as complicated and unattainable (Lazar, 2007). This leads to a situation where

literature needs to be explained in its broadest sense to make it more accessible to students in view of the growing interest in the use of literature in language classrooms. As a subject, Widdowson (1975) maintains that literature has its own aim that is the development of the capacity for individual response to language use. Hence, students who are supposed to have already developed awareness to literary discourse can convey unique personal ideas (Carter &McRac, 1999). As far as literary studies are concerned, students also accustom themselves with the nature of literary discourses and therefore study literature in a very critical sense (Brumfit & Carter, 2000).

The objective of literature is to develop an aesthetic text-approach in text reception (Benzoukh, 2017; O'Brien, 1990). To reach this aim, readers of literature can create an interest in literature to help establishing a good understanding of literary texts and to maintain involvement in literary texts. This ultimately encourages a self-critical attitude and to sensitize others to the language of literature (Delanoy, 1991). In this regard, Langer (1990) indicates that the teaching of literature is often considered as a way to inform students about the cultural knowledge of the society. Langer adds that scholars have made divisions between literary and scientific reflections and have recommended that together they form the multiple sources of reasons readers can draw upon when building up meanings.

### **2.2.1 War in Literature**

There is an endless and uneasy presence of war images and narratives, perpetuated by an ever-continuing prolific production of war representations. They are continuously seen in urban spaces (statues, arcs triumphs, names of streets), the media (newspapers, TV, Internet), arts (cinema, literature, theatre, visual arts), political discourses (speeches, national anthems, commemorative holidays), and other social and cultural spaces that configure our lives. Societies are explicitly and implicitly shaped, decorated, reaffirmed and critically questioned through war representations. Whether motivated by curiosity, bewilderment, a need to understand, redemption, consolation, commemoration, persuasion of public opinion, rectification of history or other aims, war is a major theme for the arts, history, media and political discourses (Vekic, 2016).

Literature in particular has a long and ample tradition of representing war and the primary literary model for representing war is the epic tradition. It is the foundation of war literature. The most radical shift in war representations came at the start of the 20<sup>th</sup> century during the First World War, Europe had seen until then, which put into crisis modes of representation, questioned the very possibility of talking about war, altered upheld perceptions about war and

destabilized basic moral convictions. The industrialization of warfare brought into question not only the meaning of technical military terms, but shook the very core of upheld visions of war (Vekic, 2016).

According to Vekic (2016) the content of the Second World War seems to have written from variable perspectives. For Britain as well as for most of the European countries it commenced in September 1939 as Germany attacked Poland. The United States had to join the war in December 1941 following the Japan's well-known raid on Pearl Harbor. It is noticed that novels of war have common tendencies of recording historical details in ways that make such accounts sound credible and realistic. Since war novels are produced as a result of wars, their role is not confined to describe war; they function as a critique of conflicts.

Kurt Vonnegut was an American novelist and he was a member of the US infantry during the World War II. "He was captured by the Germans and his subsequent experiences as a prisoner of war in Dresden were to influence much of his work. His most famous novel *Slaughterhouse-Five* offers ironic commentary on both our inhumanity and the appalling opportunity for destruction provided by 20th-century technology" (Ousby, 1992.p.54) .

### 2.2.2 The War Novel's Parameters

The kind of language that is deployed in war novels often follows the way used by soldiers who take part in wars. It is usually used with the objective of giving an authentic image of the harsh realities of war. This is described by (Joseph J. Waldmeir, 1969) as cited in Maršálek 2006 (the writers' ability to report "the speech of servicemen, from its monotonous obscenity through its cluttered inarticulateness" .Waldmeir indicates that it is worth mentioning that Hemingway's style is based on short sentences and quick-flowing dialogues, providing a lot of details. Nevertheless, some passages sound vague with hidden clues and messages. Thus, the reader finds himself obliged to analyse and make guesses every now and then, which ultimately enhances the involvement of the reader with the text where the reader is forced to guess now and then.

In conclusion to this part, it could be said that the authors' major aim is to make use of such writing techniques, which help them portray true-to-life characters and events in order to present an 'authentic' setting, capable of attracting readers into the story. Concurrently, there is usually some space left for each reader to use his own imagination and thus 'flesh out' the line of the book accordingly (Maršálek, 2006).

## **2.2.3 Major Parallels and Contrasts of War Novels**

### **2.2.3.1 The Characters**

Novels of war are mainly concerned with depicting characters that represent soldiers and endeavour to shed light on their experiences in the battlefield. For example, Kurt Vonnegut's novel *Slaughterhouse-Five* represents a place where Germans kept their prisoners during the World War II. Billy Pilgrim, the main character spends a short period of time in the prison. Despite the fact that he manages to survive, he suffers a mental breakdown as a result of his harsh experience of war. The reader can sense high interest in psychology, through which various processes in Pilgrim's mind are described and explained. An interesting point is the presentation of a minor character, named Kurt Vonnegut. "His commentary as both a character and an author enables a more factual interpretation of a story that seems almost preternaturally fictional, adding support to the idea that such fantastical elements may be the reality of a traumatized mind" (Maršálek 2006).

### **2.2.3.2. The Setting**

All war novels seem to be highly descriptive with a great emphasis on detail in order to make the reader feel as if he were present in the war himself. A perfect portrayal of the environment can be regarded as one of the writers'

major goals. In this sense, everything looks very vivid and close to reality. It is often whole paragraphs that contain information serving to depict the concrete situation fully and with all nuances. However, the precise description does not relate only to the setting itself. For a complete picture authors need to include also the actions, the chief characters and quite frequently the inner feelings of theirs to be characterized accurately as well. Basically, everything the authors want to say or express in their novels is done so clearly – each picture, each scene, even the way each character moves and talks (Maršálek, .(2006

#### **2.2.3.3. The Themes**

One may object that there is no point in discussing this feature since all war novels logically make use of various war events and the war in general becomes the primary theme. However, it is possible to find instances of books in which this particular topic represents only one type among others, equally important. The idea of war, seen as the major focus, is what all militarily-oriented novels apparently have in common but the way it is integrated into the story can be understood as a distinguishing trait (Maršálek, 2006)

#### **2.2.3.4. Friendship**

The war conditions, in which a great number of soldiers were forced to go through, would be completely unbearable unless there happened to be

someone capable of giving a helping hand; someone, who could be trusted and relied on. Strong bonds called 'friendship' were usually created among soldiers this way and the idea that they were not left just on their own made a lot of things easier for them. In the war novels, it is possible to find couples or small groups of people who stick together throughout the story at all costs in order to survive. For instance, Kurt Vonnegut's main protagonist Billy Pilgrim encounters various figures throughout the novel and so friends he makes are of various types as well. Some of them are able to understand Billy's frame of mind thanks to similar experiences all of them have gone through, which is the case of a war veteran Eliot Rosewater who helps Billy handle his disorganized mental states by reading science fiction literature (Maršálek,2006).

#### **2.2.3.5. Love and Feelings**

In this regard, Vonnegut lets his character Billy Pilgrim perceive the idea of 'love' between two individuals as an eternal matter which, on the other hand, asks for its sacrifice from time to time. He seems to hover on the edge of perfect happiness and total despair, where one disposition can all of a sudden replace the other. By the phrase 'So it goes' the author expresses his resignation to fate that is impossible to change by any means (Maršálek, 2006).

### **2.2.3.6. Death and Cruelty**

About fifty million people lost their lives in the Second World War. Both soldiers and civilians were dying because of absurd desire of some individuals to gain control over the whole world, are not rare in the novels and the way such deeds are depicted is almost breath-taking. Dealing with the issues of death and cruelty is a common practice among writers of war novels. Moreover, the idea of absurdity suggests in connection with the themes of 'death' and 'cruelty' a potential division of characters into two groups. In the first one, there are figures of weak minds, unable to face the war's senseless atrocities, which results in a number of silly attempts to injure themselves or pretend insanity just in order to get away from the front. In the other group, there are figures with opposite qualities. They manage to control their behaviors, although they cannot avoid suffering mental conflicts now and then. At this phase the author's great tendency toward a deep psychological analysis of a character is recognizable. "The novelists tend to agonize, often embarrassingly, over the painful psychological. "reactions of their characters to war, romanticizing, sometimes sentimentalizing their desperation" (Maršálek, 2006)

Points of fact, when reading war novels, it is nearly impossible not to come

across passages where death and cruel actions are being talked about. The intention of the author to present stories and events acting as true to life is achieved by means of high descriptiveness and naturalistic mode of narration, which, on the other hand, the reader may find macabre or even disgusting from time to time.

However, According to (Maršálek, 2006) none of the war novelists mentioned in this thesis goes as far in depicting death and cruelty as Norman Mailer does. The chief representative of ‘viciousness’ in Mailer’s novel is Sergeant Croft. His insidious nature affects other soldiers in the platoon and the reader can watch the mental conflict between the ruthlessness, to which all privates are led, and humanity, which is believed to form part of a man’s personality since acquiring basic social principles. In a word, Sam Croft perfectly fits one of Joseph Waldmeir’s definitions of soldiers who, despite the end of the fighting, still “thrive on the danger of battle, on the killing and the treat of death, finding war stimulating, even sexually exciting”(Masalek, 2006, p.55).

The Second World War is generally deemed the worst and most ferocious conflict of the 20<sup>th</sup> century. The outcomes of war were felt long time after it was over, hundreds of thousands of them for the rest of their lives. Terrible

crimes were committed against humanity. These incidents which took place between 1939 and 1945 have been portrayed in many literary works including poetry, drama and novels. The effect of the war not only materialist and physical, it was also psychological and emotional (Rosenthal, 1976).

#### **2.2.3.7. The Absurdity of War**

The topic of absurdity of war is employed in war novels usually in connection with other topics, some of them being touched novels related to wars. The state of war in general creates mixed feelings inside the soldiers. After taking part in military actions, soldiers start to have a split attitude towards war. War usually seems to those involved in it as absurd and meaningless. Surprisingly, this comes after the soldiers are convinced with the idea that war is a heroic action. Thus, the actual involvement in war causes stress and confusion (Maršálek, 2006).

### **2.3. Relevant Fields and Theories**

Although both *A Farewell to Arms* and *Slaughterhouse-Five* were published before the emergence of Postcolonialism and the spread of Postcolonial theories, both works as will be argued and discussed show a solid stance against war and military conflicts between countries and nations. Thus, they can be seen as supporting ideas of Postcolonialism and challenging

colonial ones. Hence, it becomes crucial to introduce thoughts of Postmodernism with the objective of showing the relevance of the study to our present time, particularly with the major conflicts around the world.

### **2.3.1 Postcolonialism**

Postcolonial theory is an interdisciplinary field of study which is “committed to theorizing the problems of colonization and decolonization” (Shome&Hegde, 2002, p. 250), with an explicit commitment to “a radical critique of colonialism/imperialism and neocolonialism” (Prasad, 2003, p. 7). Theoretically, a theory that deals with literary works corresponding to the experience of colonisation. It is mainly concerned with the literature of countries that used to be colonised especially by European powers such as Britain, France, and Spain. Postcolonial theory is concerned with the broader interactions between European countries and colonised nations by focusing on issues such as identity (including gender, race, and class), language, representation, and history.

### **2.3.2. Modernism**

Modernism is known as a historical and artistic period that extended from 1865 until the end of the Second World War. This period was associated with the flourishing of industry and technology. A set of ideas played a great

role in the emergence of this movement including thoughts of great thinkers such as the Austrian psychologist Sigmund Freud, the German philosopher Karl Marx, the German philosopher Frederick Nietzsche, and the British scientist Charles Darwin. The movement was primarily concerned with revisiting old beliefs and traditions and changing them. Modernism, supports Western ideas, beliefs and customs, and is based on science, logic, and democracy.

### **2.3.3. Postmodernism**

The period that follows the WWII was known to be as postmodernism. It started in the 1940s and lasted practically till the late 1980s. The movement was associated with a set of changes in economics, politics, and technology and even in society. The focus on consumption, growing importance of advertising, business, or media, introduction of computers and world-wide communications, various types of movements, pace of life speeding up and lack of time – all these attributes characterize the postmodern world on which postmodernism tries to react. As far as writers of this period are concerned, they “no longer believed that the old cultural values were recoverable after the Holocaust. They simply gave up the struggle and delighted in delirium. The alienation effects of their fictions express the effects of alienation upon

themselves” (Lewis, 2001, p. 60).

### **Characteristic Features of Postmodern Literature**

Postmodernism, from a literary perspective, is defined as a reflection of people’s attitudes toward life and war by deploying skepticism, black humor, or irony. Discussing the features of Postmodern literature, Barry Lewis in *The Routledge Companion to Postmodernism*, include some features of postmodernist literature such as: Temporal disorder, pastiche, fragmentation, looseness of association, paranoia, stressing the climate of anxiety, fear of losing our identity or being manipulated, Schizophrenia, vicious circles and language disorder, which involves experiments with language.

About what the readers see that, “Postmodernism is, of course, only part of the total landscape, but like a mountain-range it looms over everything else, and plodding over its peaks and valleys is no easy task” (Lewis, 2001). In fact, books in general and war novels in particular. It contains much more features than just those above.

### **2.4. Empirical Studies**

Gillie (2014) argues that in “The Children’s Crusade: A Duty Dance with Death” (p.65) Vonnegut's deals with the notion of war as an action of

revenge. Vonnegut discusses how the crusaders are depicted as "ignorant and savage men", who are remembered for "the imperishable honor they acquired for themselves, and the great services they rendered Christianity". Thus the Crusaders justified their deeds by giving them a religious validation. Vonnegut rejects the idea of "justifiable violence,". His novel shares the story of the children's crusaders; instead of going to fight in Palestine they were taken to join the crusades. Most of them were killed and sold into slavery. Vonnegut relates the story of the children crusaders to the characters in the novel. Billy and his fellow American soldiers sucked into a war in which they are unprepared to fight and which destroys them. Vonnegut focuses on the suffering of the soldiers in the war in order to define the way we look to war. As Hemingway's *A Farewell to Arms*, Vonnegut focuses on the results of this violence, the suffering of soldiers and the destruction. Billy remembers the bombing and describes the destruction, and the massive amount of death. Saying that "Dresden was like the moon now, nothing but minerals and everybody else in the neighborhood was dead" (Vonnegut 178, p. 87).

Rumfoord narrates his story of writing a book about the US Army during World War II, He read a passage about Dresden, which presents the bombing as justified as they were a reaction to the air raids on Britain (187).

As Marvin says in his discussion of *Slaughterhouse Five*, “the scenes leave the reader wonders whether revenge for even the most terrible atrocities could justify the slaughter of so many human beings (115). This is meant to show how cruel and inhumane war can be.

Sasaki (2014) mentions that after serving at war, Hemingway suffered serious leg injury. As a result of this action, he was motivated to depict the injuries of the heroes in his novels *A Farewell to Arms*. Hemingway wrote about the concept of death in the conclusions of his works. Arthur Waldhorn suggests that *A Farewell to Arms* is Hemingway’s first full-scale treatment of mortality”. Hemingway's war novels contain his memories about war. However, in *A Farewell to Arms*, as Waldhorn points out, “Hemingway blends fact and fantasy.” Hemingway did not craft his war novels as "antiwar" works; but the couples in his works separate with death not because of war. In *A Farewell to Arms* Frederic and Catherine escape to Switzerland and let their duties as a soldier and a nurse to secure their own happiness. Here Hemingway introduces symbols to shape their tragedy. The deaths of Catherine and her baby make the readers feel as if they are actually

Velea (2012) argues that Hemingway's work is filled with direct experience, physical perception, and real life conditions. He tries to depict the

frustrating outcomes of war. Hemingway clearly deploys a set of symbolic imagery to convey his thoughts about war including several repeated images such as, rain, dust, winter, snow, mud, the plain, and the mountain. He focuses mainly on the notion of “alienation” and “loneliness”, which are presented in the novel as a consequence of war. Hemingway is not merely concerned with the physical impact of war on people. Rather he seems highly interested in depicting the psychological influence of war on them. Therefore, he produces what is called “modern wound ” which has a direct physical and a long-lasting psychological effect on the individual created by the development of the technology of modern weaponry. This is especially evident in comparison with the wounds in pre-modern literature that act as a universal image of the heroic assertion as these wounds were symbolic results of the tournament.

A study conducted by Loeb (1979), which titled Vonnegut's “Duty - Dance with Death: Theme and *Structure in Slaughterhouse-Five*”, investigates the effectiveness of Vonnegut’s style in raising awareness in the minds of the readers regarding the gloomy picture of the war. This study also investigates how Vonnegut’s didactic purpose has influenced the treatment of themes and structure in *Slaughterhouse-Five*. Vonnegut seems to be highly concerned with how his message can be conveyed to the audience. Thus, one can notice

that he endeavours to deliver very significant themes that are related to this particular topic including cruelty, death, time, innocence, survival, free will, fantasy and regeneration.

As it is seen from previous studies, many of the stylistic elements have studied Vonnegut's work and revealed that Vonnegut has chosen structural and thematic solutions in order to make his novel accessible to a large reading audience. In the present study, the researcher attempts to elaborate further Vonnegut's view towards war and how he conveys his anti-war message in the novel as well as what are the effects and consequences of wars. Interestingly enough, a study is an article titled "The Science Fiction of Trauma in *Slaughterhouse-Five*" by Wicks (2014). In this article, Wicks explores how Vonnegut found a unique way to recount an experience that lies outside the bounds of normative human consciousness by turning to the generic characteristics of science fiction. In *Slaughterhouse-Five*, Vonnegut focuses primarily on the familiar/unfamiliar binary intrinsic to science fiction in order to establish a narrative about the strange, terrifying experience of trauma. Based on Kaplan's explanation about the position individuals in the relation of an event, Wicks pointed out and explain how Vonnegut's position as the witness of the firebombing of Dresden encouraged the "authorial obligation"

that Vonnegut later felt to share with the public following the silence that surrounded the event. Wicks later explained further, how traumatic incidents would affect the memory of the human-being. A person who is under the influence of a traumatic accident is likely to feel a great sense of confusion and a loss of the memory.

In Vonnegut's case, the protagonist is unable to recall exactly what happened during the firebombing of Dresden. Traumatic memories are mostly experienced as repetitions, flashbacks, and nightmares, which arises from the realm of the unconscious, caused by the inability of the brain to comprehend and express it through language. Wicks (2014), argues that, Billy Pilgrim state of distress and confusion was a result of his traumatic experience as the witness of the firebombing of Dresden. She then concludes that in *Slaughterhouse-Five* shows us how literature can be deployed to discuss the issue of trauma. This article is useful for the researcher as it can be used in order to analyze how the trauma experienced by Billy Pilgrim in the novel is closely tied with the trauma that Vonnegut experienced after he returned from the battlefield.

By the same token, Rahmatika Ismael—an English Department student of Andalas University—entitled “Ernest Hemingway's Impression toward

World War I as seen in *A Farewell to Arms*". In this thesis, Ismael discusses Hemingway's experience during World War I as an ambulance driver in Italian Army whose primary task is to save the life of injured soldiers taking part in the war and to provide them with the sufficient First Aid. She points out how war has significant impacts in Hemingway's life. Making use of Abram's sensitive theory and historical-biographical approach, Ismael discusses Hemingway's feelings and emotions towards the devastation inflicted by war. She asserts that Hemingway's impression about World War I and the destruction it caused can be seen in his novel, *A Farewell to Arms*. Ismael later concludes that Ernest Hemingway, through *A Farewell to Arms*, tried to convey a message regarding war; war can only be a source of suffering, deaths, and destructions.

According to Ilhamdi (2019) Frank McConnell accurately considers Vonnegut as the most notable author in the new generation who emerged after the Second World War. Hemingway depicts the images of war in a romantic way. For him, mixing "Heroism" with physical courage is a hard task. Yet, Vonnegut provides more scornful images of war in *Slaughterhouse-Five* (1969).

Indeed, the current study is different from those of previous studies since this

research mainly focuses on both Hemingway's and Vonnegut's works regarding war. In addition, to see how Vonnegut's experience as the prisoner of war who witnessed the Allies' firebombing of Dresden influences his views and attitudes towards war as he participated in the Second World War.

## CHAPTER THREE

### Methods and the Procedures

#### 3.1 Introduction

This chapter provides a clear and detailed picture for the framework of the research methodology to achieve the objectives of the present study. In other words, it involves the methods as well as the procedures researchers followed in order to fulfill the study objectives.

#### 3.2 Research Methodology

This study deploys a descriptive and analytical reading of *Farewell to Arms* by Hemingway and *Slaughterhouse-Five* by Vonnegut. It endeavours to examine images of war through deploying a close reading to the text. Exploring images of war is meant to investigate the author's views and stances of war. Moreover, the study analyses some selected dialogues in the two novels. Hence, the researcher gives a great attention to the novels' elements including theme, characters, narrative technique, plot, and so on. Moreover, the study makes the use of postmodern traits of trauma, alienation, loneliness, and sense of loss in order to examine the effect of war on the psychology of the characters.

### **3.3 Sample of the Study**

The sample of the study consists of two novels, namely *A Farewell to Arms* by the American author Ernest Hemingway and *Slaughterhouse-Five* by the American author Kurt Vonnegut. Thus, the outcomes of the study cannot be generalised to any other work by the author or any other authors.

### **3.4 Procedures**

1. Reading many theories as well as previous research associated to the dialogue functionality, as well as, the themes, plots, and the characters presented by authors in their novels, that they wrote.
2. Setting the research statement, the questions of the study, the objectives, and the significance of such investigation.
3. Preparing the methods and the study's procedures.
4. Collecting review of literature that has discussed to the two authors and novels presented in this study.

## Chapter Four

### Discussion and analysis

#### 4.1 Introduction

##### 4.1.1 *A Farewell to Arms*

According to Abbasi, (2005) Ernest Hemingway is considered as one of those writers who is larger than the life. His novel is deemed to be straightforward. It describes events of the World War I. The novel revolves around the character of Henry Fredrick and his experience as an ambulance driver during the war time. Henry, an American lieutenant meets Catherine Barkley, an English nurse. Although she is still mourning the death of her fiancé's who was killed in the World War I, Catherine accepts the initiatives that Henry proposes. Following the incident of Henry's wound near the Isonzo River in Italy by a trench mortar shell; he was transferred to a hospital in the city of "Milan" where he and Catherine eventually reunite. During the time that Henry spends in the hospital for treatment, he falls in love with Catherine. Gradually, their relationship becomes stronger and deeper. Then, she soon becomes impregnated by him but refuses to get married to Henry.

The supervisor of the hospital, "Miss Van Campen" discovers that, in his

hospital room, Henry has been hiding alcohol. Consequently, Henry is sent back again to the front. During the absence of Henry, the situation in the front has become worse. This was during the retreat of Italian army after the disastrous events of Caporetto Battle (1917). Moving back to Milan, Henry starts to search for his love "Catherine". He realises that Catherine has been transferred to Stresa a place that is far away of approximately 95 miles. Henry decides to go by train to Stresa, where he is united by Catherine again. The couple decides to return to Italy; then they cross the border into neutral Switzerland when they moved back.

Upon arrival at the Swiss borders, Henry and Catherine are arrested by the authorities. Yet, later they are asked to give training to students seeking winter sports in Switzerland. They spend some happy months staying near Montreux in a wooden house. One of the nights later, Catherine goes into labor. Henry and She take a taxi to the hospital. After having a painful and long labor ensues, Henry wonders if Catherine would survive. Unfortunately, Catherine passes away with Henry being besides her. Devastated by the incident, he leaves for the hotel in which they used to stay and walk alone in the rain.

It is stated by Palaima , that *A Farewell to Arms* by Hemingway is observed to have a frequent suspicion slipperiness of language and its capacity to

distorting. It is also felt that the distrust of Hemingway in the famous declaration of Frederic Henry that abstract words including hallow, courage, or glory were seen to be obscene beside the villages' concrete names containing the roads' numbers, the rivers' names, the dates' and regiments' numbers. In addition, there is a seen feeling in the easiness interchangeability of weapons and tools. In this regard, Vekic, (2017) Hemingway qualified as "obscene" the profuse use of abstract words in his novel the novel *A Farewell to Arms in* which failed to denoting the true war's realities they speak of. In addition, Vekic mentions that since the novel *A Farewell to Arms* is a novel related to war and the author himself had participated in it, the main concentration remained more on the actual conflict experiences. Suhail (1999) states that Hemingway himself was an eye-witness of the world wars. Hence, Hemingway was able to depict the atrocities and agonies of the war, deploying his artistic skills, using unsurpassed as well as unrivaled manners.

#### **4.1.2 Analysis**

Hemingway depicts war in his novel *A Farewell to Arms* in an unromanticized and realistic way. Such representations of war are meant to involve the reader with a virtual experience of war from which he turns as a person who opposes war. The reader of the novel can notice that it is written in plain language and

a simple writing style. For instance, Hemingway does not use inessential adverbs and adjectives. He uses some short declarative clauses. Moreover, he frequently deploys conjunctions such as “*and*” to give the reader a sense of immediacy. After several years the Hemingway’s publication of his novel, Hemingway declared that he used certain words only for their rhythmic qualities. As he stated that this was a conscious process I which he imitated Mr. Johann Sebastian Bach who utilized notes in music when he was emitting counterpoints. The same language animated the dialogue, voice, and thoughts of the protagonist. Hemingway tried to produce natural conversations and dialogues by the soldiers in order to reflect reality as much as possible. Interestingly enough, Hemingway referred in his novel as *Romeo and Juliet* novel as it can be seen as a tragic ending from which the hero evolves as a person who is skeptical about life and war. The death of Catherine and the baby in the novel is meant to reflect the turmoil and the loss of the “Lost Generation” following the war. Again, this shows that the war produced a generation that is confused and lost.

The title of the novel is very suggestive and has been debatable. Perhaps, the title is for a poem written in the 16th century by George Peele who was an English dramatist. The Poem’s title is “A Farewell to Arms” to "Queen

Elizabeth",”. In fact, this kind of interpretation is very logical as one can notice that both the novel and the poem share a set of themes in common. The poem of Peele deals with core themes to be found in the novel of Hemingway such as war, masculinity, and duty. However, no evidence was found to support this theory. On the other hand, some other scholars see that Hemingway had chosen his novel's title a little bit late during the process of publishing when he had been performing the revision of the manuscript. These scholars argue that this title that was put by Hemingway was not influenced by the poem of Peele since this poem did not influence the novels' shape or style of writing.

Additionally, there is another interpretation for Hemingway's choice of the title, which has to do with the word “arms”. As he leaves the Italian army; the protagonist of this novel says: “A Farewell to Arms”. In this context, “arms” mean "weapons". This again reflects the soldier's hatred towards war and exposes his feelings of regret towards participating in war. In addition, “farewell to arms may mean “Goodbye to Catherine” as she passes away. One can conclude that the interpretations are linked with the notion that war is a source of devastation and destruction.

### 4.1.3 Dialogues in *Farewell to Arms*

In fact, people can achieve various functions of language through the selection of potential meanings in the language system according to social and cultural context (Jiang Hong, XuHancheng, 2018: pp. 13-17). "It is generally believed that the structure in language that can mainly bear the needs of people's communication is presented as a mood and modality system (Eggins, 1994). With the continuous development of language while implementing the functionality of dialogue concept, people gradually realize that language is another means of serving interpersonal functions outside the tone and modality system (Martin, 2003). To put it simply, "functionality is expressed by using a language to expresses the speaker's attitude/real life feelings towards the things and people in question (Si Xianzhu, 2016). It is reflected in the emotions and motives of the characters.

Understanding the functionality of dialogue in Hemingway's novel can be used to compare and analyze the existing research on the appraisal value of life language, reveal the similarities and differences between the two and the practical application value more comprehensively, and explore and supplement the application of the functionality of dialogue in literary language. Hemingway's *Farewell to Arms* selects two representative scenes

before and after Catherine and the protagonist. For instance, when the protagonist uses the word “crazy” in his dialogue, this might be interpreted as his attitude towards life and war. The protagonist uses a very simple word to express his feelings towards the war. This choice of words reflects a deep meaning although it might sound humorous. Moreover, the word is frequently used in everyday life, which gives the reader the sense that the novel tries to depict a truthful account of the experience of war.

In the first sentence, the first thing the reader sees is the appellation of "signorino" with obvious regional characteristics. This seemingly simple title actually explains the background of the novel plot to a great extent. *Farewell to Arms* was created in the context of World War I. At that time, Europe was the one where the protagonist met true love, but it was also a war-torn country with many countries. People of different nationalities, different occupations, and classes are very likely to intersect in times of war, which is also a prerequisite for the protagonist and Catherine to have love. The porter first politely rejected the protagonist's view of the hairdresser, and then expounded his point of view. The "Austrian officer" in the back of this sentence directly points out the background of World War I. The attitude of the barbers, protagonists and concierge towards the "Austrian officer" also reflects their

war position. This is a cultural interpretation. From the perspective of semantic structure, the noun "mistake" and the two verbs "understand" and "thought" all show the temptation of this sentence. The porter is explaining the hairdresser to the protagonist. The reason for the crazy action, in which the "Austrian officer" is a core message and it is this information that brought these misunderstandings, so it needs to be explained, which also contributed to the chat between the protagonist and the porter.

The modal verb "must" appears in the first sentence, showing a firm attitude and being at the highest level of emotional expression. This involves the cognitive modality. The use of epistemic modality can be regarded as a kind of cognitive distance positioning for the speaker to evaluate the distance from a certain situation to the certainty. Matters closest to certainty or reality need to use high-value understanding of the modality, such as "must" here (XuZhongyi, 2017). At the same time, the adverb "enough" also played an important role, explaining the apparent reason for Catherine's refusal. However, the firm attitude here cannot be simply understood as literal refusal. The protagonist sent a clear courtship signal to Catherine, but that was in the ward, during the "I" period of illness, Catherine rejected the "I" request out of love and professionalism. Therefore, the main message here is care, not

rejection. The dialogue functionality that is presented in novel shows different aspects of the protagonists' mentality. The incisive delivery of dialogue showed multiple layers of the human mind. The uncertainty of the relationship has been emphasized with the help of dialogue.

#### **4.1.4 An Overview of the Theme of *A Farewell to Arms***

The first theme is seen to be related to the "War's Grim Reality". It is clearly seen in the novel's title *A Farewell to Arms* that there is a main focus on war and this is shown in the processes when Henry removed himself out of this war and leaving it behind. The characters e.g., Ettore Moretti and Gino presented in the novel having actually ambivalent attitudes about the war. In fact, they are resentful of the terrible destructions caused, the doubtful of the glory it supposedly that will be brought. This novel seems to offer masterful conflict descriptions that were shown to describe things as violent chaos and senseless brutality; the retreat scene of the Italian army remained, in American literature, as one of the most profound war's evocations. As many men began to crumbling as well as the soldiers' minds, nerves, minds, and capacities for rational moral judgments and thoughts were also crumbled.

Clearly, the novel condemns the war; it is hardly a pacifist's work. The war is inevitably the senseless, cruel world outcome. The author suggests that the

war is seen to be nothing more than the dark itself; it is a murderous extension of a world refusing to protect, preserve, or acknowledge, protect true love. The pain and love relationship is deemed to be this novels' theme. Based on the war backdrop, the author offers a mournful, deep meditation on love's nature. When Catherine announced to Henry that her fiancé was dead; she wanted to run away of the pain caused by her loss. Similarly, Henry intended to be far away of talking about of the war as possible as he can.

#### ***4.2 Slaughterhouse-Five***

In 1922, Billy Pilgrim was born and then grown up in a city called Ilium located in New York. Billy is depicted in the novel as a weak young man, who is funny-looking. He was an average high school pupil. Billy enrolls in night classes at the Ilium School of Optometry and then. Billy joins the army forces during the Second World War. He is sent by a train as an assistant for a chaplain in South Carolina. This place is located in which an umpire had been officiating during the battle practices and announcing who survived and who passed away before they all were always sitting down to have together with their lunch. Billy's father passes away in a hunting accident shortly before Billy is transferred overseas to join an infantry regiment in Luxembourg. Billy is thrown into the Bulge Battle located in Belgium and then he was taken

prisoner immediately behind the German lines. Before he gets captured, he experiences his first incident of time-shifting: he has seen the entirety of his own life, from beginning to end, in one sweep.

Following that, Billy is transported by using a crowded railway boxcar moving to a camp related to a prison of war located in Germany. Upon their arrival, they are treated by a group of fellow prisoners being captured earlier in this war, to a feast. As for the case of Billy, he has been suffering a breakdown and takes a shot of morphine. Shortly after that, Billy and some other American soldiers are moved onward to "Dresden" which is known as a beautiful city in Germany. In that place, prisoners have to work for their purpose of being kept at different labors containing the nutritional malt syrup manufacture. The camp they are kept in used to be a former slaughterhouse. During one of the nights, the forces of Allied bomb the city of Dresden drop inflammable bombs in order to start a firestorm sucking most of the oxygen into the blaze, incinerating or asphyxiation roughly 130,000 people. Unexpectedly, Billy and his fellows survive as they stayed in an airtight meat locker. Unluckily, they wake up to see complete destruction and to find themselves to search for the dead bodies under the debris. After a few days, the forces of Russia capture this city, and then, the involvement of Billy in the war ends.

Later on, Billy returns to Ilium and finishes school. Then, he gets engaged to Valencia Marble, the founder of the school. Due to the nervous breakdown, Billy commits himself to staying in hospital strictly for veterans and received shock treatments. While staying at the mental ward department, a fellow patient introduced Billy to the novels of science fiction written by "Kilgore Trout". Following that, Billy recovers and returns back to normal life. He gets married and raises two children.

Billy is given a chartered plane, in 1968, to travel to Montreal, so he can attend the optometry conference. Their plane crashes into a mountain. Surprising, the only survivor is Billy. After being admitted to the hospital, it reveals that Billy needs a brain surgery. Sadly, his wife passes away due to an accidental carbon monoxide poisoning after crashing her car. Billy's daughter entrusts him to a nurse's care back in their home in Ilium city. After going through this experience, Billy feels an urge to tell the whole world what he had learned. Thus, he heads to the city of New York, where he is interviewed in talk show on radio. In fact, Billy's daughter did not know what she should do with her father. Billy had made a tape to record his story before he dies.

### 4.2.1 Analysis

In this novel, the reader can easily notice that the bombing of Dresden was regarded as a significant incident in Billy's life. As we learn, about 25,000 civilians were killed as reported. The descriptions of such horrific bombing incited Vonnegut to write an anti-war novel. In spite of its available message, however, this novel is seen to be filled with black humor. Furthermore, it could be obviously noticed that Vonnegut's use of the direct and simple prose plays a very crucial role in making the novel a comprehensible one. This novel by Vonnegut is deemed as the best work of Vonnegut.

In this regard, Ousby (2006) argues that *Slaughterhouse-Five* can be considered as a literary critique of how destructive a human-being can be and how technology can be used as a destructive force. For him the novel can be seen as a sharp literary criticism of the twentieth century and the development associated with it. This novel was also published during growing opposition to the Vietnam War. This novel was adapted into a film directed by George Roy Hill in 1972. In addition, it is argued by Lewis, (2019) that Vonnegut employed the science fiction in order to break with the conventional literary techniques of war novels and films. Such an attempt was aimed at capturing conventional realism.

It is stated by Maršálek (2006) that through literary works writers expose the follies of war as well as the all unpleasant consequences it leaves. For him, the novel can be inevitably regarded anti-war. He maintains that in this novel Vonnegut shows vast disagreement with the notion of war. Although Vonnegut expresses his personal attitude in this novel, the novel can be seen as a communal critique directed against war in which Vonnegut reflects the views of the common.

*Slaughterhouse-Five* indicated manifests painful and long process of uncovering what Vonnegut pushed out of his consciousness (Vees-Gulani, 2003). Merrill and Scholl, (1978) state that the novel could be deemed a criticism of the injustice of life. Tanner argues that the novel combines elements of both the science fiction war novels. For him, the novel can be considered as an anti-war novel that endeavors to show the brutality of warfare (Leonard, 2019).

#### **4.2.2 Dialogues in *A Farewell to Arms***

In this novel, the dialogue is utilized to send some messages that can be conveyed by the characters about themselves in this written expression

It is so short and jumbled and jangled, Sam, because there is nothing

intelligent to say about a massacre. Everybody is supposed to be dead, to never say anything or want anything ever again. Everything is supposed to be very quiet after a massacre, and it always is, except for the birds. And what do the birds say? All there is to say about a massacre, things like “Poo-tee-weet?”

In this quotation, it seems that the character speaks in a fragmented way. He furthermore seems to be devastated by the massacre. His words reflect the amount of destruction that has inflicted the city and his mind as well. The tone of his speech is sad and mirrors a sense of desolation. The character’s use of language implies the inability of language to describe the horrendous destruction of war.

In addition, this short fragmented manuscript:

“Billy had a framed prayer on his office wall which expressed his method for keeping going, even though he was unenthusiastic about living. A lot of patients who saw the prayer on Billy’s wall told him that it helped them to keep going, too. It went like this: “God grant me the serenity to accept the things I cannot change, courage to change the things I can, and wisdom always to tell the difference.” Among the things Billy Pilgrim could not changes

were the past, the present, and the future” (Rohan,2006, p.95).

After Billy is kidnapped, he struggles to keep carrying on with life. He endeavors to survive and to keep his sanity. For instance, he keeps his prayers in order to support him and to uplift his tortured spirit: “God grant me the serenity to accept the things”. Moreover, Bill seems to have lost his sense of time; he cannot really tell the past from the present and the future. Life starts to be meaningless. This dialogue corresponds to views of Maršálek (2006) who argues that this novel is directly targeted to be against war. For him, Billy does not represent himself; rather he represents all those who were plighted by the atrocities of war. In addition, the narrator tells us that: “Billy could almost smell his breath—mustard gas and roses”. This kind of strange combination between the smell of the gas and the fragrance of rose impels the split between the character’s romantic fantasies and his reality at was as the smell of the gas is associated with weapons whereas the roses are associated with love and romance. Hence, the kind of language the character uses reflects the painful struggle between his fantasy and his realist world.

#### **4.2.3 An Overview of the Themes of *Slaughterhouse-Five***

The novel seems to be revolving around a central theme; that is the theme of war. The novels start with a horrible, detailed account of the bombing of the

German city Dresden. The narrator seems to have lost concentration and is still under the impact of trauma. He cannot really remember if this is what really happened. As he indicates: "All this happened, more or less." Nevertheless, the destructive impact of war on the characters is subtly depicted in the novel. The character of Billy is a very good example in this regard. As we can see in the novel, Billy is appointed as the president of Lions Club. Also, he works as a prosperous optometrist. In addition, he lives in a modern, comfortable house. He is married and a father of two children. While Bill appears as a person who leads a happy and successful life, the effect of the war is clearly observed through his behavior; Billy appears clearly as a traumatized person who suffers memory issues and identity problems.

## **Novels**

Both aforementioned novels are considered as among the most prominent American literary fictions of the twentieth century. Definitely, they are not the only experimental war fiction novel in this century. They are connected together by several continuities, despite being written in different decades and describing two different incidents. Interestingly enough, both Hemingway and Vonnegut were veterans who involved in the Word War. As for Hemingway, he had served in World War I, as an ambulance driver, whereas Vonnegut

became, in World War II, a war prisoner. Such experiences added credibility and validity of their accounts of war. After a careful reading of both works, one can easily notice that both authors provided their own unique style of presenting “truthful accounts”. Although the novels were produced in different contexts, they clearly deal with an everlasting problem that all the humanity has been facing throughout history. Thus, despite the differences in the literary style, *A Farewell to Arms* and *Slaughterhouse-Five* have a clear anti-war stance. By showing grim images of the WWI and WWI, both Hemingway and Vonnegut show anti-war stance.

#### **4.5 Summary**

Based on the above-mentioned discussion, it could be observed that the present study helps in understanding the chosen novels, namely *A Farewell to Arms* written by Ernest Hemingway (1929) and *Slaughterhouse-Five* written by Vonnegut (1969) critically. Furthermore, the present discussion allows readers to understand the writers’ emotional turmoil presented in two different situations, periods, events but both about war. These two novels show how war is a destructive action. Despite the fact that in some instances in the novel Hemingway deal with issues such as love and gender, he seems to be highly concerned with presenting the war as an awful action. Moreover, some critics

argue that Hemingway romanticize war in his novel. Nevertheless, as it has been discussed earlier in this thesis, Hemingway's depiction of war in *A Farewell to Arms* is rather grim; he tries to reflect his anti-war stance by showing war as a horrible incident that harms humanity. In similar ways, *Slaughterhouse-Five* provides a detailed account on how war can impact the individuals both physically and psychologically in a bad way.

## Chapter Five

### Conclusion and Recommendations

#### 5.1 Introduction

The part of research aims to provide the research's final conclusion. It also provides some significant recommendations and highlights some future studies that might be conducted.

#### Conclusion

It is clear that Vonnegut and Hemingway are highly concerned with the issue of war in their novels. However, their representations of war are different from each other; while they share a lot in common, they differ in some ways regarding the literary style. It can be noticed that both author try to provide a detailed account of war. Thus, the reader can notice that both Hemingway and Vonnegut endeavour to produce truthful accounts of war that sound credible and reliable to their readers. Hemingway's depiction of war in *A Farewell to Arms* is rather grim; he tries to reflect his anti-war stance by showing war as a horrible incident that harms humanity. He tries to depict the outcomes of war by showing images of injury, death, loss, sadness, failure and miseries. In addition, through the dialogue between the character, Hemingway tries to

reflect the state of confusion and alienation that his characters are going through due to the war. In similar ways, *Slaughterhouse-Five* provides a detailed account on how war can impact the individuals both physically and psychologically in a bad way. Yet, Vonnegut deploys different literary style from that of Hemingway. Vonnegut employs features of postmodernism such as fragmentation and pastiche to reflect the state of anxiety, fear, loss of memory, split of identity, and the sense of absurdity that the characters go through due to the war. In addition, Vonnegut, like Hemingway, depicts the physical and materialist damage that war can cause. Therefore, he provides a detailed description of the destruction that was caused by the bombing of the city of Dresden. Finally, the thesis argues that by providing such negative images of war in their novels, both Hemingway and Vonnegut show anti-war stances.

## **5.2 Recommendations**

After conducting this study, the researcher recommends the following:

1. Investigating the lives of both authors more thoroughly as their experience of life and war proves to have left great impact on their style of writing.
2. Conducting research that aims to explore the position of women in these

novels and their stand on war.

### **5.3 Further Studies**

This study suggests further studies to be conducted as follows:

More academic and scholarly research to be directed to contemporary works that deal with the issue of war as this topic is timely and much related to our present time.

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