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The wounded Hero in Hemingway's The Sun Also Rises and The Old Man and The Sea

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INTRODUCTION

Ernest Miller Hemingway was an American author and journalist. His economical and understated style had a strong influence on 20th- century, while his life of adventure and his public image influence later generation. He created new style of prose, applied new techniques and concepts and new ideas about the tragedy of common man in any society. He is critical of American society. Hemingway tried to restore to man his dignity through writing about the wounded hero.

This Study deals with the theme of the wounded hero in Hemingway's novels The Sun Also Rises and The Old Man and the Sea, to prove that the theme of wounded hero Hemingway uses it in all of his writings. The portrayal of heroism is an essential aspect of literature. Hemingway's protagonist is a recurring hero in a progression of novels and has become an exercise in fictional biography. Nick Adams Nick Adams Stories 1924/6 grows into Jake Barnes The Sun Also Rises 1927, into Fredric Henry A Farewell to Arms 1929, into Robert Jordan For Whom the Bell Tolls 1940, into Richard Count well Across the River and Into the Trees 1950, and into Santiago, The Old Man and the Sea 1954.

Hemingway is a renowned American author of the Twentieth century who centers his novels on personal experiences and affections. He is one of the authors named "The Lost Generation". He could not cope with post-war America, and therefore he introduced a new type of character in writing called the "code hero". Hemingway is known to focus his novels around code heroes who struggle with the mixture of their tragic faults and the surrounding environment. Hemingway lived with the expectation of fulfilling his idea of ideal masculinity. This embraced the notion of honor, courage and strength as the most important factor in life by implying capability of acting with "grace under pressure", meaning to be able to act as a man even in the most brutal situation. It seems that during his whole literary career Hemingway has focused on creating a strong public image as a stereotype of macho behavior and on increasing his fame as a celebrity.

Among the ranks of wounded characters like Jake Barnes and Frederick Henry are some of Hemingway's less renowned characters found in his short stories or other novels like The Old Man And The Sea. These are male characters who find themselves equally in conflict with a demasculinization that has taken place as a result of wounding. The men who differ from Hemingway's typical wounded male in that they have not been injured in

the line of battle, so to speak. But what can be learned of them and their situations requires borrowing from scholarship on Hemingway's war victims.

Much work has been done examining the effects of war on Hemingway's male characters, particularly the wounded veteran like Nick Adams in "A Way You'll Never Be." And so, as far as we can tell, Hemingway's war heroes to some degree echo "his wounding what-if?" But what about the characters who were not wounded at war but in other ways? Were they to suffer a different fate? The struggles within them lay in their inability to reconcile the conflict between urges and ability. What can be perceived as homosexual in nature is more likely a standard quality of humanity to be perceived as valuable to others.

The obvious explanation for the recurrence of the wounded hero in Hemingway's work is that the wound marks a character's inner worth, especially his virility. We can hardly miss this meaning of the wound since these men or members of their circle repeatedly assert it. And there is the essence of the Hemingway hero. Although his name changes from novel to novel, he remains basically the same person. He is often wounded: Henry in *Farewell*, Jake Barnes in *The Sun Also Rises*, and Nick Adams in the stories of *In Our Time*. He invariably lives in a violent world: Henry in World War I, Barnes in the ritual violence of the bull-ring, and Robert Jordan (*For Whom the Bell Tolls*) in the Spanish Civil War, Santiago in *The Old Man and The Sea*. Most important, the hero, in public anyway, bears his miseries well. In private, at night, it's often another story. The second pain that Hemingway used in his writing was an emotional hurt, a faded love affair.

The wounded male character is on his own search for validation from not only himself, but also from those around him. The saddest state we will find him in is that of frustration over his own impending death, certain that he will never again be perceived in masculine wholeness. Given the wound's function as a measure of character worth and manhood, it is no surprise that the wound never prevents Hemingway's male heroes from leading active lives, except when it kills, and even then, the character never dies immediately but performs one or more acts of heroism before dying.

Hemingway philosophy often rationalizes the spiritual suffering through his writings, often representing those sentiments through his characters. Hemingway tells us that as we get old we realize the meaninglessness of life and this feeling gets intense as we lose control of our own existence. In the absence of religion or a viable philosophy we fail to be optimistic in the face of death. The many demands placed on individual responsibility to make authentic choices further undermines own hope. Existentialism attempted to examine some of these questions raised in the story while emphasizing values connected to liberation, responsibility and solitude. Existentialism stated that man must find a reason for his existence, make responsible choices and escape the idea of a preordained destiny. It denied a higher power or God. Man must locate his own truth and live in it, a quest that most of Hemingway's short stories underscore. But it cannot be denied that his characters are equally purposeless, unhappy, lost and depressed as those who belonged to the lost generation.

Wounded Hero can be analyzed by using Freudian psychoanalytical theory. By using psychology, characters will be examined as if they were real life people. Anxiety is one of the most important concept in psychoanalysis theory. It plays an important role in the development of personality as well as in the dynamics of personality function. Ernest Hemingway's, will always bring back that imprinted memory. The memory is recollected over time because the situation has destroyed his reasoning ability and emotional control system. This is why the person cannot forget what happen to him and the situation keeps lingering in his mind. If his id cannot release the tension and function in creating pleasure, he might lose control over himself and his ego may not be able to balance the id and superego.

Scholars observation that Hemingway's themes are intrinsically related to his perspective of life is very important in the extend that it helps us realize how inherent the connection between life and literary creation is in Hemingway's work.

This latter perception is also important when we talk about "the Wound Theory" and "the Hero Code" two very important concepts defended by Philip Young. Both of them also relate Hemingway's life directly to his themes and literary characteristics and despite not being longer so commented and valued today, they have made a tremendous success while Hemingway was still alive and have probably permanently changed the way Hemingway is read.

The Sun Also Rises portrays the lives of the members of the so-called Lost Generation, the group of men and women whose early adulthood was consumed by World War I. This horrific conflict, referred to as the Great War, set new standards for death and -immorality in war. It shattered many people's beliefs in traditional values of love, faith, and manhood. Without these long-held notions to rely on, members of the generation that fought and worked in the war suffered great moral and psychological aimlessness. The futile search for meaning in the wake of the Great War shapes *The Sun Also Rises*. Although the characters rarely mention the war directly, its effects haunt everything they do and say.

Hemingway was seen as a spokesperson for a generation which, first of all, he never intended to speak for, and secondly, he never thought of as disillusioned or lost.

Though Hemingway's character Jake Barnes the narrator and protagonist of the novel, reflects, not only the physical and emotional wounds caused by the World War I, through Hemingway's actual experience or particular group of Lost Generation, but he reflects the physical and emotional wounds of all American people who suffer from that war and their disillusionment.

Jake Barnes is Hemingway's most popular wounded Hero, Barnes, in fact, is a quintessential example of the wound theory at work in Hemingway's fiction. A great deal of the plot of *The Sun Also Rises* is based on Jake Barnes' irreparable war injury and while many characters engage Jake in light conversation on the topic he, too, seems to be preoccupied with it at times. In a self description of his altered male form Jake lightheartedly says, "Of all the ways to be wounded. I suppose it was funny". But his wound is actually the source of all of Jake's evils: obsessive love, alcoholism and even a negative self-image. Jake's physical wound has profound psychological consequences. He seems quite insecure about his masculinity. One of Jake's biggest fights is the one he fights with himself. Not showing weakness is very important to him, Jake's stream of consciousness happens at night when insomnia causes him to think about his wound, "There is no reason why because it is dark you should look at things differently from when it is light. The hell there isn't!". Jake still omits some emotions, often coming to the edge of a strong emotion and then veering off, but at night when he is alone, the feelings of hopelessness and depression come to the surface and he often cries. He says "It is awfully easy to be hardboiled about everything in the day time, but at night it is another thing". Jake and other soldiers like him were confronted with the task of redefining their masculinity, and Jake's anxiety reveals that he has been unsuccessful so far in this regard. The mysterious wound that has rendered Jake incapable of having sex but still capable of experiencing sexual desire, his anxiety regarding his masculinity becomes more urgent. The wound goes on to affect even the small aspects of Jake's life, leading to the self-perpetuating problems like unrequited love for Brett Ashley and constant and excessive alcohol consumption.

John Aldridge describing Jake and his relationship with Brett says: In *The Sun Also Rises* Jake's sexual impediment hid the possible inadequacy of his affair with Brett. Because physical consummation was impossible, we were able to forget that the only obstacle was physical and to imagine that genuine love would flourish if only that phase of it were gratified. Brett's purely sexual relations with other men, furthermore, only served to point up the purity of her feeling for Jake, and Hemingway was careful to see that no other proof was necessary. The love between Brett and Jake is described as a deep, true love from both parts. Jake's romantic relations with Lady Brett Ashley have undeniable feelings for one another, yet his injury keeps them from consummating their love, his love Brett exists but is perpetually hindered. This frustration endemic to the whole generation, however, is also what allows Jake and Brett to have a relationship at all. Although Jake's injury prevents him from physically having Brett, in all other senses, he is the only man to truly "have" her. Jake resigns himself to the nature of their love, seemingly aware that it is his physical disability that allows their relationship to exist at all. The non-physical nature of their friendship makes Jake the constant man in Brett's life. Jake's love for Brett also makes him accept her coming back to him, and he takes care of her every time one of Brett's love escapades backfires. Brett can always call on Jake to come and take care of the mess and he often pays the bills. Jake tries but fails to remain unemotional by considering her as friend.

Jake's and Brett's love affair has transformed into a friendship, a very close friendship. He pays for his friendship with Brett through sleepless nights, pain and partly with a small amount of dignity as well. He loses dignity by matching her up with Romero, through his practical involvement in her infidelity which he knows is wrong. The theory of omission, however, still expresses omitted notions. Another emotional wound Brett considers as a destructive force, Jake loses numerous friendships and has his life repeatedly disrupted because of his loyalty to Brett, who has a destructive series of love affairs with other men. She often goes to him for emotional support and then abandons him to pursue affairs with other men, as when, directly after unloading her emotional troubles on Jake, she breaks her appointment with him to spend more time carousing with the count. Although her ill treatment causes Jake pain, he never mentions it to her and only rarely acknowledges it to himself. He essentially allows himself to be abused, unable to stand up to Brett. This destructive relationship forces him to drink more than he used to, he admits "Under the wine I lost the disgusted feeling and was happy". When he gets to the point when he was "drunkier than I ever remembered having been." it is a kind of catharsis. The drunkenness does not lead to awareness or ecstasy, but leads to "blindness".

Critics have often noted Jake's intelligence, honesty and objectivity in telling his story, but they have not realized that it is an intelligence compromised, an honesty qualified and an objectivity often thwarted by emotion. It seems apparent that Jake's narrative comes close upon the heel of the events. Their profound effect on him is obvious, but what may not be as obvious is that he is still coming to terms with them. He has understood them

intellectually but is not yet emotionally fit to deal with this story. There are things he cannot bring himself to discuss directly because the emotional wounds are still too raw and there is a great deal of misplaced anger. Therefore, we get a rather incomplete, but not inaccurate, picture. On the contrary, if we examine his discourse with this in mind, we discover through instances of idiosyncratic syntax or juxtaposition, repetition, omission, understatement and irony a very accurate picture.

The next character-with another kind of war wound and other kinds of survival strategies is Lady Brett Ashley. She is the object of everybody's desire; she personifies the new woman who emerged from the value loss that the war caused. Brett's war trauma, like many of the women that took part in the war, grows out of emotional experiences. She served as a nurse in a hospital at the front where she experienced the devastating force of the war through the wounded soldiers. Seeing and experiencing all that evil and destruction of human lives has had the same effect as it had on the men that fought in the trenches: she has lost her innocence and her belief in the good of mankind. Brett also suffers two major personal losses during the war; her first fiancé died from dysentery in the trenches. As Tyler puts it, —Brett has no tangible injury but is psychically destroyed by her fiancé's death. Then the man with whom she became involved returned from the war a changed man, his war experiences had made him violent and evil. She had to endure both physical and psychical abuse before she finally left and is in the process of divorcing him. Brett's war trauma also results in a fear of commitment, due to the fact that the war has taken the two men that she has loved in the past. And the man she loves now, Jake, cannot give her what she needs, because of the war wound he has got).

Brett has spiritual wound, Brett's assertion that she has "never gotten anything [she] prayed for" is not simply a dismissal of religion. Brett is part of the new generation of women that rebels against the old values and the stereotypical Victorian ideals. They do not want to be seen as possessions and want to have a life of their own.

Her survival strategies are more difficult to define than Jake's are. To protect herself, she chooses not to commit to one man, since she is afraid of losing him. However, she needs men: her war trauma has left her with a need of companionship and financial security, so she uses men for just that. But, on the other hand, she - as a newly liberated woman - does not want to be possessed by men and she is not held back by the old values of pre-war times. She suffers from her love to Jake. To escape the feeling of hopelessness, she also shares the drinking survival strategy with many of the others. The effective way of numbing thoughts with alcohol is an ongoing theme of the lives of this novel's characters.

However, it is clear both the characters remain unhappy. Both of them evade talking directly about Jake's impotence. Here, Hemingway has Jake sometimes speak in short sentences not because he is extremely masculine, but because he is uncomfortable speaking at length about his wound. Brett too is unable to directly address his wound and unwilling to give up her sexual freedom to engage in a sexless, domestic relationship with Jake. In scenes where Jake and Brett are alone, Hemingway repeats their exchange of looks to show each character's tensions with the transitional challenges to their relationship. Another wounded character is Robert Cohn. He is the Jewish writer who could be seen as a misfit in the crowd. What makes him so different is the fact that he has not experienced the war. Untouched by the destructive force of combat, Cohn has his values intact and thus is a constant reminder to the others of how things used to be. This causes a clash of pre war and post war beliefs. Cohn is the object of ridicule and is detested for his unchanged values. Bill tells Jake that I like him, but he's just so awfully. Cohn's wound or emotional defect is not related to the war, but in post war Europe everybody is affected by how the war has left its mark on the population. His inability to see the contrast between his unchanged values and the value loss that his friends have endured is the problem which he must live with and try to overcome in some way. He also has a lack of self-confidence that has followed him from his university days, which definitely could be seen as a post war wound or at least as a problem to function in the environment he is in. Cohn has a reminder of the time in college, when he desperately was trying to fit in through taking up boxing; his nose was broken; wounded from the beating it received then. These psychological wounds hinder him from interacting with the others. His inability to fit in makes him an outcast. The emotional wound, he suffers from unrequited love to Brett Ashley is because he falls in love and instead of understanding her flighty personality he takes it too seriously, which results in more undignified behaviour on his part. Cohn's brief affair with Brett shows Jake that he is like Cohn and his idealized love of Brett is an antiquated idea. Cohn wants to save her without understanding that Brett has no desire to be "saved," outwardly rejecting her sexual freedom. He is portrayed as a pathetic figure – the manner of his following up Brett even with her fiancé present was humiliating. He was so jealous in Pamplona that it was he, and not Brett's fiancé, who beat up Romero for sleeping with her and before doing this he also attacked his friends. First he is always around Brett like a loyal dog and then acts like a wounded animal, ending up crying in bed. He was an easy target for the rest of the company to hurt him. Cohn is always willing to suffer in public and to absorb insult for the sake of true love. Cohn, in contrast, represents prewar romantic values. His relationship with Brett corrupts these

values. When he physically attacks Mike, Jake, and Romero, he breaks the code of good sportsmanship by fighting outside the gym.

The novel focuses on three of the characters – Jake Barnes, Lady Brett Ashley and Robert Cohn – and describes their different wounds, and the way these wounds affect their personalities. Even though they share some ways of dealing with their traumas, they also have different ways of coping with their experiences. Still, they are all part of the Lost Generation. Jake is lost because of his wound, which has left him not only physically emasculated, but also mentally. Brett has lost hope in the future due to her personal losses, and cannot commit to anybody – or anything at all. Cohn has not participated in the war like the others, but is confused by being caught between old and new values.

The another Hemingway's wounded hero in *The Old Man and the Sea*, The novella in style and execution is one of Hemingway's mature works. The focus of the story is a departure from his earlier efforts, as he turns away from the themes of love and war and the artifices of society to explore the inner consciousness of a single man as he fights against natural forces. And many of the concerns and motifs in his earlier writings-including human courage and prowess; the search for dignity amidst the harshness of the world; the stoic hero who lives by his own code of values; the ability to function with "grace under pressure"; and the images of the athlete, animals, and Christ-are given their most perfect, understated expression in this story. *The Old Man and the Sea*, very nearly a book without women, characterizes the emotional wounded hero. . Santiago suffers from hunger and general poverty. His hands bear the scars of old wounds and they receive new ones. The pain in his back is relentless. He nearly passes out from exhaustion several times. All of it is unavoidable because it results from his being what he was born to be: a fisherman. The conclusion is that being true to yourself and your destiny will bring inevitable suffering. Santiago suffering and feeling of the pain due to from the old age, poverty, lonely life and loss of the physical ability to depend on himself to manage his work or even to get his food, Hemingway succeeds to portray that through the uses of dreams Santiago frequently dreams of his youth days when he was strong and of the lion the king of the forest which represent the physical power. Santiago suffers from social isolation because of his inability to perform his job and catch a single fish, the feeling of his bad luck he is considered as "salao" which is the worst form of unlucky, by the other fisher men. Unfortunately, Manolin's parents have forbidden the boy to go out on the boat with Santiago any longer. After not catching fish for forty-four days, they have decided the old man is bad, and they do not want it to rub off on their son. Santiago misses Manolin's company, for he thinks of the boy as a son, a young boy that he has tutored in the ways of fishing and the sea since he was a small lad of five.

Alone on the sea, Santiago continuously struggles to find hope in several seemingly hopeless situations. The old man exemplifies Hemingway's ideal of exhibiting "grace under pressure," as he refuses to submit to the overwhelming obstacles presented by the sea. Santiago's attitude seems to be that although he is faced with tragedy - - as everyone is sooner or later in life -- he will not cease struggling. Relying on memories of his youth, news of the Great DiMaggio's recovery from injury, and thoughts of the boy, Santiago finds the strength to physically and emotionally carry on throughout the story.

After hooking the great marlin, Santiago realizes he is unable to quickly kill the fish, and it proceeds to tow him farther out to sea. Yet, throughout the test of endurance between man and fish the old man begins to recognize a bond between he and the marlin, repeatedly referring to it as his brother; he elaborates, "Now we are joined together and have been since noon. And no one to help either one of us". The old man and the fish are both mere inhabitants among the diverse tropical life residing in the Gulf Stream, bonded by the fact that they are at the mercy of the sea. The fish, therefore, transforms from merely being Santiago's prey to serving as a metaphor reflecting the old man's emotional and physical state. When the sharks mutilate the dead marlin hanging off the side of the skiff, as Santiago struggles to sail home, the old man fights them off as if they were attacking him.

At the end of his journey, he feels ashamed and humiliated, much like Christ before his crucifixion. Santiago is not just a fisherman, but an example of Christian caring for Manolin and a symbol of grace under pressure to all who read about him. Santiago suffers physical wounds, he feels sorry for killing Marlin .Santiago does not enjoy success. He ends up weaponless and helpless, a complete victim of forces beyond his control.

Another wounded character is Manolin or as Hemingway refers to him through the novel the boy , the boy suffers from emotional wound , he loves the old man and he feels painful for his situation. Manolin is present only in the beginning and at the end of *The Old Man and the Sea*, but his presence is important because Manolin's devotion to Santiago d kills the fish, he feels certain that DiMaggio would be proud of him. highlights Santiago's value as a person and as a fisherman. Hemingway does hint at the boy's resentment for his father, whose wishes Manolin obeys by abandoning the old man after forty days without catching a fish. This fact helps to establish the boy as a real human being a person with conflicted loyalties who faces difficult decisions. By the end of the book, however, the boy abandons his duty to his father, swearing that he will sail with the old man regardless of the consequences. He stands, in the novella's final pages, as a symbol of uncompromised love and fidelity. As the old man's

apprentice, he also represents the life that will follow from death. His dedication to learning from the old man ensures that Santiago will live on. Manolin feels painful and cries for the wounds of Santiago in the end of the novel.

Another wounded character is Marlin. The Marlin is one of the biggest symbols in *The Old Man and the Sea*. It suffers for two days. The "Marlin" to be more exact. An earth-shattering struggle of mythical proportions follows. Most of the novella consists of this struggle, which lasts over three days. It is a battle of strength and of wills. The old man sees the fish as his brother, not his enemy, yet never wavers in his resolution to kill the thing. Which, ultimately, he does.

Another wounded character is the baseball player Joe DiMaggio. Though this character does not physically appear in the novel, he repeatedly serves as an inspiration to Santiago. The old man loves baseball and the Yankees in particular. He can hardly wait to see the newspaper each day and see how the Yankees have fared. Santiago believes that the hero of the Yankee team is Joe DiMaggio, an inspiration to his teammates and to the old man. DiMaggio suffers from a painful bone spur in his foot, but he does not let it bother him or stand in the way of his being a marvelous baseball player. Throughout Santiago's arduous journey, he thinks about Joe DiMaggio and feels that if his hero can play baseball with great pain, he can certainly endure the pain of his battle with the giant marlin. When Santiago finally masters an "The" wounded Hero " is a mysterious and confusing phenomenon in the writings of Ernest Hemingway.

Much of the novella's imagery, interwoven into a tight tapestry, reinforces the central idea. The man-of-war bird that chases the flying fish, the lions in the old man's dreams, the great DiMaggio who continues to play despite the pain of injury, and the tired warbler being chased by hawks, all echo Santiago's situation. The intertwining symbols—the marlin's sword is "as long as baseball bat," the sharks' teeth are like human hands, Santiago's hand, holding the fishing line, is "as tight as the gripped claws of an eagle"—also serve to point to another theme, of the interconnectedness of all things in nature. Santiago says that "everything kills everything else", and obviously, as we see in Manolin's and Santiago's relationship and in the man-of-war aiding the fisherman, all things nourish other things and keep them alive.

Conclusion

As one of the main functions of novels is to express feelings kept in its writer's mind, readers are expected to gain insight and sometimes even concrete knowledge about the effects of past and present social, economic and political conditions of a particular time on the writer. As a result, novels are seen as a source of history for many people. Hemingway is considered one of the most important writers in American literature. He was the pioneer of a new style of writing that was certainly based on modernism, but was enriched by his own personal ability to write "live in action". He created a new kind of prose, which became a model to follow and is part of the reason why his style is still imitated all over the world. The main focus of his writing was the factual. He tried to portray the reality of situations with the simplest and most concrete words without any comments or descriptive details. He let the images speak for themselves and the scenes that he displays in tough, crude and unsentimental way hides vibrant emotion beyond the events. For this reason the image of the iceberg is the most famous figure used to define this style of writing. Since a clear visual representation in Hemingway's way of writing is represented, we can argue that only little of the actual meaning of the text appears, whereas the vital importance is hidden in the subtext.

Hemingway implements a variety of styles by using multiple devices to build each character's complex relationship with these changes, revealing each character to be a complex individual in the process. He invented new fluid styles to avoid making stereotypical male and female characters and to acknowledge the problems with stereotypical gender roles. The novel shows that the early twentieth century was a transitional time, a time of progress but also a time of lingering social problems. Nowhere is this made clearer than in Hemingway's representation of the changes in conceptions of gender and sexuality. Hemingway developed new styles to truly and powerfully express these changes. In doing so, Hemingway considers both the male, as well as the female, perspective.

Hemingway argues that man neither can nor should shut out the consciousness of death entails. Hemingway's fundamental conviction is that the affirmation of life is impossible unless man realizes the consciousness of death. As Hemingway's concept of relativity extends to the realm of language and life, each adjective or noun finds its meaning in relation to its opposite. Hemingway asserts that if life is not put against death, life would of death and resolutely faces the fact that each of us is condemned to die. Hemingway often rationalizes the spiritual suffering through his writings, often representing those sentiments through his characters. A number of critics have said that Hemingway wrote out his experience of being wounded as a kind of therapy which would help him get rid of

emotional scars. The theory seems to be that Hemingway came out of the First World War with painful memories of which he wanted to rid himself by setting them all down. But if this theory is true, why were those memories not gone after he had written about them. Take, for example, his wounding. He did not rid himself of the memory of his wounding by writing about it; on the contrary, he wrote about it again and again and over a long period of years. he really wanted to lose such a memory—he valued it and it was an important part of his writing.

Though Hemingway's characters put up a brave and heroic front there is a moral chaos in the depths of their psyche which surfaces through the dialogue and imagery. It is possible to detect a sense of futility and the inevitability of death. Though the scenes are romantically exotic, they nonetheless possess a quaint post-war anguish and regret. The wounded hero referring primarily to a person's emotional response to memories of places and events which are, for him, associated with pleasure or satisfaction of some sort, keeping in mind that such emotional response is basic to the human psychology. The wounded hero is not, as many people have thought, a tough, insensitive brute obsessed by an appetite for blood-sports, drink, and women. He is, on the contrary, deeply sensitive and suffers profoundly from the shocks of experience, what distinguishes the wounded hero, the great individual from the ordinary man, is this abiding need to reconstitute the self by a repetition of the critical experiences. Hemingway's readers might quite justifiably wonder what Hemingway wounded heroes are trying to prove? Why don't they go back to the current of their life and settle down? A meticulous look at all they have achieved indicates that after having seen the real life, vital, authentic life through the trauma of death, they feel an urge to continually recreate it.

Hemingway's first novel *The Sun Also Rises* focuses on three of wounded characters – Jake Barnes, Lady Brett Ashley and Robert Cohn – and describes their different survival strategies, and the way these strategies affect their personalities. Even though they share some ways of dealing with their traumas, they also have different ways of coping with their experiences. Still, they are all part of the Lost Generation. Jake is lost because of his wound, which has left him not only physically emasculated, but also mentally. Brett has lost hope in the future due to her personal losses, and cannot commit to anybody – or anything at all. Cohn has not participated in the war like the others, but is confused by being caught between old and new values.

The characters portrayed in Hemingway's novel *The Sun Also Rises* are all victims of the time, post-war Europe was trying to rebuild itself from the devastating war and its population had suffered tremendously. The three characters Jake, Brett and Cohn are examples of different ways of coping with war traumas and ways of learning to live with the emotional wounds they have sustained. Jake and the rest of the veterans have experienced an emasculation through a loss of the rules that defined the values. The family father was gone; no longer could men of the lost generation rely on pre war values of how a man should be or act. Jake's way of trying to cope with his wound is to be an observer so he does not have to be confronted with his condition and never depend on anybody.

Brett and other women like her in post war Europe are caught between the newly found freedom and a loss of the security that the values of Victorian times provided. Brett's survival strategy is to use men for two things, company and money without committing emotionally, and to be able to do this she has entered the men's arena and become a friend instead of a future wife. The fortunate souls that avoided the fighting of the war still got a part of the war trauma through the environment that surrounded them. Robert Cohn, finally, still believes in the old values and these clashes with the new way of thinking of The Lost Generation. Cohn's inability to recognize the difference of ideologies between himself and his Paris friends makes him an outcast and finally this causes him to flee back to the US.

Hemingway's last novella *The Old Man and the Sea* focuses on Santiago the wounded character, The novella is also As many critics have noted, the many biblical allusions underscore the novella's themes of suffering, redemption, hope, faith, love, and endurance. Santiago is at once a sinner who has "gone too far out" and a Christ-like figure who bears the burden of trying to achieve the impossible and is victorious even in defeat. These characters appear frequently in his work, either having suffered some accident, war injury, or even having self-inflicted a wound out of despair. Hemingway uses the wound or the wound individual to make points about the **changes that take place when one realizes his/her frailty, But what does the wound represent? perhaps it is symbol of frailty, or rather of strength, or maybe the wound is** something much more mysterious and complicated than that. This wound becomes a source of tremendous pain, this pain can come in many different forms, ranging from the physical pains of childbirth to a deeper psychological pain related to feeling of inadequacy and un-cleanliness cultural. Our bodies at least attempt to obliterate, those parts of memories which are painful. This means that as we remember experiences which were very unpleasant at the time they happened, we tend to remember only the less painful parts. But as the phoenix rises out of ashes, out of pain often comes a degree of strength. For some, going through difficult and painful experience changes them in unanticipated ways that evoke a sense of completion or wholeness based on the unity of weakness and pain.

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