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THE ROLE OF WAR VIOLENCE ON THE IMAGE OF LOVE BASED ON SELECTED NOVELS OF ERNEST HEMINGWAY



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HUSSEIN MNAHI MUNSHID

SULTAN IDRIS EDUCATION UNIVERSITY

2021



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THE ROLE OF WAR VIOLENCE ON THE IMAGE OF LOVE BASED ON
SELECTED NOVELS OF ERNEST HEMINGWAY

HUSSEIN MNAHI MUNSHID

THESIS PRESENTED TO QUALIFY FOR A
DOCTOR OF PHILOSOPHY

FACULTY OF LANGUAGES AND COMMUNICATION
SULTAN IDRIS EDUCATION UNIVERSITY

2021



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ACKNOWLEDGEMENT

First of my words, to the almighty God: thank you, Lord, for giving me the health, strength and determination to exercise my thinking and knowledge.

I would like to express my sincere thanks to my supervisor Prof. Dr. Abdul Ghani Abu who encouraged, supported and guided me to deal with all the problems that I faced. Thank you so much for the opportunity you gave me to be under your supervision and to be part of your research field.

You have been a great mentor throughout my study and you have patiently guided me with your advice and valued words to make sure that the thesis is always on the track. No words can express how grateful I am for your ongoing insightful suggestions and unconditional support. This work could never be completed without you. I am proud to have you as my supervisor.

It is my pleasure to offer my warmest thanks and deepest gratitude and appreciation to the supervisory committee members; Dr. Lajiman Janoory and Dr. Nur Al Husna Madzlan for their guidance, suggestions, encouragement, careful evaluation and useful comments

To my family: my special thanks go to my late father, thanks for being an amazing father, Thank you for your teaching and instilling your faith and noble values in my heart. My mother thank you for your encouragement and moral support throughout my study; to my sisters and elder brother for his support and being a guide and a helper throughout the challenges I have faced.

A heartfelt tribute is extended to my little family for their sufferings due to my long absence from the family. Thanks are also sent to my dear children. Finally, I thank all who taught me and guided me, who advised me and help me in completing this research.





ABSTRACT

This study intended to highlight the dual themes of war and love from the perspective of Ernest Hemingway. The objectives of this study stated firstly, the portrayal of love based on selected novels by Ernest Hemingway, secondly the depiction of the war violence and thirdly the impact of the war violence on the image of love and how this influence has been portrayed through his fictional characters. Four novels constituted the database for this study. The methodology relied on the concepts of the social psychology theory as a big umbrella, while Attribution theory as sub-theory was employed in carrying out the analysis as a critical study in modern American literature. The focus, therefore, would be on the characters' acts, actions, and the setting. The findings showed that the image of love has been affected by war violence. According to the first objective, the researcher found that all the characters of the novels and especially the main have portrayed the image of love. Hemingway's novels under study were about love affairs between heroes and heroines. At the second objective, the texts showed that most characters of the novels and especially the main have gone through pictorial representation of war violence. This study outlined the futility, cruelty, horror and the atrocious reality of war. According to the third objective, the researcher found that Hemingway's characters had shown in various ways the influence of war violence on the image of love. The conclusion of this study that there is a direct and influential effect of war violence on the image of love. It provided a new understanding of the war influence on the love, especially, in the countries that had participated in the two world wars. The implication of this study indicates Hemingway's capabilities in depiction of war violence and its influence on the image of love to represent a new experienced an anti-war voice, especially in the light of the Cold War and the international conflicts that followed.





PERANAN KEGANASAN PERANG DAN PAPARAN CINTA BERDASARKAN NOVEL TERPILIH EARNEST HEMINGWAY

ABSTRAK

Kajian ini bertujuan untuk mengetengahkan dua tema iaitu perang dan cinta dari perspektif novelis Ernest Hemingway. Objektif kajian yang pertama menyatakan gambaran cinta berdasarkan novel terpilih oleh Ernest Hemingway, kedua gambaran keganasan perang dan ketiga kesan keganasan perang terhadap imej cinta dan bagaimana pengaruh ini digambarkan melalui watak-watak fiksyennya. Empat novel membentuk sumber data untuk kajian ini. Metodologi bergantung pada konsep teori psikologi sosial sebagai besar, sementara teori Atribusi sebagai sub-teori digunakan dalam menjalankan analisis sebagai kajian kritikal dalam kesusasteraan Amerika moden. Oleh itu, fokusnya adalah pada watak-watak, tindakan, dan pengaturan. Hasil kajian menunjukkan bahawa imej cinta telah dipengaruhi oleh keganasan perang. Mengikut objektif pertama, pengkaji mendapati bahawa semua watak novel dan terutama yang utama telah menggambarkan imej cinta. Novel Ernest Hemingway yang dikaji adalah mengenai hubungan cinta antara pahlawan lelaki dan pahlawan wanita. Pada objektif kedua, teks menunjukkan bahawa kebanyakan watak utama telah melalui keganasan perang. Kajian ini menggariskan kesia-siaan, kekejaman, ketakutan dan kenyataan perang yang mengerikan. Mengikut objektif ketiga, penyelidik mendapati bahawa watak dalam novel Hemingway telah menunjukkan pelbagai pengaruh keganasan perang terhadap imej cinta. Kesimpulan kajian ini menyimpulkan bahawa terdapat kesan langsung dan pengaruh terhadap imej cinta. Ini memberikan pemahaman baharu tentang pengaruh perang terhadap cinta, terutamanya, di negara-negara yang telah berpartisipasi dalam dua perang dunia. Implikasi dari kajian ini menunjukkan kemampuan Hemingway dalam menggambarkan keganasan perang dan pengaruhnya terhadap imej cinta untuk mewakili suara anti-perang dan konflik antarabangsa yang berlaku.



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LIST OF ABBREVIATIONS

AFA	A Farewell to Arms
CRM	Civil Right Movement
CV	Civil War
FWBT	For Whom the Bell Tolls
NBA	National Book Award
OMS	The Old Man and the Sea
SAR	The Sun Also Rises
UN	UNITED Nations
US	United States
WI	World War I



CHAPTER 1

INTRODUCTION



Hemingway is one of the greatest modernist American novelists who belong to a group of artists called the Lost Generation. He won the Pulitzer Prize in 1953 for his novel *The Old Man and the Sea* and Nobel Prize in literature in 1954 (Assemi, Asayesh, Jabraili, Sheikhzade, & Hajmohammadian, 2012)

The study will focus on understanding the impact of war violence on the images of love in selected novels of Hemingway. It will analyze the following novels *A Farewell to Arms*, *For Whom the Bell Tolls*, *The Sun Also Rises* and *The Old Man and The Sea*. In his novels, Hemingway portrays the tremendous destructive capacity of war and the deep human misery, but at the same time he makes fun of the truth that loves is more successful and honest during war than it is in peacetime.





1.2 Research Background

American literature in the twentieth century exhibits two qualities which make it distinctive; it is individualistic in term of its rebellion against social, moral, traditional, cultural and literary convention. On the other hand, it typifies the searches for the national and vernacular so that writers might write in a way that is wholly American. It is also characterized by its diversity, extreme violence, liberated outlook, brutality and morbidity, in addition to being more scientific in techniques, heterogeneous and cosmopolitan in scope.

The rise of realism came strikingly after the civil war between the north and south. Then in the twentieth century, an opposing tendency came as a reaction to realism comprising psychological fiction, neo-romanticism, impressionism, symbolism, neo-stoicism and other forms of anti-realistic experiments. Modern America is tremendously creative in literature, especially fictional writings.

There is a kind of rejection of American traditional culture and many poets and novelists like Ezra Pound, Gertrud Stein, T. S. Eliot, and Ernest Hemingway choose to live as expatriates. While living between Europe and Cuba, Ernest Miller Hemingway, the Nobel Prize Laureate, achieved world-wide fame, established his own personal style by investing in creative ideological themes. (Musa, 2012).

Ernest Hemingway was the second of six children of a doctor and his wife. He learned early to love hunting and fishing, a love he never lost throughout his long career. After graduation from high school, he tried to enlist in the army and fight in World War





I. He volunteered for service in the Red Cross instead and served in Italy gaining the first-hand experience that later contributed to his novel *A Farewell to Arms* (Fernando, 2003).

Hemingway wounded by a piece of shrapnel in the battlefield during World War I. Had the enemy mortar attack been more successful that fateful night, the world may never have known one of the greatest writers of the 20th century. Conversely, had Hemingway not been injured in that attack, he would not have fallen in love with his Red Cross nurse, a romance that served as the genesis of *A Farewell to Arms*, one of the century's most-read war novel.

Similarly, Hemingway held his war experience close to his heart and demonstrated throughout his life a keen interest in war and its effects on those who live through it. No American writer is more associated with writing about the war in the early 20th century than. He experienced it first-hand, wrote dispatches from various front-lines, and used war as a backdrop for many of his most memorable works. The topic of war has been central to Hemingway works and his war experience and observations of its aftermath are prominent elements of his literary legacy (Putnam, 2017).

Hemingway is well-known both for his great works and for his adventures. He participated in World Wars I and II, and the Spanish Civil War and got wounded in these wars. He is the author of great works and many short stories, and also the spokesman for The Lost Generation. Throughout Hemingway's life, the experiences of various wars and adventures enabled him to witness the bloody battles, violence, life, and death of people and provided him with rich sources of writing.





Virtually Hemingway's works and his experiences are inseparable and have been intertwined in many aspects. Looking back through his major works, there is no doubt that he poured his war experiences into his literary works. However, his viewpoints on war were not stable but underwent an ever-changing process. Putting Hemingway into his historical time and analyzing the relationship between his protagonists, especially those in his war fiction, and himself illustrates better how his viewpoints on war are formed and reflected in his fiction (Li, 2015).

American writers following World War I expressed disillusionment. The novels and short stories of F. Scott Fitzgerald captured the mood of the 1920s, and John Dos Passos wrote too about the war. Ernest Hemingway became famous after the publication of *The Sun Also Rises* and *A Farewell to Arms*; in 1954, he won the Nobel Prize in Literature. William Faulkner became one of the greatest American writers with novels like *The Sound and the Fury*. American poetry reached a peak after World War I with such writers as Wallace Stevens, T. S. Eliot, Robert Frost, Ezra Pound, and E. E. Cummings.

American drama attained international status at the time with the works of playwrights Tennessee Williams, Arthur Miller and Eugene O'Neill, who won four Pulitzer Prizes and the Nobel Prize. Depression-era writers included John Steinbeck, notable for his novel *The Grapes of Wrath*. Henry Miller assumed a distinct place in American literature in the 1930s when his semi-autobiographical novels were banned from the US.





From the end of World War II until the early 1970s, many popular works in modern American literature were produced, like Harper Lee's *To Kill a Mockingbird*. America's involvement in World War II influenced works such as Norman Mailer's *The Naked and the Dead* (1948), Joseph Heller's *Catch-22* (1961) and Kurt Vonnegut Jr.'s *Slaughterhouse-Five* (1969). Since the early 20th century, the main American literary movement has fostered ethnic and minority literature, which has sharply increased. Hemingway directs the reader's attention towards the brutalities and ugliness of war and people's indifferent attitude towards it. The theme of love is the second major theme of *A Farewell to Arms* next to the theme of war.

Hemingway portrayed Henry as a man in search of order and values. Love begins with flirtation. When Henry first met Catherine Barkley, he merely lusted for her body and did not intend to love her. The theme of love seems prevalent but war is not completely forgotten: the shadow of war also haunts Henry. Love becomes substantial after they had to flee in the middle of the night from Stresa to Switzerland.

The extent of his emotional involvement with Barkley is manifested out of his desire to marry her as soon as he learned about her pregnancy. His prime concern was her security and her safety so that she could give birth in all comfort. His love takes a purer form. Towards the end of the novel when he became aware that she would die, he prayed for the first time. A close look at the novel shows the simultaneous progress of both themes. (Aslam, 2015).





In *The Sun Also Rises* Barnes's journey culminating in the violent act of the bullfight manifests a structural replication of his war experience and additionally, the origins and passions of war. This replication ultimately proves salubrious. Moreover, Jake's ringside position as spectator and mediator literally re-enacts the role of an aerial observer, while also speaking to the transitional nature of modern total warfare toward a paradigm that has been described as placing center stage social mobilization, spectatorship, and narration rather than combat (Vernon, 2012).

Describing and explaining social behaviour can divide the tasks of social psychology into two general categories: description and explanation. As a first step toward a scientific account of any phenomenon like intertribal warfare, an objective and reliable description is needed. Part of what scientists do is to develop reliable and valid methods to help them avoid careless or biased descriptions. Careful description is the first step, but it is not, in itself, enough to satisfy scientific curiosity.

Social psychologists also seek to explain why people influence one another in the ways they do. A good scientific explanation can connect many thousands of unconnected observations into an interconnected, coherent, and meaningful pattern. Scientific explanations that connect and organize existing observations are called theories. In addition to organizing what we already know, scientific theories give us hints about where to look next. Without a good theory, it would not be known where to start searching for an answer.





Social psychological theories are more likely to suggest searching elsewhere for the causes of social behaviour—in a person's interpretation of his or her immediate social environment, in his or her family background, in the broader culture, or in general predispositions humans share with baboons and other social animals. In addition, as we will see, social psychologists have developed some intriguing research methods designed to sort out those different sources of influence (Vernon, 2012).

1.3 Problem Statement

This study focuses on understanding how war violence influences the image of love in selected novels of Hemingway. The novels which have been selected for the study are *A Farewell to Arms* (1929), *The Sun Also Rises* (1926), *For Whom the Bell Tolls* (1940), and *The Old Man and the Sea* (1952). These novels have been praised by critics such as Scott Donaldson 1977, Susan F. Beegel 1988, Robert E. Fleming 1994, Allen Josephs 1994 and J. Gerald Kennedy 1995.

The critical materials on war and love are difficult to deal with because critics generally analyze these two concepts separately from each other but the researcher intends to discuss love in relation to war violence. The contrast between the two concepts provides a harmonic balance to Hemingway's works. Another important thing that blends both themes is the protagonists' indifferent attitude towards love and violence in the beginning, but later he gets involved in both.





It is notice that a pattern exists in novels that deal explicitly with the war violence, according to which love is passionate, honest and strong. Hemingway depicted the cruelty, absurdity and the destructiveness of war because of his fascination with war violence. The analysis of the novels is particularly intended to clarify the role of war violence in understanding the image of love (Aslam, 2015).

It is ironic that love in war is more successful and true than it is during peacetime. The effects of war emerged in two forms; the first is positive when it solidifies and reinforces love during wartime. The balance is perfect: the greater the danger and violence of war, the more tender and romantic is love in Hemingway's literature. Love has no bars and restrictions. It can act as a source of joy and contentment during the war and for a few moments can provide solace and can take one away from the harsh brutality of war. In contrast, the second form is negative when violence attacks lovers and destroys love as it depicted in Hemingway's novels. Love in the middle of war could be dangerous. The risk of death and separation is high at every passing moment (Aslam, 2015).

There is an attempt to prove whether the idealized woman appears in the midst of wars as a means to relieve the violence of war, and to see why violence between sexes occurs mainly in non-war fictions. Ironically, in war, the woman stands for peace, whereas, in peacetime, she becomes herself a war. The characters' attitudes will be compared to make clear whether they maintain the same attitudes, or change their views on the war violence. Thus, there is an intention to examine the effects of the war on the main characters, pointing out that in all the novels, Hemingway expresses apparently anti-war attitude (Aslam, 2015).





However, there are some other aspects such as the relationship between the war violence and love, which is the main concern in this study. Baker (1972) has examined the two themes in relation to each other. What critics have said that the theme of love will be taken into account since it offers two strong opposing views. It is evident that Hemingway's critics are generally divided into two camps.

The group commanded by Leslie Fiedler includes Edmund Wilson and Alan Holder which is chiefly hostile to Hemingway's treatment of the theme criticizing him as a misogynist who portrays women as unrealistic, stereotypical, submissive and thus ideal or dominant and evil. The second camp is led by Linda Patterson Miller who argues that females portrayed by Hemingway are not unrealistic or one-dimensional. On the contrary, they display emotional complexity. Some critics missed this fact because they did not meet the requirements of Hemingway's art since reading his fiction requires reading between lines (Fiedler, 2017).

1.4 Objectives of the Study

This study aims to achieve the following objectives:

- 1-To examine the image of love in selected novels of Hemingway.
- 2- To explore the war violence in selected novels of Hemingway.
- 3-To investigate the war violence influence on the image of love based on selected novels of Hemingway.





1.5 Research Questions

This study attempted to answer the following questions:

- 1-How did Hemingway portray the image of love in his selected novels?
- 2-How did Hemingway depict the war violence in his selected novels?
- 3-How did the war violence influence the image of love based on selected novels of Hemingway?

1.6 Scope and Limitation of the Study

In this study, the researcher intends to examine the impact of war violence on the image of love and the relationship between them in four novels by Hemingway. Hemingway wrote ten novels; five of them namely, *The Garden of Eden*, *Island in the Stream*, *Across the River and into the Trees*, *To Have and Have Not*, *The Torrents of Spring* and *Under Kilimanjaro* discuss themes irrelevant to war.

The researcher will investigate the war violence and love in the remaining four novels, which are *A Farewell to Arms*, *The Sun Also Rises*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*. Hemingway's war experience has fanned the first flame of the violence-Love theme. Except for the fourth one, the other three novels deal directly with the violence of war while treating the love motif.





In *The Old Man and The Sea*, war violence appears indirectly; however, the analysis of the novel is relevant to the study since it provides means to contrast love in the context of the peacetime with love in the war-context. In the novels about the war itself, the researcher will compare and contrast the war heroines so as to discover whether they belong to the same category, or each is a type by itself, and the research will also analyze Hemingway's attitudes toward violence to uncover whether there are shifts in his attitudes toward military idealism in three consecutive conflicts he witnesses: The two World wars and the Spanish Civil War.

1.7 Significance of the Study

The significance of any study comes from the research objectives. These goals serve two main functions for the research (Maxwell, 2012). Firstly, they help to guide the other design decisions to ensure that the study is worth doing and some valuable insight will result from the analysis. Secondly, they are essential to justify the study. In addition, as Hammersley (1993) noted that the objectives inescapably shape the description, interpretations, and theories the researcher creates in the research.

Therefore, they constitute not only significant resources that can be drawn on in planning, conducting, and justifying the research, but to avoid potential validity threats, or sources of bias regarding the research outcomes. In this context, the study of war violence as a concept and its influences on the image of love is worth doing and something of value it is expected to emerge out of it, especially for the nations and societies that suffered from world wars and civil wars.





The study highlights the effects of war violence on the image of love in the American society during and after the First and Second World Wars. These influences emerged in two forms, the first is positive when it solidifies and reinforces love especially in wartime and makes it more successful and more truthful than it is during peacetime. Contrarily, the second form is negative when violence attacks lovers and destroys love as it is depicted in Hemingway's novels. The heroic image is eventually tarnished as; the heroes lose their beloveds (Ross, 2011).

This study intends to explore Hemingway's multifaceted message of non- violence (Acosta Rodriguez, 2015). The studying of war violence involves war experience, the contest between beings human, revival through love, and ethics. In spite of the fact, that Ernest Hemingway's writing involves topics that would likely relate to conflict rather than to peace, a closer examination leads to the notion that his intention was far from that. He wanted to send the world a message of non- violence, and because he knew that writing could influence people's minds, he uses it as a tool to promote his thoughts and his moral values.

The world has witnessed two world wars and is threatened by a Third World War. War is one of two concepts in Hemingway's novels. Nothing could be more modern than the subject of war. Hemingway's novels bring out all the grimness, stupidity, chaos, and destructiveness of war. They examine the different phases and aspects of a senseless war. Most of them are a series of human defeats within one continuous and terrible sequence.



Another modern element is Hemingway's depiction of man's loneliness or isolation in the universe. Hemingway's literary works are capable of an existential interpretation, and existentialism is typically a modern philosophy. Existentialism stresses the notion of nothingness. It also finds irrationality prevailing in a world where man seeks a rational explanation of things.

1.8 Operational Definitions

1.8.1 Attitude

An attitude is defined as global evaluation of a person, object, place, or issue that influence thought and action (Perloff, 2008). However, attitudes are basic expressions of approval or disapproval, favourability or infavourability, or likes and dislikes. People have attitude when they love or hate things or people and when they approve or disapprove of them. Because people express their likes and dislikes in many ways; all aspects of responding, including emotions, cognitions, and overt behavior, are infused with the evaluative meaning that attitudes impart (Bem, 1997).

An attitude is a psychological tendency that is expressed by evaluating a particular entity with some degree of favor and disfavor. The idea that an attitude is a psychological tendency treats attitude as a state that is internal to the person and that lasts for a shorter or longer duration. As an internal state, an attitude is not directly observable, but is inferred by psychologists from observable responses, as are other hypothetical construct in psychology. These observable responses consist of evaluative responding that occurs



in conjunction with the stimuli that denote the evaluated entity (Eagly & Chaiken, 1998).

1.8.2 Self-concept

Self-concept is a term referring to the whole sum of beliefs that people have about themselves. The self-concept is a general term used to refer to how someone thinks about, evaluates or perceives themselves. To be aware of oneself is to have a concept of oneself (Lewis, 1990).

The self-concept does not just reflect on-going behavior but instead mediates and regulates this behavior. In this sense, the self-concept has been viewed as dynamic-as active, forceful, and capable of change. It interprets and organizes self-relevant actions and experiences; it has motivational consequences, providing the incentives, standards, plans, rules, and scripts for behavior; and access provided by for personal use only. It adjusts in response to challenges from the social environment (Markus & Wurf, 1987).

1.8.3 Cognitive Dissonance

Cognitive dissonance is the seeking of the individuals for maintaining consistency among multiple cognitions (e.g thoughts, behaviours, attitudes, values, or beliefs). Inconsistent cognition produces unpleasant states that motivate individuals to change one or more cognitions or restore consistency with other cognitions (Miller, Clark, & Jehle, 2007).





Cognitive dissonance is the major pillar of social psychology for decades. Current perspective on cognitive dissonance focused on vicarious dissonance arousal by which individuals experience dissonance based on the behaviour fellow group members (Cooper, 2011). Cognitive dissonance is a feeling of unpleasant arousal caused by noticing an inconsistency in one's cognition. These contradictory cognitions may be attitudes, beliefs, or one's awareness of his or her behavior (Asch, 2011).

1.8.4 Social Cognition

Social Cognition is a persisting change in human performance or performance potential as a result of the learner's interaction with the environment (Driscoll, 1994). The behavioural change enabled people to take action to solve a problem instrumentally, they become more inclined to do so and feel more committed to the decision. Social Cognition underscores the key roles of vicarious, symbolic, and self-regulatory processes in the learning and performance of actions (Luszczynska & Schwarzer, 2005).

Social cognitive theory adopts an agent perspective to human development, adaptation, and change. The theory distinguishes among three modes of agency: personal agency exercised individually; proxy agency in which people secure desired outcomes by influencing others to act on their behalf; and collective agency in which people act in concert to shape their future (Bandura, 2002).





1.8.5 Persuasion

Persuasion is human communication designed to influence the autonomous judgments and actions of others. Persuasion is a form of attempted influence in the sense that it seeks to alter the way others think, feel, or act, but it differs from other forms of influence. It is not the iron hand of torture, the stick-up, or other such forms of coercion. Nor, in its purest sense, is it the exchange of money or other such material inducements for actions performed by the person being influenced (Simons, 1976).

1.9 Summary

This chapter has shed the light on the meaning of war and prepares the ground to discuss its impact on the image of love. It contains seven parts and starts with an introduction that gives a brief summary of all the chapters. Secondly, it provides a background to the different literary tendencies in literature and the period that Hemingway belongs to. The problem statement discusses the understanding of the effects of war violence on the image of love in Hemingway's novels. The objectives are an attempt to achieve the research questions, which explain how war violence and images of love are depicted in Hemingway's novels and how they influence of each other.

There is also the limitation of the study, according to four of Hemingway novels: *A Farewell to Arms*, *the Sun Also Rises*, *For Whom the Bell Tolls* and *The Old Man and the Sea* will be discussed. The selection of these novels, in particular, is not arbitrary, but to give particular significance to the study. Unlike the other Hemingway's novels,





these novels explore fully the two contrasting themes of war violence and love and provide harmonic balance to. Finally, the chapter lists operational definitions to the key concepts on which the study is based on.

