



**The Impact of War on Characterization in Selected Works
of Two Modernist Writers**

تأثير الحرب في بناء شخصيات الأبطال من اعمال منتقاه لكاتبين من الحركة الادبية الحديثة

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Authorization

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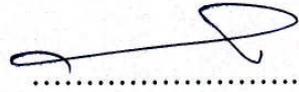
Thesis Committee Decision

This thesis " The Impact of War on Characterization in Selected Works of Two Modernist Writers" was discussed and approved on 21/5/2016.

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Dedication

This work is dedicated to my parents, who have been a constant source of support and encouragement during the challenges of graduate work and life and whose good examples have taught me to work hard to achieve success.

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Abstract

The current study "The Impact of War on Characterization in Selected Works of Two Modernist Writers" presents an analysis of the development of characters and proposes that, in wartime setting, fictive characters, as mouthpieces, exhibit the changes in the attitudes, ideas, emotions and behaviors that reflect those of the authors.

The analysis highlights the impact of war on the protagonists on the social/cultural, psychological and the physiological dimensions of the two selected literary works: *Arms and the Man* by George Bernard Shaw and *For Whom the Bell Tolls* by Ernest Hemingway, which represent the modernist period. The protagonists in these works, who are a hero in a comedy and a man who is troubled by doubts in a novel, effectively reflect the authors' anti-war messages.

The study argues that by tracing and analyzing the range of experiences and attitude changes in the protagonists, the impact of war on the emotions and behaviors of the protagonists leads them to become more "realistic".

The interior thought of the characters reveals the depth of the impact of war on their experiences. Thus, the critical interpretation of changes in the protagonists provides a deeper understanding of the literary texts. The creation and development of characters with their own use of language, structures, and special informal colloquial

speech make them more convincing and more effective. The study examines the revealing quality of contrast between the literal and the idealistic level of ideas and behaviors in works in the modernist tradition.

The conclusions which the characters arrive at finally take into consideration what it means to be real and how to interpret reality and accept it. The impact of the authors on the characters' development and their views on war is based on the authors' own experiences.

Key words: Impact of War, Modernist period, dimensions of characters, idealism, attitude change

تأثير الحرب في بناء شخصيات الأبطال من أعمال منتقاه لكتابين من الحركة الأدبية الحديثة إعداد: عبدالرحمن عبدالله جوده

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ملخص الدراسة

تقدم دراسة " تأثير الحرب في بناء شخصيات الأبطال من أعمال منتقاه لكتابين من الحركة الأدبية الحديثة" تحليلا لتطور الشخصيات وتقدم طرحا هو انه في ظروف الحرب فان التغييرات و التوجهات والأفكار و العواطف و تصرفات الشخصيات تعكس هوية المؤلف.

يسلط هذا التحليل الضوء على تأثير الحرب في الأبعاد الثقافية/ الاجتماعية والنفسية والفسولوجية للشخصيات في الأعمال الأدبية التي تمثل الحركة الأدبية الحديثة، وهي "الرجل والسلاح" لمؤلفها جورج برنارد شو و"المن تفرع الاجراس" لمؤلفها ايرنست همنغواي. إن الشخصيات التي تشمل بطلا كوميديا في عمل مسرحي وبتلا يعاني من الشكوك و التردد في عمل روائي تنقل رسائل مؤلفها المناهضة للحرب بشكل فعال.

تناقش هذه الدراسة الفكرة القائلة بأنه من خلال تتبع وتحليل التجارب و المواقف التي تحدث تغيرا في العواطف والسلوكيات للشخصيات الرئيسية في العمل الأدبي، يظهر تأثير الحرب الذي يؤدي بهم إلى أن يصبحوا أكثر "واقعية".

وهكذا فإن التفسير النقدي للتغيرات التي يمر بها ابطال العمل الادبي تقدم فهما أعمق لتلك النصوص. فإنبشاء وتطوير تلك الشخصيات باستخدام لغة وتراكيب خاصة بهم و استعمال للغة العامية يجعلهم أكثر إقناعا وفاعلية.

وتبحث الدراسة كذلك باستخدام المقارنة والتباين واقعية الفعل والمستوى المثالي للأفكار في الاعمال الادبية الحديثة باستخدام المقارنة. ان الفكر الداخلي للشخصيات يكشف عن عمق تأثير الحرب في خبراتهم الفردية. وان الاستنتاجات التي تتوصل اليها الشخصيات في النهاية تأخذ بعين الاعتبار معنى ان تكون واقعي وكيف يتم تفسير ذلك الواقع وتقبله. فتأثير المؤلف في بناء الشخصيات و تطورها ووجهات نظرها مستمد من خبرات المؤلفين السابقة المتأثرة بالحرب.

الكلمات المفتاحية: أثر الحرب، فترة الحداثة، أبعاد الشخصيات، المثالية، تغير الاتجاهات

Chapter One

1. Introduction

1.1. Background of the Study

The Modernist Period in English Literature:

The period from the early twentieth century through roughly 1965 in English literature, known as the modernist movement, had great effects on the prominent ideas of that period. This period was marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world. Thus, experimentation and individualism became good qualities.

As Rahn (2011) noted in his essay on Modernism, its development was through a series of cultural shocks. The first of these shocks was The First World War (known as The Great War) which destroyed Europe from 1914 through 1918. At the time, this “War to End All Wars” was viewed with horror that many people simply could not imagine where the world was going.

Modernism shows a strong sense of unity and similarity in ideas and a central preoccupation with the inner self and consciousness. The Modernist thinkers see a breakdown of the personality instead of progress and growth. The mechanism of modern society is seen as impersonal, capitalist and hostile. War certainly had a great deal of influence on such ways of viewing the world. Two World Wars in the period of a generation shocked Western civilization.

Keep, McLaughlin, and Parmar (2000) view the Modernist Period in English literature as a reaction to the Victorian culture and aesthetics, which had prevailed for most of the nineteenth century. A regular idea of the modernist position is a break

with traditions. Thinkers and artists at the turn of the twentieth century believed that the previous generation's way of doing things was a cultural dead end. The stability and quietness of Victorian civilization were quickly becoming a thing of the past. For example, T.S. Eliot was a pioneer of irony in poetry who thought that appearances hide difficult truths. In American Literature, the group of writers and thinkers known as the Lost Generation became identical with modernism. After World War I, several American artists chose to live abroad to realize their original wishes. These included the intellectual Gertrude Stein, the novelists Ernest Hemingway and F. Scott Fitzgerald.

Domotor (2012) thinks that the artists of the Lost Generation struggled to find some meaning in the world. This was achieved by turning attention inward and trying to record what happens in the subconscious as shown by most Modernist literature. For Hemingway, this meant removing all decorative language as he did in his novels which were famous for their simple sentences and clear emotions.

Modernism introduced a new kind of narration to the novel. The "unreliable" narrator replaced the omniscient, trustworthy narrator of preceding centuries, and readers started questioning even the most basic assumptions about how the novel works.

In one of the selected works for this study, the Modernist writer, George Bernard Shaw, made his ideas about war very clear. In *Arms and the Man*, he used characters to express his opinions on different issues. The play was set during a war between Bulgaria and Serbia. A Bulgarian girl falls in love with a Swiss mercenary soldier, Bluntschli, who carries chocolates instead of ammunition and who doesn't believe in war.

Shaw later made his position on the war very clear before it started. He hated hypocrisy, lying and he also hated killing. As a Modernist writer, Shaw considered that there was no sense in writing something for entertainment only. What he wrote had to send a message for a higher purpose and encourage people to think rather than sit and be entertained. Shaw made a number of important statements about his political and social beliefs that make reference to the social context of this play.

The second selected work for this study is the novel *For Whom the Bell Tolls* by Ernest Hemingway, which is an example of modernist fiction as well. It tells the story of Robert Jordan, a young American in the International Brigades who is sent to work with a republican guerrilla group during the Spanish Civil War. He is ordered to blow up a bridge in areas under enemy control. Themes of death and violence and the straight recording of even violent scenes in the novel reflect Hemingway's experiences as a war correspondent. The protagonist Robert Jordan experiences the horrors of war, and develops from being a passive man to a courageous one through these military experiences and several shocks which lead him to lose his faith.

In Hemingway's writings, one finds evidence of the influence of his experiences, especially the injuries he had on the Italian front which are reflected in the development of characters in *For Whom the Bell Tolls*. The protagonist, Robert Jordan, goes behind the enemy lines knowing that he may not survive. Hemingway sends his message through his characters and his use of the vivid description of the horrors, violence and death in the fight against Franco in the Spanish Civil War.

Therefore, this study sheds light on how the characterization of the protagonists is impacted through the authors' experiences and concepts. The method of building aspects of the characters expresses the impact of war on their ideas and

attitudes. The process of analysis focuses on the three dimensions of characters: physiology, sociology and psychology as tools which reveal the patterns of the characters development.

1.2. Statement of the Problem

This study aims at showing the extent to which the early modernist writers George Bernard Shaw and Ernest Hemingway's preoccupation and disenchantment with war affected their characterization of the protagonists in Shaw's play *Arms and the Man* and in Hemingway's novel *For whom the Bell Tolls*.

1.3. Objectives of the Study

The study aims at:

1. Exploring and analyzing the patterns of the special features of the characters such as their ideas and attitudes toward war.
2. Exploring and analyzing the patterns of development of the characters that reflect the impact of events of war on their attitudes and behaviors.
3. Elucidating and exemplifying the aspects of how much the character of Captain Bluntshcli and Raina in *Arms and the Man* and of Robert Jordan in *For Whom the Bell Tolls* reflect their authors' own ideas about war in the atmosphere and culture of Modern times.

1.4. Questions of the Study

This study attempts to answer the following questions:

1. What are the features of the constructed protagonists that are used to convey the intended message in the two selected works?

2. What are the behavior patterns that show the impact of war that reflects the attitude change of the protagonists in the two selected works?
3. How effective are the protagonists' characters in their presentation of the intended messages of the selected literary works?

1.5. Significance of the Study

Given the cultural and political climate in the early 20th century, it is understandable that the Modernist literary trend reflects pessimism of the period. The writers created characters to express their attitudes and feelings toward an issue or an event. One of the presuppositions is that the protagonists in both the play and the novel reflect the changes in attitudes, ideas and behavior of the writers. The writers direct the manners, thoughts and ideas of their protagonists to express the level of their understanding toward war.

This insistence on presenting certain ideas, especially those concerned with death, war and hypocrisy may be the result of ensuring that the message of the writer gets through. It is worthwhile to explore the characterization process that is applied under the theme of war to highlight the changes in the protagonists of the selected works.

1.6 Limits of the study

The study employs analysis and discussion of two modernist works George Bernard Shaw's *Arms and the Man* and Ernest Hemingway's *For Whom the Bell Tolls* as primary sources. In addition, it uses the three dimensions of characters: physiology, sociology and psychology as a starting point for discussion.

1.7. Limitations of the Study

The study is limited to the character analysis of the following selected literary works:

1. In George Bernard Shaw's *Arms and the Man*, the selected characters are the protagonists, Raina Petkoff, the play's comic heroine and Bluntschli, the play's hero and a Swiss mercenary who fought for the Serbs.
2. In Ernest Hemingway's *For Whom the Bell Tolls*, the analysis is centered on the novel's protagonist, Robert Jordan, a young American in the International Brigades attached to a republican guerrilla group during the Spanish Civil War.

1.8. Definition of Terms

Spanish Civil War: *For Whom the Bell Tolls* is set during the Spanish Civil War.

This conflict started in Spain in 1936 after an attempt by fascist rebels to overthrow the republican democracy, and resulted in victory for the fascists led by General Franco in 1939. The fascists were superior to the republicans in military strength and were helped by Nazi Germany, Italy and Portugal. The republicans were aided by the Soviet Union and Mexico. (Putnam, 2006).

Modernism: is a literary movement that began in the late 19th and early 20th centuries, mainly in Europe and North America. It is characterized by a conscious break with traditional styles employed in literary works. The modernist literary movement moved to present new modes of expressions of the new sensibilities of their times. The violence and suffering of the First World War made a new re-examination of the social, cultural and aesthetic values and assumptions necessary and realistic. (Rahn, 2011).

Serbo-Bulgarian War: was a four-month-long war between November 1885 and March 1886. Goldstein (2005) mentioned that:

The Serbian army was militia-based, while the Russian-trained and officered Bulgarian army was organized on the German model. The Russians, however, refused to support Bulgaria's absorption of Eastern Rumelia and withdrew its officers, leaving Prince Alexander to rely on the junior officers. Seeing Bulgaria thus weakened, Serbia declared war (14 Nov. 1885).

The Serbian declaration of war found most of the Bulgarian army deployed along the Ottoman frontier. Alexander hurriedly redeployed his army in a series of remarkable forced marches and centered his forces on Slivnitza. In the Battle of Slivnitza (17-19 Nov. 1885) a Serbian army of 28,000 met a Bulgarian force of 10,000 (later reinforced by 5,000 men). The Bulgarians were victorious, although they suffered 3,000 casualties to the Serbs' 2,000. Prince Alexander then carried the war into Serbia and at the Battle of Pirot (26-27 Nov.) he again defeated the Serbs. Only the diplomatic intervention of Austria, which threatened military action, brought about an armistice (28 Nov.).

1.9. Significance of the Selected Works

Two major works of fiction were chosen because they represent different literary genres, a comedy and a novel, and different time periods with different settings, to explore the impact of war on the developing characterization through the events. It is very interesting to check why they behave as they do and trace the influence of the writers on their ideas, attitudes and behaviors.

In the case of the play *Arms and the Man* which deals with a time period of the second half of the 19th century, European countries were expanding their influence throughout the world. They were experiencing regional conflicts and industrial, social, economic and cultural changes. The thinkers were waking up to the horrible reality of war as opposed to the romantic views of "heroism" as examples of concepts about war.

Arms and the Man by George Bernard Shaw was produced in 1894. The 3-act play begins at the height of the Serbo-Bulgarian war which was a war between Serbia and Bulgaria that started on 14 November 1885 and lasted until 28 November 1885.

Modernism describes and makes sense of reality. Shaw attempts to describe and depict the complicated reality, by showing various sides of things at once, and somehow capture the varieties of human life and experience by looking at the themes focused upon in the play. *Arms and the Man* reflects astonishingly the elements of realism by attacking the romantic notions of war and love, adopting realistic approach in describing every day activities and attacking the social follies of society in order to bring a positive change.

In this satiric comedy, the characters represent themselves through pretensions. Shaw constructs the characters so that there is a difference between what they think and what they do, between what they say and what they do. For example, Raina's first reaction to the news of the battle is to ask whether there was a victory. Her second is to ask, "Is father safe?" To keep herself safe, Raina feels all that she needs to do is "roll [herself] up in bed with [her] ears well covered". She makes heroes out of generals and majors just like Sergius. Bluntschli says "nine soldiers out of ten are born fools". Sergius exposes the truth about soldiering, saying: "I am no longer a soldier. Soldiering, my dear madam, is the coward's art of attacking mercilessly when you are strong and keeping out of harm's way when you are weak." (*Arms and the Man*: 36). (*Arms and the Man* henceforth, (AATM))

As for the novel, the author of *For Whom the Bell Tolls*, Ernest Hemingway, is among the most recognizable and influential writers of twentieth century's literature. In the literature during this period, war was considered as an important theme. As a result, authors created different writing styles to express their views towards war. Hemingway wrote in a style that focused on the direct, immediate, touchable and meaningful ideas to convey his beliefs about war.

For Whom the Bell Tolls is an example of modern literature. Hemingway's creativity reflects an excellent level of modern realistic literature in presenting themes, style, structure, and characterizations.

The events of the novel are basically built upon Robert Jordan's own experiences and position and how he is affected by the different stories of the characters.

The significance of narrative technique is noticeable in the multiplicity of points of views. The reader becomes aware of all these different perspectives.

The title of the novel suggests a modernist aim that sheds light on the harsh reality based on what Hemingway experienced during the war. The novel questions the logic of who should receive the thanks and gratitude through the main character, Robert Jordan. So, the novel attempts to remove the unrealistic view of warfare and to make people realize what war is really about.

The protagonist Robert Jordan experiences the horrors of war. Near the end of his life, as he waits behind a machine gun in an ambush for approaching fascist soldiers, he reflects positively about his work in Spain: "I have fought for what I believed in for a year now. If we win here, we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it"(*For Whom the Bell Tolls*: 249). (*For Whom the Bell Tolls* henceforth, (FWTBT)) He chooses to sacrifice his life for the loyalist cause, which he believes is right.

1.10. War as a Modernist Concept

Modernist writers were concerned with many themes, but chief among them was a preoccupation with the theme of war. It occupied an important place in the thinking of different writers of different literary genres throughout the period known as modernist period from late nineteenth century through 1950s.

In the Victorian era, war was idealized as romantic and relevant to a gentleman's behavior. Heroes were hailed and victory, valor and chivalry were "macho" concepts which refer to the men who are aggressively proud of their masculinity. People talked about soldiers sacrificing themselves and serving higher values.

However, with the breakdown of Victorian standards because of the upheavals throughout the modernist period which witnessed destabilizing effects in cultural, social, economic and political fields, there was a shift in viewing the concept of war. Modernist writers perceived the great change. The scale of war horrors was greater than ever and the human tragedy was greater in scope and effect. The number of wars and violent disorders was increasing. Rahn (2011) mentions that wars:

Shell-shocked all of Western civilization. Modernist intelligentsia saw decay and a growing alienation of the individual. Modernist writers viewed war as including concepts such as cynicism, melancholy, pessimism, fear, alienation, secularism and separation which were not considered as abstract ideas, but effects that show the harsh reality of war. Violent conflicts swept away all preconceived notions about the nature of so-called modern warfare. The cynicism and alienation of the

first flowering of Modernist literature could not persist. For example, by mid-century, indeed by the end of Second World War, The world saw wars such as:

1885	Serbo-Bulgarian War
1898:	The United States-Spain War
1904	Russo-Japanese War
1914	World War I
1920	Russo-Polish War
1921	Greece-Turkey War
1930	Chinese Civil War
1936	Spanish Civil War
1939	World War II

George Bernard Shaw who was very keen on revealing the terrible realistic picture of war instead of the prevailing romantic concept of "heroism", produced a statement at the start of WWI,

We shall have to fight and die and pay and suffer with the grim knowledge that we are sacrificing ourselves in an insane cause, and that only by putting up a particularly good fight can we bring ourselves out of it with credit. ... For the present time there is only one thing to be done besides fighting ... and that one thing is to set to work immediately to draft the inevitable Treaty of Peace which we must all sign when we have had our bellyful of murder and destruction. (Holroyd: 1998:448).

Marcus and Nicholls (2004) reaffirmed the process of integrating war as a main theme used by the modernist writers:

Patriotic rhetoric at the beginning of the war depended on a generation brought up with abstractions of heroism and glory that would fight for its threatened 'Englishness'... Nevertheless, it was the war that undoubtedly represented the culmination of such change, and came to stand for the point of shattering rupture with a previous era. Adult lives were cut sharply into three sections -pre-war, war, and post-war', Richard Aldington recalled; 'It is curious – perhaps not so curious - but many people will tell you that whole areas of the pre-war lives have become obliterated from their memories.' Estranged from its recent history by the social and psychological chasm of the war years, post-war Europe became pathologically preoccupied with its ability (and inability) to forget and to remember.

To show that Hemingway's concepts of war were realistic; Putnam (2006) reports that

Ernest Hemingway experienced it firsthand, wrote dispatches from innumerable frontlines, and used war as a backdrop for many of his most memorable works.

Commenting on this experience years later in *Men at War*, Hemingway wrote: "When you go to war as a boy you have a great illusion of immortality. Other people get killed; not you. . . . Then when you are badly wounded the first time you lose that illusion and you know it can happen to you.

In the view of the critic Love (2007), writers preferred to project their concepts of war effects through “visualizable” characters claiming that they are as truthful to reality as possible and persuading the reader that the fictional characters are real and not from a fictional world to bring the experience of war closer to the readers/audience. They did this so cleverly as in the case of using Spanish words in *FWTBT* by Hemingway and behaviors of characters that reflect the social class in *AATM* by Shaw. This process was used to convey an ideological anti-war agenda.

Chapter Two

2. Review of Literature

2.1. Review of Theoretical Literature

Authors of modernist literary works share a view of "out with the old and in with the new", but with a grim outlook which the violent events of the modern times imposed on them. The characters of the protagonists in *Arms and the Man* and *For Whom the Bell Tolls* are constructed in such a way, through the development of the events of the war, to express their authors' own attitudes, personalities, reactions and views on different social, cultural and political issues. This process of characterization reveals the authors' experiences and views about war in the literary works.

Characters and Characterization

McLeod (2015: 1) writes in an article entitled "Unconscious Mind" that

based on Freud's theory, parental behavior is crucial to normal and abnormal development. [And that] The individual develops identity or persona as a function of interaction with others, through an exchange of information that allows for more specific definitions of identity and behavior.

The process of establishing social identity, then, becomes closely allied to the concept of the "front," which is described as "that part of the individual's performance which regularly functions in a general and fixed fashion to define the situation for those who observe the performance."

In a pamphlet by Sdowse (2014: 1), it is stated that George Bernard Shaw thought that war was a foolish thing. He disliked war because, as a person who hoped for a better world, he viewed the loss of so many lives as a tragic waste.

Asemrasah (2009) says that “characters in literary texts are by their very existence mirrors of people in the real world, even though this world may lie somewhere in history. If we accept that literary works are artistic expressions of human experience, then this observation is not surprising. However, the extent to which a character may be a reflection of a real person varies, depending on the purpose of the creative work in which it is found.”

Putnam (2006:1) reviews Ernest Hemingway's standing as a modernist writer

No American writer is more associated with writing about war in the early 20th century than Ernest Hemingway. He experienced it firsthand, wrote dispatches from innumerable frontlines, and used war as a backdrop for many of his most memorable works.

Putnam also explains the relationship of the writer with his protagonists. He says that Hemingway used details from scenes he had had personally witnessed. Hemingway wrote 20 years later that a writer's criteria of "truth" should be very important so that details would present an even more "factual" picture as the writer has more time to make the reported facts clearer to being an "absolute truth".

Deats (2004: 169) wrote in an article that shows Captain Bluntschli as a practical realist who disproves Raina's ideas of the glory of war with statements such as "All of them [soldiers] are afraid to die [and] it is our duty to live as long as we can, [and] nine soldiers out of ten are born fools."

In an article by Barnhart (2003:1), the author states that in the construction of a character, the writer has:

Four main types of broad characters in a media text or production:

- a) The protagonist (leading character)
- b) The deuteragonist (secondary character)
- c) The bit player (minor character whose specific background the audience is not aware of)
- d) The fool (a character that uses humor to convey messages)

Caldwell (1999: 1) comments that Hemingway was at the peak of a wave of modernists who rebelled against the extremism and hypocrisy of Victorian prose. The First World War was the dividing line of events that changed world literature as well as how Hemingway responded to it.

Evans (1999: 33) thinks that "the characters have been created as mouthpieces for the ideas, the suggestion that Shaw's characters were mere 'mouthpieces' figured in several of the assessments that followed his death on 2, November 1950."

Paul and Hunte (1998) explain that “yet fictional characters are often a reflection of the history behind the story in which they appear and even our own world, here and now.”

Das (1996: 2, 3) in her book *The Turning Point*, thinks that "Hemingway's works, as reflected in his protagonists' approach to life, show a pattern of steady evolution. [and] There is evidence of autobiographical elements in Hemingway's writings. In the context of the protagonist Robert Jordan, in *For Whom the Bell Tolls* Jordan is, of course, Hemingway again, with a father who has committed suicide and a grand-father he admires."

According to Irvine (1949), Shaw's writings to the artists and audiences of his time indicate that the primary interests in his plays reveal the way in which his plots and characters reveal his philosophical position.

2.2. Empirical Studies

The modernist writers' view of the characters they created as "mouthpieces" in a sense is evidenced by the way the characters express their ideas about the intended message such as war.

As shown in Shaw's play, the protagonist, Bluntschli in *Arms and the Man*, expresses the difference between old soldiers who had seen the absurdity of war and the new ones who are filled with illusions, ambitions and enthusiasm by saying, "The young ones carry pistols and cartridges; the old ones, grub." He means that old, experienced

and "wiser" men know that war is unworthy and doesn't deserve to be fought. That is exactly what George Bernard Shaw believes.

As for the modernist writer Ernest Hemingway, similar findings and conclusions could also be reached. He did not hide his revulsion from war in reality and in fiction. He hated fascism. His hero, likewise, hated fascism. Both took steps to translate their attitudes and emotions into action. Hemingway experienced war first hand just like his fictional hero did.

Mazujian (2013: 30) wrote that

Many, if not all, of Hemingway's protagonists include similar autobiographical elements [and] both the author and his fictional counterpart had a great love of Spain, and came to her aid in a time of crisis. Robert Jordan came to the country twelve years before the war for the purpose of studying the language as well as its people [and] while neither the author nor his character was committed to communist ideals, they are both stoutly antifascist. These beliefs were solidified for Hemingway upon his first meeting with the deceptively charming Benito Mussolini.

Mazujian (2013: 33) also explained that

The protagonist, Jordan, in *For Whom the Bell Tolls* tries to distance himself from his father's suicide in another way, closely resembling the action his creator also took. Jordan was given his father's gun, passed down from his grandfather, and quickly disposed of it in a lake. Hemingway requested the suicide weapon from his mother, and

dropped it in a deep lake in Wyoming... However, the most revealing connection would be the many signs of mental illness and an inexorable push toward death on the battlefield.

Henrichon (2010:1) mentions in his research “Ernest Hemingway’s Mistresses and Wives: Exploring Their Impact on His Female Characters” that Hemingway attempted to explain his writing style to his father in a letter dated 20 March 1925:

You see I’m trying in all my stories to get the feeling of the actual life across—not to just depict life—or criticize it—but to actually make it alive. So that when you have read something by me you actually experience the thing. You can’t do this without putting in the bad and ugly as well as what is beautiful. Because if it is all beautiful you can’t believe in it. Things aren’t that way. It is only by showing both sides—3 dimensions and if possible 4 that you write the way I want to.

(Selected Letters 153) (p. 1)

Henrichon (2010: 2, 3) also says that “Hemingway was a self-proclaimed chronicler of life and he built his career, like most writers, writing about things and events he was familiar with. Throughout his writing career, many of his characters would reflect friends and acquaintances in spite of the conflict this would cause between his private life and his professional life. At times, the veil between Hemingway’s reality and his fiction was so thin that his texts were scrutinized prior to publication to determine if passages must be changed to protect against legal action.”

Bittner (2002:129) states in his article “Hemingway’s Influence on the Life and Writing of Robert Ruark” that:

biographers have compiled an extensive inventory of the writers who influenced Hemingway's writing ... Although such influences are important to understanding the genesis of Hemingway's works and his creative process, Hemingway's impact on other authors, both of his own and of subsequent generations, is equally important, as the tributes paid to Hemingway at the time of his death suggest.

In his study of George Bernard Shaw’s plays, Hanson (1999: 43) remarked that Shaw used ironies to convey different types of messages, "applying the same kinds of irony, and/or add it to different kinds, in building and extending concepts."

Hanson (1999: 144) also stated later that:

Shaw had actually written extensively in his plays before he analyzed war in an essay format [and] the move toward [use of] irony was also affected by Shaw’s wartime experience, through which he recognized the extent to which he was implicated in the war madness that he critiqued. This recognition was directly integrated into the content of his creative work and reflected in the shift toward [use of] irony.

According to Hanson (1999),

The qualitative analysis showed that Shaw’s descriptions of situational irony included seven elements that contributed to Shaw’s thoughts. (a) The ironic stance-taking on the role of the ironist and assigning the

roles of alazon and audience; (b) The three formal elements of irony: (i) detection of a two-level phenomenon (anomaly to the convention schema); (ii) the opposition of the two levels (the anomaly is not just an unusual addition to the schema, but a potentially ironic incongruity); and (iii) the presence of alazony (someone believes the conventional schema); (c) A sense of irony-use of an ability to combine the formal elements of irony in redescribing the situation as an ironic schema; (d) The implicit or explicit response to the irony that the ironist advocates; (e) Edge-adding expressive edge, through verbal irony that sharpened the critique and could facilitate the integration of ideas.

Harless (1988: 2, 172) found in his study that a repeated criticism of George Bernard Shaw suggested a difficulty of creating characters which were other than mouthpieces for his various philosophical view-points. He created larger-than-life characters.

Crane (1968: 1) stated in her doctoral dissertation, *The Characterization of the Comic Women Characters of George Bernard Shaw*, that

Certainly the importance of Shaw's ideas as revealed in his plays cannot be overlooked, particularly since one of his purposes for writing plays was to bring attention to social issues. Shaw's criticism of the "well-made play" for its contrived incidents and organic dissociation between plot and character combined with his emphasis on the play of ideas caused critics to examine Shaw's plays for the

development of his social and political ideas rather than for evidence of his skill as a dramatist.

Crane (1968: 1) also mentioned that the impact of the author's views is clearly reflected through the characters who "may personify attitudes or ideals such as realism or idealism."

A further evidence of the "not-so-subtle" way of expressing similar views was shown in other critics' reviews. For example, Williamson (1963:4) wrote a book which "combines the purposes of relating Shaw's artistry to his social and political viewpoints and to his life."

The critic Gillespie (1960: 8) identified structural techniques used by Shaw to reveal character, such as scenes of conflict. He also indicated the ways in which Shaw uses his characters to present arguments. "He [Gillespie] analyzes Shaw's patterns of characterization according to complexity, depth, consistency, completeness, and repetition."

Gillespie (1960: 8) provided some further generalizations such as:

Having set out to prove that Shaw was capable of creating individualized and recognizable characters, Shaw was able to "build upon a strong sense of character types." Shaw's chief strength in characterization, [he states], is in the complexity and depth of characterization; his weaknesses are in using stereotyped characters, over exaggerating for comic effect, and in over intellectualizing his characters.

Chapter Three

3. Methods and Procedures

3.1. Methods of the Study

The study is based on a qualitative descriptive approach. The selected works represent a case study that focuses on exploration, analysis and comparison of the structure of ideas and concepts used in the authors' projection of their ideas, views and attitudes to war through their characterization of the protagonists. The analysis shows the patterns of the impact of war on the characters in the selected literary works.

3.2. Framework of the Study

The framework of the analysis uses theories of the three dimensions of characters: physiology, sociology and psychology.

Characters in literary works are fictional entities created by the authors and supposed to be reflections of human beings. That is why a character must have something similar to the people in life (life-likeness). The characterization reflects the 'roundness' of the characters through the events and developments in the different aspects of their personalities. In this study, war and development of events are assumed to influence changes in the various dimensions of the personality: the physiological, sociological/ cultural setting and the psychological.

The settings of the events reveal the behavior and the reactions of the characters. These psychological emotional aspects, as exemplified by their speech, represent the characters', and indirectly the authors', own thoughts and views about

events and persons. Quite clearly, the pronouncements of Bluntschli in *Arms and the Man* reflect convictions and ideas of George Bernard Shaw.

The setting of *For Whom the Bell Tolls* is in four days of an ongoing war. The characterization includes the choice of a complex personality, Robert Jordan whose convictions and reflections about the value of the war are eroding.

3.3. Procedures of the Study

The following procedure is used to answer the study's questions about the special features and patterns of the constructed characters:

The first step of the analysis highlights areas that represent the dimensions of the characters that would demonstrate the impact of war as shown in the verbal and behavioral aspects of the characters in the play *Arms and the Man*.

The study focuses on analysis and comparison of how George Bernard Shaw's thinking and sense of irony affected the thoughts as expressed by the protagonist in the play *Arms and the Man* and the ironic and hypocritical behavior of those characters.

The second step in the analysis highlights the verbal and behavioral aspects of the characters in the novel *For Whom the Bell Tolls* that represent developments of the characters', and indirectly, the author's views on war and its impact on the characters.

The conclusions of *Arms and the Man* and *For Whom the Bell Tolls* analyses are compared and assessed in light of the study questions.

Chapter Four

4. Discussion and Analysis

Characters' strengths and weaknesses show the impact of war in three dimensions: physiology, sociology and psychology.

Characterization or describing the characters' traits makes them behave and present the intended messages of the authors in any of the three dimensions. Therefore, this analysis illustrates how war has affected the creation and development of the characters and the areas where the authors represent their attitudes and thoughts in the selected works.

4.1 *Arms and the Man*

The general setting of *Arms and the Man* was in wartime Europe and the focus is on political themes and social ideas which were held by different classes. Shaw selected characters with particular traits in this comedy.

Shaw attacks ideas such as the idealism and the romanticism of war through satire to influence the societies' beliefs towards these matters. Issues of class were being discussed at the national level. The social middle class, which the characters belong to, makes them behave in accordance with the typical behavior of that class.

In response to the accepted social/ cultural ideologies, the characters become more loyal to the appearances that make them examples of their background.

Therefore, when they face reality and understand the truth, they get shocked and try to act out in a way that does not show them as fools.

For instance, Shaw introduces Raina Petkoff, the play's heroine, as one that doesn't value her inner life, but values outer appearances. She thinks highly of herself. Her pretensions are demonstrated when she unrealistically and proudly points out the family's 'library', which consists of a single shelf of worn out books.

Raina is also presented as holding romantic ideas about both war and love. She thinks highly of her fiancé Sergius' brave actions in war. She attempts to live up to these romantic ideals. Catherine, her mother, knows that she always listens outside doors, waiting for the most dramatic moment to enter. The pretension is obvious in the play when she is described as “covered by a long mantle of furs, worth, on a moderate estimate, about three times the furniture of the room” (AATM:7).

In another meaningful indication, “Sergius leads Raina forward with splendid gallantry, as if she were a queen”(AATM: 35). This represents the ideals of chivalric performances associated with their patronizing ideas related to their class.

Arms and the Man attacks the false ideals of war and the soldier's profession. In late nineteenth century British society, and especially the aristocratic class, war is seen as noble and soldiers as brave, courageous, fearing-nothing and determined to win or die. Many military melodramatic plays of the period promoted these values.

In order to change these unreal ideas, according to Shaw, he makes an example of Raina who believes in these false ideals about war and soldiers by introducing her to Bluntschli to open her eyes to the awful reality of war.

Captain Bluntschli represents the qualities promoted by the play such as realism and pragmatism. At the social/cultural level, Bluntschli is indifferent to the romantic ideas about heroism or conduct in war; he is concerned with professional conduct, efficiency and living. At the personal dimension, Bluntschli is attracted to Raina.

Bluntschli is a realist who is aware of the impractical romanticism of war. He sees nothing romantic about the violent and senseless slaughter of human beings, even though it is his profession. He adopts a practical and wise view. When he is in danger, he climbs up a balcony and into a lady's bedroom. When he is given the choice of killing someone or of not going hungry, he chooses eating instead of killing. He also carries chocolates instead of cartridges. When he encounters other characters who hold unrealistic and false ideas about war, he causes them to contrast the imagined ideals with the reality.

The confrontation which shows the differences at the social/cultural level, between Bluntschli's middle-class background and Raina's romantic ideas is instrumental in changing her understanding and attitudes toward war.

Moreover, Bluntschli's description of the battle further removes the notion of absolute bravery in the face of danger. Bluntschli tells Raina that most injuries are

from horses crashing into one another. He also tells her that Sergius' enemies were defeated because they had no cartridges. Bluntschli mocks Sergius as the hero of the battlefield. He shatters Raina's illusion of his bravery by comparing Sergius to Don Quixote whose ideals are shattered by reality.

There are instances in which Raina still has not yet moved to changing her contentions and pretensions. She still believed that nobody can see through them. That is why she tells Bluntschli he does not respect her. She realizes later the sincerity of Bluntschli's attempt to make her face the truth of the new realistic contentions. She realizes that a sincere friend is someone who tells the truth and not the one who superficially accepts her pretensions. Bluntschli says:

RAINA (staring haughtily at him). Do you know, sir, that you are insulting me?

BLUNTSCHLI. I can't help it. When you get into that noble attitude and speak in that thrilling voice, I admire you; but I find it impossible to believe a single word you say. (AATM: 51)

Bluntschli's influence helps in the tearing down of Raina's pretensions because he is able to see her as she really is. Raina has an angry reply at first towards Bluntschli because she thinks that this man does not take her seriously, but the captain answers her, saying he is the first man who does take her seriously by telling her the real facts about the war. Bluntschli confronts Raina's romantic ideas. These confrontations create a relationship and reciprocated attraction. Bluntschli causes Raina to exchange the "noble and heroic" Sergius in favor of him.

In developing the characters' attitudes, the author manages the change in the psychological elements of the characters to make them behave in accordance with new facts as seen in Raina's behaviors and Bluntschli as well.

Bluntschli is against what other characters consider proper. This is very clear in the case of Raina since she appears as a person who lives in an unreal world and waits for happiness. The realistic Bluntschli is one of many psychological factors that affect Raina's attitudes and behavior and gradually change her impossible ideals about war heroes which have no relation to real life.

By focusing on her psychological desire for love and romance, Raina is referred to as a dreamer. At the beginning of the play, she is dreamily looking at the romantic night and tells her mother about "our heroic ideals" (AATM: 3). She is trying to portray her poetic life. When her father, Major Petkoff, speaks to her, she is in a dream and she does not answer. He says, "She's dreaming, as usual." (AATM: 48). However, Bluntschli stops Raina's romantic dreaming and shocks her with the reality. He knows how to get things done because he is a practical person. He shows her that her dreams are illusions and not ideals. The psychological changes affect her ideas and attitude toward war and knighthood. She gives up her childish dreams as she realizes that she is attracted to Bluntschli.

Life is serious for Shaw and Bluntschli; and romantic idealism endangers life because of its unreality and its impossibility of realization. Shaw, through Bluntschli, uses the setting's element of war to influence her attitudes and behavior and to show

that people become happier when falsehood is removed. The psychological reaction of Raina when she expresses horror and shock at the death of a burnt soldier, is contrasted with Segius' reaction who says, "And how ridiculous! Oh, war! war! The dream of patriots and heroes! A fraud, Bluntschli, a hollow sham." (AATM: 70)

At this level, Shaw uses the psychological desire for love and acceptance in order to convince the unrealistic characters that the pretended wisdom of traditional attitudes are built on vague ideas which always vanish when they come to a practical necessary need like love.

Alexander (1968) says:

It is the theatrical and farcical device of the Major's overcoat and the photography in its pocket inscribed, 'from Raina to her chocolate cream soldier' which is now used to extricate his characters from their intellectual confusions and bring the play to a satisfactory conclusion.

Shaw sees that the conflict is not about characters or wills but it is about ideas. He introduces the element of romantic interest between Bluntschli and Raina, Nicola and Louka, Louka and Sergius. The romantic mask is taken off Raina's face and she is made to realize the truth about romantic love. Sergius is disillusioned. Their romantic ideals become wiser after they go through the "conflict of ideas". Raina turns to Bluntschli and away from Sergius who is attracted to Louka.

At the physiological level, Shaw uses symbols to communicate a deeper idea. He uses objects, actions, and characters to symbolize something of a deeper meaning and

to connect the story to other main ideas. The physiological objects, which are designed by Shaw, affect and reflect the characters' philosophy and way of acting. For example, instead of carrying his cartridges, the Swiss mercenary, Captain Bluntschli, carries chocolate. Chocolate is a symbol of pragmatism and rejection of war and its importance is that it communicates to Raina how Bluntschli views and understands war.

Also, Major Petkoff's coat is the focus of one of the most comical moments of the play. Bluntschli arrives at first to return the coat that was used to smuggle him away after his escape. The coat is an object of comedy and a symbol of the Major's lack of ability. He believes he was in error although he had seen with his own eyes that his coat was missing.

Another thing is the library room which symbolizes the Petkoffs' belief in their own high social level. At first, Raina shows off the family library to the enemy soldier. "The only one in Bulgaria" (AATM:17) refers to the family pride as an upper-class status and people of culture. At the end, this library appeared to be nothing more than a single shelf of books. The "library" reflects the Petkoffs' pretension.

Shaw's characters as mouthpieces

George Bernard Shaw's characters are his mouthpieces that express his views. Shaw's attitudes and convictions about war continued as they were earlier when he wrote *Arms and the man*. Shaw's position on war, and especially World War I, was well-known long before it started. He hated hypocrisy and lying; but above all he hated killing. He stated:

We shall have to fight and die and pay and suffer with the grim knowledge that we are sacrificing ourselves for an insane cause, and that only by putting up a particularly good fight can we bring ourselves out of it with credit... For the present time there is only one thing to be done besides fighting ... and that one thing is to set to work immediately to draft the inevitable Treaty of Peace which we must all sign when we have had our bellyful of murder and destruction (Holroyd: 448).

By comparing and contrasting his presentation of the characters and his ideas about war, the patterns he uses become clearer and understandable. Shaw introduces his thoughts in the play through the protagonist Bluntschli for a special purpose: to remove the idealistic illusion of the romantic notions of love and war. He knows the reality and the futility of war. He is supposed to represent the anti-romantic view of everything. He tells Raina that he fights for a living and not because of patriotic motives:

Don't hate me, dear young lady, I'm a Swiss, fighting merely as a professional soldier, I joined the Serbs because they came first on the road from Switzerland. (AATM: 17)

He tells Raina that it is one's duty to live as long as he can. Bluntschli presents himself as hungry, frightened and unwilling to die. Raina reluctantly goes back to her illusions of war and tells him scornfully "some soldiers, I know are afraid to die." (AATM: 17)

Bluntschli makes his answer very clear: "All of them dear lady, all of them, believe me. It is our duty to live as long as we can."

His image also changes from one of a soldier, humiliated by defeat, to one full of military knowledge compared to his weak Bulgarian enemies.

In Raina's case, her character evolves from idealistic pretensions to reality. When Bluntschli comments that he finds it impossible to believe a single word she says, she falls down from the idealistic, heroic level of pretension to the familiar "How did he find me out?" (AATM: 58)

A very important sign of change in Raina is that she wants to stop the pretension herself: "I always feel a longing to do or say some-thing dreadful to him—to shock his propriety—to scandalize the five senses out of him" (AATM: 45).

The full impact of the reality of war on the characters comes from their experience and perception of real life events which show them that war is not glorious. However, the pre-shock perceptions of the reality of war, as Shaw wanted to illustrate, explains how the characters attach themselves to established false ideals which they have learned about war from books because it makes them feel more secure. For example, they speak of knights and ladies and the combat of honor between equals. Sergius says that war is like a "tournament" (AATM: 39). His idea of leading the victorious cavalry charge was a mistake for horses cannot overcome guns. Later, Sergius resigns from the regiment, disappointed that the other soldiers do not

take him seriously and he refuses to play the modern game of war. He complains that it is for a “tradesman,” (AATM: 36).

Shaw presents Catherine Petkoff as a character who has old-fashioned ideas of war and patriotism. She is upset when peace is declared and asks her husband if he couldn't have “annexed Serbia and made Prince Alexander Emperor of the Balkans” (AATM: 33). Major Petkoff explained they would have had to defeat Austria first (the allies of the Serbs). Catherine has no idea what war is or what it costs. Her ideas are as unrealistic and superficial as Raina's. The two women are excited as they hear about the victory and that Sergius is a hero. Catherine respects Sergius and tries to persuade her husband about his promotion. Major Petkoff remarks that Sergius will not be promoted because everyone knows he is stupid and lacks the needed abilities.

When one analyzes the pattern of Shaw's method of driving the harsh truth about reality home, one finds the positions of differing characters contrasted and the positions which are more realistic having more impact than the positions of characters with false pretensions.

One of Shaw's sayings is that “People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and if they can't find them, make them.” This is exactly what he presents in the case of Raina and Bluntschli. Shaw wants people to be shocked when facing reality whether they are ready to accept it or not. For example, the naïve early Raina says “It proves that all

our ideas were real after all” (AATM: 3) and “I think we two have found the higher love.” (AATM: 31)

Shaw uses the character of Raina to show a person living in a world of dreams with her fiancé, Sergius. She thinks of war in romantic ideals that centered on the idea of victory and not even paying attention to those who suffer and have been wounded in war. Raina and Sergius speak romantically to one another, as knight and lady, in the garden after he returns from war, about unrealistic situations. Shaw reveals the unrealistic, impractical ideas of Raina and Sergius by introducing the realistic Bluntschli. Shaw presents his messages through Bluntschli and shows that after people learn the real truth, they still act out in accordance with their desires and wishes. Bluntschli says “It is our duty to live as long as we can.” (AATM: 7). In Raina’s bedroom, Bluntschli tells her that he wants to live and seems afraid to die, unlike her heroic Sergius. She scorns him because he explains his practical point of view that is different to what she used to hear. However, after Bluntschli points out her pretensions, she finds that she is happy to be around him.

Another echo of Shaw's ideas is presented by Sergius who keeps saying “Soldiering, my dear madam, is the coward’s art of attacking mercilessly when you are strong and keeping out of harm’s way when you are weak.” (AATM: 29) He becomes well-known to other characters as a pretentious, stupid person who hides behind the ideals to be seen as a hero. His so-called idealism is based on an unreal understanding of how things should go. For example, he thinks that war should be a fair fight although he has won the battle by accident.

Shaw wants to explain that the impact of experience leads to acceptance of different ideas. He adds that “if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas.” (Brannan: 2011)

In *Arms and the Man*, Major Petkoff has a library which makes Raina proud of her higher upper-class family but in fact, this library reflects their poor minds and realizations. On the other hand, Bluntschli’s significance of carrying chocolates instead of bullets reflects certain, and probably, a higher view of reality. When these contrasting views come into contact, both Raina and Bluntschli respond and change respectively. The disillusioned Raina becomes more aware of the real world and the practical Bluntschli becomes more mindful and respectful of the traditions of others. The beautiful lady does not join up with a noble soldier and the cowardly soldier is practical.

Henderson (1925) believes that Shaw's theory of writing plays is in keeping with his interest in discussion as the necessary condition of drama— the process is purposive:

My procedure is to imagine characters and let them rip, as you suggest; but I must warn you that the real process is very obscure; for the result always shows that there has been something behind all the time, of which I was not conscious, though it turns out to be the real motive of the whole creation.

The essence of drama is characters talking. To be sure, "my sort of play would be impossible unless I endowed my characters with powers

of self-consciousness and self expression which they would not possess in real life, ... real, ponderable, solid men and women who . . . have to speak and actually move."

Shaw believed that good authors should not be in complete control of their characters. According to (Archer: 1926)

On the whole, Mr. Shaw lacks the power of projection which marks the born dramatist. He cannot throw his characters outside himself. He cannot cut the umbilical cord that attaches them to him. To put it another way, his plays do not pass in the outside, objective world. The theatre is always within his own brain. One is tempted to call him a ventriloquist: but it may be said, with truth, that all drama is ventriloquism; the dramatist pulls the strings of his puppets, and speaks through their mouths. It is not enough, then, to say that Mr. Shaw is a ventriloquist: we must add that he is an imperfect ventriloquist, who actuates ingenious and amusing puppets, but can seldom or never disguise his own voice and accent.

When the approach of George Bernard Shaw as an author with a message is analyzed, his assertion of being serious behind the comedy is an assertion of his moralizing didactic approach. Rogers (1969) says that Shaw wrote in the preface to *The Shewing-up of Blanco Posnet*,

I am not an ordinary playwright in general practice.

I am a specialist in immoral and heretical plays.

My reputation has been gained by my persistent struggle to force the public to reconsider its morals. In particular, I regard much current morality as to economic and sexual relations as disastrously wrong; and I regard certain doctrines of the Christian religion as understood in England today with abhorrence. I write plays with the deliberate object of converting the nation to my opinions in these matters.

Shaw also defined "immoral" as "whatever is contrary to established manners and customs An immoral act or doctrine is not necessarily a sinful one; on the contrary, every advance in thought and conduct is by definition immoral until it has converted the majority." (Rogers: 1969)

Shaw uses comedy to mock traditional values and morals in order to make the audience reconsider their ideas. He constructs characters with traditional values for purposes of ridicule and contrast. The promoted realistic values are those of the individual whereas the contrasted and mocked traditional values are those of the society. (Rogers: 1969) He uses elements of the play such as situation, character traits and the use of irony to lead the character to certain behavior. For instance, he uses the traditional ideology of being a man of one's word combined with stubbornness and integrity to lead Sergius to certain decisions and reactions. Sergius' illusions about Raina are crushed at the end of the play when he discovers that their idealistic romances are fraud.

Shaw employs those elements of the play to make up believable characters with motivation, and moral choice such as Sergius' decision to marry Louka when he

discovers that he loves her. He says, "If I choose to love you, I dare marry you, in spite of all Bulgaria. If these hands ever touch you again, they shall touch my affianced bride. (AATM: 67). The situation started as an apology, but ended with engagement:

LOUKA (suddenly breaking out at Sergius). I have been insulted by everyone here. You set them the example. You owe me an apology. (Sergius immediately, like a repeating clock of which the spring has been touched, begins to fold his arms.)

BLUNTSCHLI (before he can speak). It's no use. He never apologizes.

LOUKA. Not to you, his equal and his enemy. To me, his poor servant, he will not refuse to apologize.

SERGIUS (approvingly). You are right. (He bends his knee in his grandest manner.) Forgive me!

LOUKA. I forgive you. (She timidly gives him her hand, which he kisses.) That touch makes me your affianced wife. (AATM: 77)

One preferred medium of Shaw is the use of discussion rather than spectacle because it gives him a way of presenting ideas in a play. Papreck (2005) thinks that

In response to [Shaw]'s desire for a greater emphasis on the psychology of a character, he abandoned the theatrical traditions of how a play should proceed and replaced them with his own, non-Shakespearean unities of ambiguous protagonists and non-linear action.

For Shaw, this new emphasis on discussion over spectacle was not simply a matter of dialogue for the sake of dialogue; he wanted his plays to carry a message, to comment on the social systems of the day, to have a recognizable philosophy.

Another way which Shaw employs to convey his message is through using metaphors and verbal irony. Winner (1988) explains that "metaphor is used to illuminate, clarify or explain by pointing to similarities in meanings; irony evaluates by focusing on oppositions in meaning."

Among the irony-related psychological matters, according to Hanson (1999), are "how characters deal with emotional and cognitive ambiguity, development of the ability to understand multiple perspectives and cognitive development."

According to Hanson (1999),

Meucke (1969) took a positive view of irony, seeing three possible functions:

Irony may be used as a rhetorical device to enforce one's meaning. It may be used . . . as a satiric device to attack a point of view or to expose folly, hypocrisy, or vanity. It may be used as a heuristic device to lead one's readers to see that things are not so simple or certain as they seem, or perhaps not so complex or doubtful as they seem.

Shaw used satire and irony as a method to move the society to his own point of view. He uses satire on those who would praise the horrors of war. Examples from *Arms and the Man*:

- A. Chocolate instead of cartridges (AATM:17)
- B. The heroic cavalry charge of Sergius and Raina's belief he is a hero (AATM:65)
- C. The irony that Sergius and Raina are suited to each other.
- D. Cleverest thing ever known (AATM:20)
- E. Nine soldiers out of ten are born fools.(AATM:19)

The traditional sentimental idealists and the realists accuse ironists, such as Shaw, of being guilty of being disrespectful of traditional moral values. In fact, Shaw uses irony as an intellectual and a moral activity to change characters' attitudes, like Bluntschli, who functions as a perfect example of the effectiveness of conveying the author's message.

4.2 *For Whom the Bell Tolls*

The novel *For Whom the Bell Tolls* (1940) deals with different modern issues mainly the theme of war that the author Ernest Hemingway had already experienced. The storyline, the events, the developments of the characters, the settings and other dramatic effects are combined in a simple and clear way to convey Hemingway's ideas about war. For a deeper understanding of Hemingway's purpose in writing *For Whom the Bell Tolls* and to measure the extent of how war influenced his characterization, it is necessary to trace the social/cultural, psychological and physiological dimensions.

The protagonist of *For Whom the Bell Tolls*, Robert Jordan, is in Spain as a volunteer to fight with the loyalists against the fascists in the Spanish Civil War. He has chosen to fight with loyalist guerrilla forces to help support the government and people of Spain out of ideological motivation. At the beginning, he has been affected by his political idealism and believed in the republican cause. Then it seemed that he did not actually believe in that cause and the reason of his participation was simply because he is against fascism. He became disillusioned. Although he did not agree with everything that the loyalists did, and although he sometimes questioned the wisdom of his military orders, he was loyal, and carried out his duties with responsibility.

Robert Jordan's character shows that his identity is clearly related to serving society as a loyal fighter. Consequently, he chooses to struggle for a better world and is committed to helping the poor and the oppressed. He chooses not to accept social

pressures to think and act like everybody else. He acts upon his strong moral beliefs and goes to Spain.

As a round character, Robert Jordan shows development in three personal dimensions.

At the social/cultural level, serving society and fighting in a war means that the person is loyal and has commitment to the call of duty at higher human standards. Robert Jordan leaves his job as a college instructor in the United States and volunteers in the Spanish Civil War for the republican side.

Tomorrow night they would be outside the Escorial in the dark along the road; the long lines of trucks loading the infantry in the darkness; the men, heavy loaded, climbing up into the trucks; the machine-gun sections lifting their guns into the trucks; the tanks being run up on the skids onto the long-bodied tank trucks; pulling the Division out to move them in the night for the attack on the pass. He would not think about that. That was not his business. That was Golz's business. He had only one thing to do and that was what he should think about and he must think it out clearly and take everything as it came along, and not to worry. To worry was as bad as to be afraid. It simply made things more difficult. (FWTBT: 105)

Jordan feels that performing his duty means everything. Besides that, he is an excellent soldier because he doesn't fear death. His experience and proficiency make him self-assured regardless of what may happen to him.

The contrast between his idealistic thoughts at the beginning and the later impact of reality of horrible war events is obvious.

The internal tension in his thinking increases when he starts fighting for the republican cause as he realizes that he does not really believe in their cause. Jordan concludes that there is no difference between the fascists and republicans. He is shocked when he faces the hard reality about the society's high, ideal concepts and the factual realization.

Jordan basically commits himself to the fight for individual freedom. Therefore, liberty is his highest priority without caring about the republican political interests. That is why he was against fascism in the first place.

No. There was nothing to be gained by leaving them alone. Except that all people should be left alone and you should interfere with no one. So he believed that, did he? Yes, he believed that. And what about a planned society and the rest of it? That was for the others to do. He had something else to do after this war. He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it. He was under Communist discipline for the duration of the war. Here in Spain the Communists offered the best discipline and the soundest and sanest for the prosecution of the war. He accepted their discipline for the duration of the war because, in the

conduct of the war, they were the only party whose program and whose discipline he could respect. (FWTBT: 59)

The changes in Jordan's attitudes and emotions towards the social/cultural ideas show how the brutal events of war affect one's personality.

Jordan has started his participation in the Spanish conflict with feelings that he was "taking part in a crusade", then things began to get clearer and the "things he had come to know about this war were not so simple" (FWTBT: 248). The so-called enemies are not really fascists, and the so-called allies are not real republicans.

The immoral nature of the war which seemed at the beginning to be between good and evil lead him to become disappointed as he discovered that the republican fight is immoral and hopeless. The republicans seemed to have become as bad as the fascists that they were fighting.

The various experiences in the war affect Jordan psychologically and physiologically to the extent that they change him emotionally and make him lose his faith not only in his fellow fighters but in the whole chain of command of the republicans.

One of the encounters that he has is that with Anselmo, a character in the loyalist group who has values. Anselmo's values come from religion; and moral principles play an effective role in changing someone's beliefs and attitudes. By introducing the loyal, religious Anselmo who hates killing people in *For Whom the*

Bell Tolls, one sees a type of character who can be influential and can inspire others to change their ideas. Robert Jordan thinks Anselmo is a "genuine Christian". Also, the religious language Anselmo uses has its influence over Jordan.

"To me it is a sin to kill a man. Even Fascists whom we must kill. To me there is a great difference between the bear and the man and I do not believe the wizardry of the gypsies about the brotherhood with animals. No. I am against all killing of men."

"Yet you have killed."

"Yes. And will again." (FWTBT: 66-68)

Anselmo offers to blow up the bridge with Robert Jordan. Besides his love of duty, Jordan has admiration and attachment to Anselmo:

He [Robert Jordan] resented Golz's orders, and the necessity for them. He resented them for what they could do to him and for what they could do to this old man [Anselmo]. They were bad orders all right for those who would have to carry them out. (FWTBT: 103)

Anselmo makes Jordan recognize that their military work requires killing people whether they like it or not or even if they get killed. So they find that winning the war for the good side is worthy and justifiable.

Psychologically, Jordan's emotional needs focus on love and belonging which he finds with Maria. "He would like to spend some time with Maria. That was the

simplest expression of it." (FWTBT: 166) At the beginning, Jordan does not care about love and thinks of it as a distraction and death of duty. He says that "No, there is no time for girls." (FWTBT: 94) But with Maria, Jordan finds something very special.

The mutual affections between Robert Jordan and Maria are remarkable and idealistic. The disenchantment Jordan feels toward the republican cause changes when he finds that love gives his life new meaning and reasons to fight for a cause.

She sat down opposite him and looked at him. He looked back at her and she smiled and folded her hands together over her knees. Her legs slanted long and clean from the open cuffs of the trousers as she sat with her hands across her knees and he could see the shape of her small up-tilted breasts under the gray shirt. Every time Robert Jordan looked at her he could feel a thickness in his throat. (FWTBT: 73)

This illustrates Jordan's growth of attraction and love to Maria, and it reveals the way he is responding physically. The events of war even change the type of relationship whether it is love or hate. Although Jordan has recently found love, he feels that he cannot protect her or continue this relationship because of the nature of his work. He has a conflict between his internal emotions, which drive his dream-like plans and completing his mission.

The psychological damage of war is also presented through the destruction of human lives. The victims of war become more cynical and pessimistic, so their lives

change dramatically; starting from losing their innocence to a different view of life. The experiences of war affect not only the participant soldiers but also the people as a whole. They lead, in one sense, to arousing sympathy towards humanity. The reasons why some people think killing other human beings is justified in wartime mainly represent the attitudes and the general understanding of war as a concept of justice. For some people, avenging injustice with an injustice is balance restored. For instance, Robert Jordan doesn't like killing, but he has killed many people in the line of duty. Jordan's idealism about the republican cause makes him believe confidently that he is fighting for the good side. The images of killing by both sides have also affected him.

War has made Jordan become cynical about the cause he chose to defend. He loses his initial idealism and sees no difference between the two sides. Further emotional changes occur in Jordan's character, as his experiences increase through actual participation and through storytelling by others. He listens to the story of a massacre that took place in Pilar's town by her husband, Pablo, who is a leader of the guerrilla group, and who is always viewed with suspicion by Jordan. "You do not know how he was before; but you do know that he is going bad fast and without hiding it." (FWTBT: 16)

Pablo was responsible for the torture and killing of local fascists. Then comes the internal dialogue in which Jordan reflects on the effect which Pilar's story of the massacre in her town has had on him:

I've always known it and hated it and I have heard it mentioned shamelessly and shamefully, bragged of, boasted of, defended, explained and denied. But that damned woman made me see it as though I had been there. (FWTBT: 135)

The emphasis on the evil and the lack of moral values of both sides becomes clear when killing by one side is compared to killing by the other side. This is presented in the examples of the plaza killings – where Don Guillermo and other fascists are killed by a republican crowd

Beating him as soon as he reached the first of the men, beating him as he tried to walk with his head up, beating him until he fell and chopping at him with reaping hooks and the sickles, and many men bore him to the edge of the cliff to throw him over and there was blood now on their hands and on their clothing. (FWTBT: 110)

The shift in Jordan's attachment to the republican cause results from the weakening emotional effect of those stories. Moreover, the animal imagery of the plaza massacre shows the extreme brutality of the way the war is carried out by both sides and shows the violent and inhuman methods used to humiliate the victims and spread fear among the supporters of the other side. It shows that the fascist victims of the massacre are compared to animals and the republicans are compared to animals as well: “They were shouting and pushing and they made a noise now like an animal” (FWTBT: 121).

These horrible accounts of violence by both sides contributed to his revulsion from participating in the human tragedy of killing.

Pablo's behavior represents the moral corruption among the republicans. Jordan finds out that Pablo, the leader of the guerrilla group to which he is attached, is a symbol of pessimism which is destroying the republican morale from inside. Though Jordan sees the "sadness they get before they quit or before they betray" (p. 12), he is unable to deal with him. Pablo endangers the entire operation and his destruction of the explosives leads to the unnecessary death of Anselmo. Jordan cannot punish Pablo for running away and destroying the detonators because he depends on Pablo's participation in the operation. He had to accept Pablo's lack of obedience. Jordan thought he should be punished by death: "It had seemed just and right and necessary that the men who ran were shot". (FWTBT: 237) Jordan is frustrated that this kind of behavior among the republicans cannot be prevented.

When Jordan is confronted with this kind of difficult, life-and-death situation, he relies upon his own reasoning and his common sense to come to the appropriate judgment. Jordan thinks carefully about whether or not to kill Pablo:

Of course it is sometimes more of a risk not to accept chances which are necessary to take but I have done this so far, trying to let the situation take its own course. If it is true, as the gypsy says, that they expected me to kill Pablo, then I should have done that. But it was never clear to me that they did expect that. For a stranger to kill where he must work with the people afterwards is very bad. (FWTBT:61)

The above mentioned examples show that details of Jordan's character, attitude and ideas were changing because of the circumstances in the war.

The changes at the physiological dimension of the protagonist Robert Jordan are also present on the last day when he is badly injured during the effort to blow up the bridge and when he faces certain death.

It is possible to infer that the author uses certain elements to contribute to portraying the mental state of Jordan when he uses symbolism and metaphor in the repeated mention of shade and light, mention of animals, the forces of darkness versus democracy and the forces of light.

The description of Robert Jordan's character is given at the very beginning of the novel in the first sentence "He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms". The physiological interaction between him and the Spanish land shows how much Jordan cares about his land. One reason that explains his participation in the war refers to his idealism. Later, he links his love of the land with his love of Maria when he makes a bed of spruce branches to share it with her. Toward the end, when Jordan waits for the attack on the bridge, he feels that "The dew had wet him and the forest floor was soft and he felt the give of the brown, dropped pine-needles under his elbows," which shows intimacy to the earth. Then, he takes his position to blow the bridge. He feels again that "his heart beating against the pine needle floor the forest." (FWTBT: 412)

Jordan as Character and Jordan as Hemingway

For Whom the Bell Tolls is based on Hemingway's experiences during the Spanish Civil War. The protagonist, Robert Jordan, is also taking part in this war. The similarities between Hemingway in real life and Jordan as a fictional figure show how the author's personal experiences and ideas affect his characterization in order to convey his messages. Carella (2011) wrote that:

Yet, while *For Whom the Bell Tolls* tells a story about an individual finding meaning in his life through rebellion, it is also a story about a specific political event, the Spanish civil war that waged for three years (1936-1939). Like the protagonist, Hemingway himself was involved in the war and taking sides, attempting to defend the Republic against the insurgents.[This] refers to the way Hemingway portrays the war in his novel, and analyzes the description of the Spanish civil war to evaluate the extent to which his interpretation is congruent with those provided by some of the leading scholars on the civil war.

Considering the meaning and the significance of *For Whom the Bell Tolls* as a title, Hemingway has quoted part from the poem John Donne's *Meditations* (1623) which include the title of this novel:

No man is an Island, intire of it selfe; every man is a peece of the Continent, a part of the maine; if a Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death

diminishes me, because I am involved in Mankind; And therefore never send to know for whom the bell tolls; It tolls for thee.

It suggests that since the symbolic indication of the "bell tolling" culturally refers to different occasions such as weddings or festivals, it also means the death of someone. It is about a war, and the people who die in it. The protagonist Robert Jordan is always thinking about his own death. So, *For Whom the Bell Tolls* is a question that reminds people of considering their short time before death.

Gould (1998) concludes in "The Basis of Humanity: Hemingway's *For Whom the Bell Tolls*" that:

Jordan, like Hemingway in his earlier Civil War writings, adopts a practical political stance for the duration of the war. Hemingway realizes the danger of a Fascist victory in Spain, both to the Spanish people and, in a broader geopolitical sense, to people everywhere. In Hemingway's mind, the Republican form of government may not be the perfect government, but it does give the people a say in their lives, certainly more than a Fascist dictatorship. So, for the war anyway, Hemingway wrapped himself in the propaganda and adhered to the party line.

Hemingway's characters reflect important changes in their values, such as greater commitment to social activity to achieve humanitarian aims. Service to others is an essential part of his ideology. Near the end of his life, Jordan thinks, "Each one

does what he can. You can do nothing for yourself but perhaps you can do something for another" (FWTBT: 466). As he waits behind a machine gun in ambush for the approaching fascist soldiers, he thinks about what he has done in Spain: "I have fought for what I believed in for a year now. If we win here, we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it" (FWTBT: 467). He chooses to sacrifice his life for the loyalist cause, which he believes is right.

Hemingway's usage of vivid descriptive language reveals the terrible and brutal reality to Robert Jordan and makes the reader understand the extent of the impact of war on the conviction and attitude of the character of Jordan. The dramatic images of the vicious behavior are meant to suggest that the values that control behavior are barbaric. When Maria's parents are killed by the fascists, the words used are "executed against the wall of a "slaughterhouse" which meant that they are butchered like animals. Ideology is of no importance as shown when animalistic attitudes cause the death of Maria's mother who dies although she is not a republican. (FWTBT: 340)

The impact of the author's experiences on his character, especially the war experiences is evident in *For Whom the Bell Tolls*. Hemingway's own life and the events in his lifetime are included in the lives and experiences of his characters. The suicide of Robert Jordan's father in *For Whom the Bell Tolls* reminds us of the suicide of Hemingway's own father in 1928.

War, as he experienced it, also appears in *For Whom the Bell Tolls*, where Hemingway records much of the cynicism and corruption in the political machinations going on behind those dying on the battle lines.

One factor that exemplifies the emotional impact of war is when a character fears for his own safety. This psychological effect appears in the discussion between Anselmo and Pablo about the meaning and feeling of a man when he is being hunted as a prey.

Pablo asks, "And what can I look forward to? To be hunted and to die.

Nothing more."

"You hunt as much as you are hunted," Anselmo said.

"No," said Pablo. "Not any more. And if we leave these mountains now, where can we go?..."

"In Spain there are many mountains..."

"Not for me," Pablo said. "I am tired of being hunted. Here we are all right. Now if you blow a bridge here, we will be hunted. If they know we are here and hunt for us with planes, they will find us. If they send Moors to hunt us out, they will find us and we must go. I am tired of all this. You hear?" (FWTBT: 16).

Characters express deep fear and worry about the planes of the enemy. The fearful emotional responses aroused by the sight and even the sounds of the enemy planes. Pablo tells Jordan, "Never have we seen planes like this before" (FWTBT: 72). Rafael exclaims, "They give me a horror. Of such things, yes, I am frightened". (FWTBT: 78)

Rafael says to Jordan ". . . we have just seen the sky full of airplanes of a quantity to kill us back to our grandfathers and forward to our unborn grandsons including all cats, goats, and bedbugs. Airplanes making noise to curdle the milk in your mother's breast as they pass over darkening the sky and roaring like lions." (FWTBT:76) Maria says that the planes look like "Death, I think".(FWTBT: 85)

Jordan feels increased tension at the sight and sound of approaching enemy bombers.

Just then three Heinkel fighters in V formation came low over the clearing coming toward them, just over the tree tops. Like clattering, wing-tilting, pinch-nosed ugly toys, to enlarge suddenly, fearfully to their actual size; pouring past in a whining roar. (FWTBT: 85)

The development of Jordan's character brings out the conflict between old convictions and attitudes and new ones. Many internal monologues show different responses: the "right" side is responsible for the most terrible acts of violence; Fascist soldiers are humanized while some of those who fight for the republic are betrayers. Many sides of the war are revealed.

The old conviction that war is bad and all killing is wrong conflicts with his attitude toward anti-fascism in which some killing is justified.

A developed character has mixed feelings and occasionally different attitudes towards an issue. Jordan thinks that “You must do it as a necessity but you must not believe in it. The whole thing is wrong” (FWTBT: 296).

The moral problem is raised by Pilar’s story of the village killings. Pablo was responsible for the deaths in the village. Pablo admits:

If all had killed the Fascists as I did we would not have this war. But I would not have it happen as it happened . . . it was barbarous. . . I would be happy except for those people I have killed. . . If I could restore them to life I would. (FWTBT: 211)

Anselmo regrets what happened: “much of the time, this problem of the killing returned to him. . . I think any one doing it will be brutalized in time and I think that even though necessary, it is a great sin”. He hopes that after the war “if we no longer have religion” there could be “some form of civic penance” to apologize for the killing (FWTBT: 198).

The internal monologue of Robert Jordan when he lies awake at night illustrates his preoccupation with death. He knows he faces a mission of uncertainty and probable death on the following day:

Educated, he thought. I have the very smallest beginnings of an education. The very small beginnings. If I die on this day it is a waste

because I know a few things now. I wonder if you only learn them now because you are oversensitized because of the shortness of the time ? There is no such thing as a shortness of time, though. You should have sense enough to know that too. I have been all my life in these hills since I have been here. Anselmo is my oldest friend. . . . Maria is my true love and my wife. I never had a true love. I never had a wife. She is also my sister, and I never had a sister, and my daughter, and I never will have a daughter. I hate to leave a thing that is so good.
(FWTBT:366)

He thinks about what he has learned. What he experienced in the short period he spent with the loyalists keeps him occupied with thinking over the events. And as Thorne (2003) comments on Jordan's internal monologue:

He muses over the short space of time in which he has learned it, denies to himself the limitations of time, and with that denial justifies the nature of the love and friendship he has come to feel for Maria and Anselmo. The point of all this apparently is to bring us to Jordan's conclusion: "I hate to leave a thing that is so good."

It is not clear in the following passage whether Jordan's internal monologue is directed to the reader, or whether Hemingway is commenting on and judging Jordan's situation.

As Robert Jordan lay wounded and alone, he realized that he would be able to stay alive only for a short time to attack the approaching fascist cavalry to give the guerrillas time to escape. He feels “completely integrated” with his world along with the human relationships he has formed with a specific group of guerrillas. Robert Jordan is at peace to say goodbye to his surroundings with his physical senses.

He was completely integrated now and he took a good long look at everything. Then he looked up at the sky. There were big white clouds in it. He touched the palm of his hand against the pine needles where he lay and he touched the bark of the pine trunk that he lay behind. (FWTBT:448)

Jordan has become attached to the world, especially to a few people in it, in the few days he spent with them. He is not worried whether his mission has succeeded or not, but that he has helped his friends, and that they'll continue to live. His sacrifice means much more because he is not really losing anything by giving himself up as Maria is safe with the new family.

He tells himself:

Dying is only bad when it takes a long time and hurts so much that it humiliates you. That is where you have all the luck, see? You don't have any of that. It's wonderful they've got away. I don't mind this at all now they are away. It is sort of the way I said. It is really very much that way." (FWTBT: 446).

The theme that shows the effect of war on the behavior of characters is that of the different values of human life. Although Robert Jordan has killed many people in the line of duty, he doesn't like to think about it.

You have no right to forget anything. You have no right to shut your eyes to any of it nor any right to forget any of it nor to soften it nor to change it. Shut up, he told himself. You're getting awfully pompous. Nor ever to deceive yourself about it, himself went on. (FWTBT: 298)

Some characters like Anselmo express revulsion at killing people in all circumstances except in case of necessity whereas Pablo views killing as part of his life.

Another theme which shows the effect of war on the behavior of characters is particularly the need for love and belonging. It gives Robert Jordan's life new meaning and new reasons that counter his disappointment and attachment to the republican cause. Robert Jordan and Maria fall in love and although events are not supportive of it, they hope for a new life together. Hope, romantic love and belonging are powerful forces and motivators.

"My beloved," he said, and kissed her. "Listen. The other night I was thinking about Madrid and I thought how I would get there and leave thee at the hotel while I went up to see people at the hotel. (FWTBT: 332)

Believing in and interpreting symbols and signs are part of the analysis that increases in wartimes. Even some characters who say that they do not believe in signs often have their own doubts about them subconsciously. Other characters, such as Rafael, believe in the metaphysical powers of Pilar.

"Why not turn him [Jordan] over to El Sordo and let El Sordo sell him to the fascists?" Rafael suggested. "You could blind him and he would be easy to handle."

"Shut up," Pilar said. "I feel something very justified against thee too when thou talkest." (FWTBT: 220)

Although Robert Jordan says he does not believe Pilar's superstitions, he has his doubts later.

"Seeing bad signs, one, with fear, imagines an end for himself and one thinks that imagining comes by divination," Robert Jordan concluded.

"I believe there is nothing more to it than that. I do not believe in ogres, nor soothsayers, nor in the supernatural things."

"But this one with the rare name saw his fate clearly," the gypsy said.

"I believe that fear produces evil visions," Robert Jordan said. "Seeing bad signs". (FWTBT: 250)

Symbols such as the planes, which spread fear among the loyalist group, are labeled "mechanized doom" and they represent industry and the fascists' superior technology which opposes the helpless band of villager guerrillas.

The ending of the novel shows the acceptance and mixing of the two separate selves, the protagonist fulfilling his own fictional mission which is at the same time the fulfillment of the author's attitudes and ideas. The creature and creator are both identified as one. Gajdusek, (1992)

Hemingway's remarkable style is exemplified in writing dialogues where fictional characters structure what they want to say economically and leave the reader to search for a deeper meaning. He is concerned with using those elements of style to complete the picture of character so that in the end he would be able to convey a certain message. His intention seems to be to report bare facts so that it sounds truthful.

The examples of characters' language in *For Whom the Bell Tolls* include a lot of Spanish terms and non-academic vocabulary to become part of the characters. He used a lot of revising of descriptions and the language used by his characters because sometimes the irreverent language attributed to the characters would not be published. This was an additional limitation on a writer whose characters are from foreign countries.

Hemingway's style is greatly affected by his earlier experiences as a newspaper reporter. His style is markedly different from writing of other Victorian novelists because it is simple, direct and without the overuse of difficult words and adjectives.

His sentences are usually short and uncomplicated because they focus on describing action rather than philosophical ideas. Hemingway himself explained his writing style in this paragraph:

A writer's style should be direct and personal, his imagery rich and earthy, and his words simple and vigorous. The greatest writers have the gift of brilliant brevity, are hard workers, diligent scholars and competent stylists.

I do most of my work in my head. I never begin to write until my ideas are in order. Frequently I recite passages of dialogue as it is being written; the ear is a good censor. I never set down a sentence on paper until I have it so expressed that it will be clear to anyone.

Yet, I sometimes think that my style is suggestive rather than direct. The reader must often use his imagination or lose the most subtle part of my thoughts.

Chapter Five

5.1. Conclusion

The study reveals that the analysis provides positive answers to the three study questions. The first question deals with analysis of the features of the protagonists. These include the relevant personality traits: such as starting with being already realistic. They do not have high spirits. Bluntschli, in *Arms and the Man*, appears as a psychologically fearful, running soldier with tattered clothes. Robert Jordan, in *For Whom the Bell Tolls*, appears, while watching the bridge, to be already disappointed because of the orders of the chaotic command of the republicans.

Using literary techniques such as irony in comic drama to present views on war is one of the ways which writers employ to present their ideas through characterization. The impact of the writers on the behavior of their "heroes" is clearly seen when the ideas of the authors are matched with the ideas and the behavior of the characters.

The case for generalizing the patterns of the revealed impact is valid when the ideas of the authors of the selected literary works (the play and the novel), are specifically matched with the realization of those positions on war in the creation of the fictional characters. The study covers two different types of literary works from two different time periods. However, the major characters exhibit similar reactions to war. They say that war is horrible, and they have experienced firsthand the terrible and morally wrong killing of human beings. They have communicated, indirectly, the

authors' views to other characters while, in fact, they address the audience and the readers. They have also experienced and realized the gap between idealism and the ugly reality of war.

As for the second question which is related to the techniques the authors employ in exposing the distance between ideals and reality, showing the irony and contrast between pretensions and the professed ideals and reality. The analysis shows that "rational" Bluntschli and Robert Jordan are active in influencing other characters as well.

The study dealt with the third question as it highlighted the parallel relationship between the protagonists and the authors. George Bernard Shaw and Bluntschli had a similar aversion to war. We have seen how Ernest Hemingway's life events parallel those of Robert Jordan as shown in the internal monologues of Jordan.

The study demonstrated evidence as to the effectiveness of the conveyed messages. It showed evidence of change in the development of the characters as they become more realistic and step down from the idealistic world as in the case of Raina in *Arms and the man*. In the case of Robert Jordan, it is clear that he had no illusions about his coming death. The influence of both the literary works on readers continues as they became classic examples of modernist writings.

The writers do not hide their intent of projecting their attitudes and views on social issues, and on war specifically, through the fictional "mouthpieces". Shaw-

Bluntschli agree that war is unworthy in *Arms and the man* and in *For Whom the Bell Tolls* Hemingway- Jordan's moral vision becomes cloudy when he loses faith in war because it is not a clear-cut and easy decision to distinguish between the right side and the wrong side in a war situation. Finally, the researcher finds that morality becomes subjective. "Persuasive" literary techniques of drama and narration are employed effectively to deliver clear "political" messages.

5.2. Recommendations

In this study, the impact of war illustrated changes toward narrowing the gap between the idealistic mindset and the realistic mental attitudes. Thus the researcher recommends the following:

1. Further research needs to be done to explore and analyze areas that cover greater range of types of literary works to include poetry, media...etc.
2. More research to cover greater range of literary writings that deal with other types of conflict such as civil wars
3. Further research also needs to be done to discover the role of other variables that demonstrate the impact of war on characters. Such variables are:
 - a. Love relationships,
 - b. Psychological personality disorders and traumas resulting from war experiences
 - c. Different effects of extreme personality change that lead to embracing violence

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