

وزارة التعليم العالي والبحث العلمي  
L'ENSEIGNEMENT SUPERIEUR ET DE LA RECHERCHE  
。ЧИХИ!О:ИС:V:И!ХХ:。V\$:О!。  
X.。V.。U\$XИИ:И:V.XCH:CC:QIX\$Ж\$:ЖЖ:  
X.Ж:ΛΛ.5XИ!О:KH\$U\$IVX:XИ.5\$И

جامعة مولود معمري - تيزي وزو  
كلية الآداب و اللغات  
قسم اللغة الانجليزية

***Title:***

## The Tragic/Heroic in S. Fitzgerald's *The Great Gatsby* (1925) and E. Hemingway's *A Farewell to Arms* (1929).

**Supervised by:**  
**Dr. Arezki KHELIFA**

**Chair:** Miss. Fatiha BENSABI, MAA, Department of English, UMMTO.  
**Examiner:** Mr. Ibrahim HENNA, MAA, Department of English, UMMTO.  
**Supervisor:** Dr. Arezki KHELIFA, MAA, Department of English, UMMTO.

N° d'ordre :.....  
N° de série:.....

Laboratoire de domiciliation du master : Etudes des Langues et des Cultures Etrangères

## **ACKNOWLEDGEMENTS**

First and foremost, we would like to express our great gratitude to our supervisor Dr. KHELIFA for his precious help, his advice and his sense of responsibility during the whole year.

We do not forget to thank the members of the panel of examiners and all our teachers for their guidance and advice all along the academic year and all the teachings they provided us with during the learning process.

Finally, our eternal gratitude must go to our dear parents and brothers.

## **DEDICATIONS**

To my beloved parents to whom I owe an immense gratitude and love

To my dear brothers Yanis and Rayane

To my dear Moha

To my two grandmothers and grandfather

To my dear aunts Ouiza, Linda and Ferroudja

To my uncles, my aunts and their families

To my cousins Liza, Lynda, Lilia, Rosa, Louiza, and my darling Lucinda

To my friends Zohra, Karina, Lamia, Nassima, Wissem, Imene

To my darling Linda

To all my classmates

To all English students, teachers and readers

With all my love

Lilia

## **DEDICATIONS**

To my dear parents with all my gratitude and much love

To my dear brothers dyno and Tahar

To my dear husband Samir and my son Amar

To my cousins Kiki, Mamou, Aris, Brais, Kenza and Sici

To my darling cousin Naima, her husband, daughter Ania and her son Axel

To my two grandmothers

To all my aunts, uncles and their children

To my friend and Lilia

To my friends Thilelli, Monica, Yamina, Tina , Dyhia and Razika

To all English students and readers

With all my love

Linda

## Contents

- Acknowledgements.....	i
- Dedications.....	ii
- Table of Contents.....	iv
- Abstract.....	vi
<b>GENERAL INTRODUCTION.....</b>	<b>1</b>
- Review of the Literature .....	2
- Issue and Working Hypothesis .....	6
- Methodological Outline .....	6
- End Notes .....	7
<b>BACKGROUND CHAPTERS</b>	
<b>METHOD AND MATERIALS</b>	
1-Method .....	9
a -Summary of the Theory .....	9
2-Materials .....	11
a- <b>Biographies of the authors</b> .....	11
1-Biography of Francis Scott Fitzgerald .....	11
2-Biography of Ernest Hemingway .....	12
<b>b- Summaries of the novels.....</b>	<b>14</b>
1-Summary of <i>The Great Gatsby</i> (1925).....	14
2-Summary of <i>A Farewell To Arms</i> (1929).....	15
<b>c- Historical Background of the Novels .....</b>	<b>17</b>
1- World War I.....	17
2- The Roaring Twenties of America.....	18
- End-Notes.....	19
<b>RESULTS .....</b>	<b>22</b>
<b>DISCUSSION .....</b>	<b>24</b>
1-Intrusion of Guilt and Past Return in <i>The Great Gatsby</i> and <i>A Farewell to Arms</i> .....	24
End-notes .....	33
2-Heroes' Struggle for Dignity .....	35
End-notes .....	43

3-Final Tragic Eruption of the Tragic Heroes.....	45
End-notes.....	52
<b>GENERAL CONCLUSION .....</b>	<b>54</b>
<b>BIBLIOGRAPHY.....</b>	<b>56</b>

## ABSTRACT

*The present paper is concerned with The Tragic in F.Scott Fitzgerald's The Great Gatsby (1925) and Ernest Hemingway's A Farewell to Arms (1929).It shows that a common hero can evoke the tragic feeling in the audience since he is more representative of his society and shares the same problems as others. This is achieved by applying Arthur Miller's modern theory of tragedy and the main tenets of his famous essay entitled: 'Tragedy and the Common Man' (1949). In fact, the interest of this theory lies in the fact that it helps us to show how these two American authors seem to distance themselves from the Aristotelian principles of tragedy. The reason for the selected topic for the study is to understand F. Scott Fitzgerald's and Ernest Hemingway's views about tragic heroes through depicting their characteristics in their works. Our study has revealed that both these novels embody nearly all the features of modern tragedy, and both Hemingway and Fitzgerald have used contemporary themes to shape their tragedies of modern times. These two works have depicted human sufferings in the 1920s America and demonstrated how these heroes' obsession and fanatic engagements led to their own defeat. They have collaborated with the Arthur Miller's tragic hero.*

## General Introduction

This master dissertation aims at comparing two American novels namely F. Scott Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *A Farewell to Arms* (1929). We have made reference to tragedy as it is defined by the American playwright Arthur Miller in his essay *Tragedy and the Common Man* (1949). To start, Francis Scott Fitzgerald is one of the most recognized figures in American literary who is dubbed the writer of 'The Lost Generation' by Gertrude Stein. He wrote many short stories which made him become rich earlier. He also published many novels such as *This Side of Paradise* (1920), *The Beautiful and the Damned* (1922), *The Great Gatsby* (1925) and *Tender is the Night* (1934). *The Great Gatsby* is one of the immortal classics in the American literature. The novel reflects the life of the Americans during 'The Roaring Twenties'. It is a story of Jay Gatsby, a new rich, known for his extravagant parties in his luxurious house in West Egg.

As for Ernest Hemingway, he has also emerged as a famous author and journalist of the twentieth century in America. He belongs to 'The Lost Generation'. His refusal in the military pushed him to engage in the American Red Cross; he also participated in the two World Wars. He wrote collections of short stories as *Men without Women*, *Indian Camp* (1924) and *The Soldier's Home* (1925). He also published novels like *The Sun Also Rises* (1925), *The Old Man and the Sea* (1954) and *A Farewell to Arms* (1929) which drove him to success and fame.

*A Farewell to Arms* is Hemingway's third novel. It is an autobiographical work inspired from his earliest experience during World War I in Italy. The novel is about a tragic love story between an American ambulance driver Frederic Henry and an English nurse Catherine Barkley. The events of this latter take place during World War I in the Italian front.



Fitzgerald's *The Great Gatsby* (1925) and Hemingway's *A Farewell to Arms* (1929) have received a bulk of criticism. In fact, the two novels have been studied from different perspectives. Lindsay Grubin has dealt with the two novels in terms of feminism in her work *The Exploration of Female Characters' Freedom and Choice in the Dawn of the 20<sup>th</sup> century American Literature*. She states that women have served as supporting characters and ideals, however these female characters have gained prestige and grown more complex as literature evolved.<sup>1</sup> Indeed, she has deduced that the levels of freedom of iconic female characters namely Daisy in *The Great Gatsby* and Catherine in *A Farewell to Arms*. In fact, she has deduced that the historical context and environment factors have an impact on each individual's freedom, these modern women seem “free” in own ways, but, in reality, they are not since they are obliged to follow the norms of their societies.<sup>2</sup>

Moreover, in his work entitled *Emancipated Women of The Great Gatsby*, Ivan Štrba states that women characters in Fitzgerald's work are shown as decorative figures of fragile beauty; they are proud of their physical and personal appearances even though destructive at times. Štrba continues by arguing that in *The Great Gatsby* women tend to lack intellectual or artistic interests and even unable to share any passion.<sup>3</sup> In fact, the female characters in Fitzgerald's novel do not demonstrate anything but only a desire for a pleasant time in addition to possess materials, these women are called flappers. They think of nothing but only appreciating pleasure, entertainment, fun and trapping men in a position of power within an unreal world.<sup>4</sup>

Another piece of criticism, *The American Dream as a Means of Social Criticism in The Great Gatsby* by Lovisa Lindberg in which she has dealt with Fitzgerald's *The Great Gatsby* from a social perspective in which she has demonstrated that the American Dream serves as a means to criticize the American society of the 1920's.<sup>5</sup> In fact, Lindberg treats the American Dream to show the failure and the real corruption of social values. Indeed, she

argues that F.S. Fitzgerald has used many characters such as Tom, Daisy, Gatsby and Myrtle in a way to criticize the state of the American society through the corruption of the American Dream during that time.<sup>6</sup>

In addition to these critics, Liu Xiao in his work entitled *An Analysis of the Disillusionment of the American Dream in the Great Gatsby- Based on the Perspective of Consumerism* asserts that consumerism is closely related to the consumer culture which is a dynamic concept. He argues that when Gatsby gains his wealth, his American dream starts to be the pursuit of consumerism through cars, clothes, organized parties and residences which play a significant role in the protagonist's life.<sup>7</sup> Indeed, he argues that only through the possession of such things that an individual's identity can be visible.<sup>8</sup>

Similar to *The Great Gatsby* (1925), Criticism on Hemingway's *A Farewell to Arms* has been carried under numerous perspectives. Recently, Hemingway has often been the subject of many feminist critics since the death of his female character in *A Farewell to Arms* has been interpreted as a passiveness of his women's representation.<sup>9</sup> Jamie Barlowe Kayes is among the critics who have dealt with this novel in terms of feminism. In fact, she clearly disagreed with Hemingway's manipulation of reducing his female characters, as Catherine Barkley, by putting her marginalized, kept as objects and plaything without any domestic power.<sup>10</sup> She also believes that Hemingway in his novels portrayed women as a commodity,<sup>11</sup> especially the female characters in his war novel in which he exposed them as prostitutes for soldiers' comfort.<sup>12</sup>

In addition, Philip Young has used 'Wound Theory' to depict the psychological wounds of Ernest Hemingway during his life that predated by many years of traumatic experiences he encountered in the world wars I and II.<sup>13</sup> In other words, his experiences from war led him to write such a novel.<sup>14</sup>

During the twentieth century, many modern works have been written following different definitions of tragedy, namely Classical and Shakespearean patterns. Some critics such as Eliza Binte Elahi has studied Synge's *Riders to the Sea* (1904) as a tragedy. She argues that Synge has reshaped the Greek tragedy of Aeschylean type, both in terms of structure and theme. She believes that the symbols which Synge has used in his work create a powerful feeling of inescapable fate like Sophocles and Euripides. Eliza compares Maurya to Sophocles' Oedipus and Shakespeare's Desdemona. Indeed, Maurya says "no man at all can be living forever and we must be satisfied", <sup>15</sup> by saying so, Eliza asserts that the protagonist Maurya comforts herself and rely what happens to her to Fate, so, she concludes that the play follows the Greek tragic model since the Greeks believe in the will of Gods as Maurya does.<sup>16</sup>

Moreover, Tanvi Khanna has studied *Miss Julie*, a tragedy by August Strindberg. He stated that when he wrote his work tragedy had become a "dying art form" unsuitable for the middle classes, who makes up most of the theatregoers".<sup>17</sup> Therefore, her play is an effort to "modernize the form". Tanvi Khanna, in her paper *Strindberg's Miss Julie as a Naturalistic Tragedy*, argues that the play carries out the Greek patterns of tragedy. The play follows several new conventions supported by the naturalistic theatre (use of irregular and non-linear dialogues). The subject matter of Strindberg's play is the fall of Miss Julie and the downfall of the feudal order classify it with classical tragedies. Tanvi asserts that by the fall of Miss Julie, Strindberg arouses fear and pity in his audience; therefore, the play can be seen as exemplifying the Aristotelian notion of *Catharsis*. Besides this, the playwright has used three art forms in his play, namely the pantomime, the ballet and the monologue which are originated from the Greek tragedy. As a conclusion, Tanvi Khanna describes Strindberg as a remodeler of tragedy and he is blending with the naturalistic conventions suggested by Emile Zola.<sup>18</sup>

*Mourning Becomes Electra* is another modern work written by Eugene O'Neill in 1931, which follows the patterns of classical tragedy. In his paper *Greek Elements and Tragic Quality in Mourning Becomes Electra*, Yun Sam Ha argues that O'Neill follows the Greek elements of tragedy which have been used by Aeschylus, Sophocles and Euripides in terms of characters, themes and situations. He believes that O'Neill has also been influenced by Shakespeare, and this is shown in his plots, characters and techniques since he introduced the use of ghosts and soliloquies. According to Yun Sam Ha, O'Neill's purpose in producing such a play is to write a modern psychological drama by referring to the Greek sense of Fate and substituting the subconscious desire, the frustrations and the complexes which modern psychiatry has used to show external actions. In addition, for Yun, Orin's guilt and tortured madness form a sort of scene of tragedy, and his suicide seems to be a terrible event.<sup>19</sup>

In her work entitled *Vestige of Tragedy in Three Modern Plays Equus, A view From The Bridge and Long Day's Journey Into The Night* (2003), Uzunef Yazgan Yasemin analyses these three modern plays that are classified as modern tragedies in order to find if the plays display certain themes of classical Greek tragedies. These themes consist of values and conflict, hamartia and learning through suffering. She argues that these modern tragedies will be compared to Greek plays Agamemon, Oedipus Rex and Medea.<sup>20</sup> She states that in *A view From The Bridge* the protagonist's Eddie Carbone tragic error is due to his sub-consciousness passion he feels for his niece Catherine which is a forbidden relationship.<sup>21</sup>

Furthermore, Tanja Rath Danielsen has studied O'Neill's *The Iceman Cometh* (1947), arguing that it fits the Aristotelian theory of tragedy. In fact, he states that the tragic hero, Theodore Hickman, is the tragic hero according to the Aristotelian theory. Hicky is a character of distinction, the one who possesses a job, fine clothes and happily married as well.<sup>22</sup> Hicky's fall from grace is due to his killing of his wife which is the act of Hamartia as mentioned in the Aristotelian theory where the heroes are not saint.<sup>23</sup>

From the above review of literature of Fitzgerald's *The Great Gatsby* and Hemingway's *A Farewell to Arms*, one can notice that some critics have already put the novels together under study, and other critics have studied them separately. Yet, according to the best of our knowledge the previous studies did not approach the two works from the perspective of modern tragedy. Indeed, this is why we have undertaken the task of dealing with the issue of modern tragic hero in these two works. In other words, this master dissertation is devoted to the comparison of both novels by applying Arthur Miller's theory of modern tragedy. Our main purpose in the issue is to show Miller's redefinition of modern tragic hero in *The Great Gatsby* (1925) and *A Farewell to Arms* (1929) and how these authors have shaped their works as tragedies of modern times through rejecting Aristotelian principles.

The dissertation starts with an Introduction that states our main purpose. It includes a review of literature that deals with some criticism on the two selected novels and some tragedies that have been written during the modern era. In Method and Material's section, Arthur Miller's theory about the 'Tragic' as it is displayed in his essay *Tragedy and the Common Man* (1949) will be explained. It also includes two succinct biographies of the two American novelists and summaries of their novels. Next, we have connected the two works to their historical backgrounds and settings. In the 'Results' section, the findings are cited. The Discussion section will comprise three chapters. In the first one, we will demonstrate the intrusion of guilt and past return in the two heroes of the modern works. Then, in the second chapter, we will show struggles for their dignity. Finally, in the third chapter, we will try to show that the final tragic eruption of the two protagonists is inescapable. Our dissertation ends with a general Conclusion that sums up the main issues dealt within this piece of research.

## End-notes

<sup>1</sup> Grubin Lindsay, *'The Exploration of Female Characters' Freedom and Choice in the Down of the 20<sup>th</sup> Century American Literature'* (England), 42.

<sup>2</sup> Ibid., 43.

<sup>3</sup> Ivan Štrba, *"Emancipated Women of The Great Gatsby"*, Institute of British and American Studies, Faculty of Arts, Prešov university in Prešov, Slovakia), 41.

<sup>4</sup> Ibid., 42-43.

<sup>5</sup> Loviza Lindberg, *"The American Dream as a Means of Social Criticism in The Great Gatsby"* (BA thesis, England, 2014), 18.

<sup>6</sup> Ibid., 19.

<sup>7</sup> LIU Xiao, *"An Analysis of the Disillusionment of the American Dream in The Great Gatsby- Based on the Perspective of Consumerism"*, Journal of Literature and Art Studies 7, no.1 (2017): 65, accessed September 29, 2017, doi: 10.17265/2159-5836/2017.01.007.

<sup>8</sup> Ibid.

<sup>9</sup> Sara Assadnassab, *"Hemingway's Depiction of Women in A Farewell to Arms"* (Lulea University of Technology, 2005), 10.

<sup>10</sup> Rashid AkmAminur, *"When Frederic Henry Is Disillusioned About His Identity: Alienation in A Farewell to Arms: A Critical Analysis"*, Journal of Humanities and Social Science 16, no.4 (2013): 117, accessed September 20, 2017, <http://www.iosrjournals.org/iosr-jhss/papers/Vol16-issue4/N0164117127.pdf?id=7825>

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Susan F. Beegel, eds, *'Conclusion: The Critical Reputation of Ernest Hemingway'* (New York: Cambridge University Press, 1996)

<sup>14</sup> Christopher D. Martin, *'Ernest Hemingway: A Psychological Autopsy of a Suicide'*, Psychiatry 69, no.4. (2006): 356-359.

<sup>15</sup> Eliza Binte Elahi, *'John Millington Synge's Riders to the Sea is Comparable to Greek Tragedy'*, International Journal of English Language, Literature, and Humanities II, no.VIII (2014): 2, accessed September 28, 2017, <http://ijellh.com/papers/2014/November/01-1-4-november-2014.pdf>

<sup>16</sup> Ibid.

<sup>17</sup> Khanna Tanvi, *'Strindberg's Miss Julie as A Naturalistic Tragedy'*, International Journal of English Language, Literature and Humanities II, no. II (2014): 413, accessed July 22, 2017, <http://ijellh.com/wp-content/uploads/2014/07/36-413-421.pdf>

<sup>18</sup> Ibid.

<sup>19</sup> Yun Sam H a, *'Greek Elements and Tragic Quality In Mourning Becomes Electra.'* Accessed on June 16, 2017.

[https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=8&cad=rja&uact=8&ved=0ahUKEwjG05nZ6rvWAhUKbBoKHWw\\_C3wQFgg\\_MAc&url=http%3A%2F%2Fwww.mesk.or.kr%2Fest%2Fdownfile.php%3Ffilename%3D1189888375.pdf%26filename02%3D62900165.pdf&usg=AFQjCNHaWbZdiT7Xf-oltaHCpI5AEhTT4A](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=8&cad=rja&uact=8&ved=0ahUKEwjG05nZ6rvWAhUKbBoKHWw_C3wQFgg_MAc&url=http%3A%2F%2Fwww.mesk.or.kr%2Fest%2Fdownfile.php%3Ffilename%3D1189888375.pdf%26filename02%3D62900165.pdf&usg=AFQjCNHaWbZdiT7Xf-oltaHCpI5AEhTT4A)

<sup>20-</sup> Yasmin Uzunef Yazgan , *'Vestiges of Tragedy in Three Modern plays. Equus, A View From The Bridge, and Long Day's Into Night'* (Master diss., Middle East Technical University, 2003), 24.

<sup>21-</sup> Ibid., 37.

<sup>22-</sup> T.R, Danielsen, *The Re-Actualization of the Aristotolian Theory in Two of Eugene O'Neil's plays The Iceman Cometh and Mourning Becomes Electra: The Tragic Hero of The Iceman Cometh* (2016), accessed may 27, 2017.

<http://projekter.aau.dk/projekter/files/239575785/assignment.pdf>

<sup>23-</sup> Ibid.

## **Background Chapters**

### **I. Methods and Materials**

To reach our aim of comparing the Tragic hero in the American literature through Francis Scott Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *A Farewell to Arms* (1929), we shall rely on Arthur Miller's theory on tragedy as it was explained in his essay "*The Tragedy and the Common Man*" (1949).

#### **1. Method**

##### **a. Summary of the Theory**

In ancient time, Aristotle believed that the structure of the best tragedy should be one that represents incidents arousing fear and pity - for that is peculiar to this form of art.<sup>24</sup> He defined drama by seriousness and dignity and involving a great person who experiences a reversal of fortune, in modern literature the definition of tragedy has become different.

The most important change is the one that distances itself from the reflection of Aristotle vision that true tragedy can only describe those with power and high rank and status. However, Arthur Miller's tragedy retains only Aristotle's catastrophic ending. In his essay *Tragedy and the Common Man*, Arthur Miller depicts the modern tragedy of ordinary people in real life whose stories provide social issues such as personal dignity, and religion. In fact, the classic hero has almost completely disappeared. The common man's or woman's suffering is presented in the modern drama. In fact, they are tragic figures instead of tragic heroes and heroines. In *Death of a Salesman*, Willy Lowman, the protagonist is definitively a tragic figure. According to Miller, the tragic feeling is evoked in the readers when they are in the presence of a character that is prepared to lay down his life.<sup>25</sup> He argues that the common man can evoke the tragic feeling on two conditions: first, the hero should remain devoted to his goal and his involvement should be strong as much as possible. Second, the hero should be conscious of his social conditions and the consequences of his decision. He may face



problems to express his situation but he should know for what he sacrifices his life.<sup>26</sup>

In Miller's view, the common man is a subject for tragedy in its highest status as kings and queens were in Greek and Elizabethan times. In addition the play should reveal his "tragic flaw". He says,

"This flaw is not necessarily a weakness. It is really nothing and need be nothing, but his inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image for his rightful status. Only the passive are flawless."<sup>27</sup>

Miller's interest for personal dignity of man differentiated him from other modern dramatists. In fact, he believes that without dignity, man becomes an animal. The crisis in his plays is about the conflict between retaining one's name and being called an animal. Indeed, the nature of man always makes him fight for his dignity even though he does not win or does not know how to win. In addition, the American dramatist focuses on the content of tragedy (theme) to its form (plot). Besides, Arthur Miller has neglected the concept of *Katharsis* introduced by Aristotle and has shifted his tragic hero from the higher position to the lower ones because the common man reflects more the modern societies than the hierarchical one.<sup>28</sup>

Miller's protagonists or principal characters are motivated by an obsession to justify themselves. Arthur Miller says in his famous essay, *Tragedy and the Common Man*, "the commonest of man may take on (tragic) stature to the extent of his willingness to throw all he has into contest."<sup>29</sup> The tragic antagonism rises because the "Unchangeable (social) environment"<sup>30</sup> often suppresses man, and prevents the flowing out of his love and creative instinct."<sup>31</sup>

For Arthur Miller Tragedy is essentially optimistic as it celebrates humankind's "thrust for freedom"<sup>32</sup> and demonstrates "the indestructible will of man to achieve his humanity"<sup>33</sup> Although the hero will inevitably come to an unpleasant end, it is "the possibility of victory"<sup>34</sup> that makes the battle tragic and ultimately optimistic. He insists that tragedy contains "a nicer balance between what is possible and what is impossible"<sup>35</sup> and allows us to

continue to hope for "the perfectibility of man"<sup>36</sup>. For Miler, when people try to view everything as a private individual dilemma without connection to the wider society, he suggests that tragedy truly becomes impossible. Tragedy explores the relationship of the individual to society.<sup>37</sup>

## **2. Materials**

### **a. Biographies of the authors:**

#### **1. Francis Scott Fitzgerald**

Francis Scott Key Fitzgerald is one of the most known figures in American literary and cultural history of the twentieth century. He was born in St. Paul, Minnesota on September 24<sup>th</sup>, 1896.<sup>38</sup> At the age of 13 while attending the St. Paul Academy, S. Fitzgerald started writing his detective story entitled *The Mystery of the Raymond Mortgage*, published in the school newspaper. He grew up and spent the first decades of his childhood in New York City. He attended a few private schools where he contributed three stories and a poem to the school newspaper, and he wrote plays for the Elizabethan dramatic club in St. Paul during a summer vacation.<sup>39</sup>

In 1913, S. Fitzgerald went to Princeton University from where he did not graduate occupying himself for his literary apprenticeship but educated himself through wide reading. In 1917, he enlisted in the U S Army and was commissioned a second Lieutenant.<sup>40</sup>

In June 1918, in Alabama, S. Fitzgerald met and fell in love with Zelda Sayre, the youngest daughter of an Alabama Supreme Court Judge. He was discouraged by Zelda's refusal to marry him because of his economic situation. At the end of the war, he went to New York to pursue fame and fortune,<sup>41</sup> by writing a lot of stories but none was to be published. In 1919, S. Fitzgerald started his career as writer of stories when Scribner's editor Maxwell Perkins accepted to publish his novel *This Side of Paradise* which made him a literary star and helped him to accelerate his marriage with Zelda one week later.<sup>42</sup>

Zelda played a pivotal role in the writer's life and literary career. In 1924, the couple moved to Paris where S. Fitzgerald began working on *The Great Gatsby*. In the semi autobiographical novel *The Beautiful and Dammed* (1922), S. Fitzgerald explores the corruptive influences of money on Americans, and this is symbolized by Anthony Patch.<sup>43</sup> In 1925, *The Great Gatsby* was published and was acknowledged as one of the valuable works of the twentieth century American literature. His later novel *Tender is the Night* (1934) narrates the story of psychiatrist Dick Diver and his wife. The majority of his novels are about America and the way of being American. For instance, the extravagant lifestyle he enjoyed with Zelda is portrayed in *The Great Gatsby*. S. Fitzgerald died of a heart attack on December 21<sup>st</sup>, 1940 at the age of 44 years old before he could complete his fifth novel *The Lost Tycoon*.<sup>44</sup>

## **2. Ernest Hemingway**

Ernest Miller Hemingway is a famous author. He was born on July 21<sup>st</sup>, 1899 in Oak Park, Illinois. He was named after his maternal grandfather, Ernest Hall. Ernest Hemingway had four sisters and one brother. His father was a doctor and his mother was a musician. As a boy, his father taught him fishing and hunting, his mother gave him lessons about finer music because she was an accomplished singer; she was teaching local children music and voice lessons. Hemingway's life and work were influenced by nature. He was grown within conservative Midwestern values of strong, hard work, physical fitness and self determination.<sup>45</sup>

In high school, Hemingway played many sports like football, swimming and water basketball. He worked on the high school newspaper called *Trapze* where he wrote his first articles. Most of them were humorous pieces, using the style of a popular satirist of this time, called Ring Lardner. After his high school graduation, he tried to join the army but they did not accept him because of his poor sight. Due to his eyesight, Hemingway took the alternative of

enlisting in the American Red Cross <sup>46</sup>and was awarded the Italian Silver Medal of Bravery. He participated in five wars. At the age of 18, he was injured badly while working as an ambulance driver for the Italian army during the First World War <sup>47</sup> and he was hospitalized in Milan where he met a nurse named Agnes Von Kurowsky with whom he falls in love.

Ernest Hemingway married four times during his life time. His first marriage was with Hadley Richardson, with whom he had a son called John. The couple moved together to Paris where he became a part of 'The Lost Generation' of which Gertrude Stein claims, " you are all lost generation."<sup>48</sup> you have no respect for anything. You drink yourselves to death".<sup>49</sup>

In Paris, E. Hemingway wrote his first novel *The Sun Also Rises* in 1925 which was considered as his greatest work. He dramatized the post war disappointment of his generation and continued to work on his book of short stories, *Men Without Women*. Then he came back to America where he finished his famous autobiographical novel *A Farewell to Arms*, which was based on a love story between Frederic Henry and Catherine Barkly during World War I.

When the US entered World War II in 1941, E. Hemingway served as a correspondent and was present at several of the war's important moments. In 1951, E. Hemingway wrote another short novel *The Old Man and the Sea*, which was his famous work. He also wrote many short stories such as *Indian Camp* (1924), *Soldier's home* (1925), *The Capital of the World* (1936) and *The Snows of Kilimanjaro* (1936). Among Hemingway's awards is his Silver Medal of Military valour by the Italian Armed Forces during<sup>7</sup> World War I. In 1953, he won a Pulitzer Prize for his short novel *The Old Man and the Sea*, and a Noble Prize for literature in 1954.<sup>50</sup> At the end of his life, he fought anxiety, depression and probably mental illness. He suffered from alcoholism before committing suicide in July, 2<sup>nd</sup>, 1961 at the age of 62.<sup>51</sup>

## **b. Summaries of the Novels:**

### **1. *The Great Gatsby* (1925)**

*The Great Gatsby* (1925) is one of the immortal classics in the world of the American literature. It is a portrait of American society during the Roaring Twenties; the events of the novel take place in summer 1922. It is the story of a new rich man who throws off his way from rags to riches. Jay Gatsby is the central character of the novel; he is known for the lavish parties he organizes each weekend at his ostentatious gothic mansion in West Egg.

Gatsby's story is narrated by Nick Carraway, a young man from a Midwestern family who came to New York to take a job as a bond business. Once in New York, he rents a small house on Long Island in West Egg, next door to Jay Gatsby, a mysterious millionaire. He visits his cousin Daisy Buchanan and her husband Tom Buchanan. Indeed, the Buchanans, live in Long Island district of East Egg, while Nick and Gatsby live in West Egg, a less fashionable area and home to nouveaux riches. At the Buchanans, Nick meets with Jordan Baker, a young beautiful woman with whom he will later on be romantically involved. Jordan tells Nick that Tom has an affair with Myrtle Wilson, a married woman who lives in the Valley of Ashes.

Nick Carraway has been invited to assist one of Gatsby's legendary parties. Nick becomes Gatsby's friend to arrange a meeting between Gatsby with Daisy. The old love between them is now returning to life.

One day, Gatsby, the Buchanans, Jordan and Nick drove to the Plaza Hotel in New York. Once there, Tom confronts Gatsby in a suite, he declares to his wife that Gatsby is a criminal. All his fortune is made from bootlegging alcohol and other illegal activities. On their way back to East Egg, Gatsby allows Daisy drive his car and accidentally kill Myrtle Wilson.

After the death of Myrtle, her husband George Wilson shot Gatsby whose funeral is

held without neither members of his family nor his friends. At the end, Nick Carraway ends his relationship with Jordan Baker and moves back to the Midwest.

## **2. *A Farewell to Arms* (1929)**

Ernest Hemingway's *A Farewell to Arms* (1929) was crafted after his earliest experience in World War I which took place in Italy. The novel is Hemingway's autobiographical work. It is considered one of the greatest English novels of the Twentieth century.

Hemingway's *A Farewell to Arms* is divided into five books and forty one chapters. The novel is about a tragic love story during World War I; it is narrated by the protagonist, Frederic Henry, a young American serving in the Italian Army as an ambulance driver.

In the first book, the surgeon Rilandi, a friend to Frederic, introduced him to an English nurse named Catherine Barkly who recently arrived to install in the hospital near the front named Catherine Barkley. Frederic who does not want a serious relationship by seducing Catherine, who recently lost her fiancé on the Somme in France, falls in love with her. Frederic is about to leave for the front, he has received a Saint Anthony Medal from Catherine in order to secure him protection. However, once in the front Frederic is wounded by an explosion and he is soon evacuated to a hospital in Milan where Catherine is sent, too.

The second book deals with the growing attachment between the two lovers during the summer time spent together to cure Frederic's knee in the hospital. Under his bed Frederic keeps and drinks wine as much as possible to forget about his pain, and later he is diagnosed with jaundice. The head nurse to blame and discharge him from the hospital for his irresponsibility after discovering his high consumption of alcohol. Before leaving for the front Frederic learns about Catherine's three months pregnancy.

In the third book, Frederic Henry rejoins his platoon where things deteriorated. Shortly after Frederic returns during the Battle of Caporetto, the Austrians managed to penetrate the Italian line which helps the combatants to retreat. Due to this disorganized retreat, Frederic

Henry decides to leave the route taken by his army to avoid being killed by the enemy. However, Frederic and his men are lost. When Frederic's ambulance gets stuck in the mud, the two sergeants refuse to help him to push it out, so he shoots and injures one of them. Bonello, his fellow driver, finished killing the man with a bullet to the head. Frederic is now detained by an Italian Military police seizing and executing Italian officers for calling the retreat, but he breaks free and jumps into a river to escape then managed to reach Milan by train.

In the fourth book, the protagonist, Frederic meets with Catherine in Stresa. Unfortunately for him, in the middle of the night, he is warned that he will be arrested in the following morning. So, he managed to borrow a small boat from the bartender in the hotel and the two lovers escape to Switzerland through river. Frederic rows all the night until his hands are too sore to continue then Catherine helps him by taking over the rowing. Once in Switzerland, the couple was arrested by the police but Frederic explains that they are tourists on vacation for the winter sports.

In the last book, the couple lives in Montreux and spends peaceful, happy and romantic moments together, even Frederic proposes marriage to Catherine she prefers to wait until her delivery. In Lausanne's hospital, Catherine's extremely difficult labour causes her death and that of the baby. Frederic walks back to the hotel alone under the rain despaired.

## **c. Historical Backgrounds of the Novels:**

### **1. World War I**

World War I was the Great War that the assassination of the Archduke Franz Ferdinand of Austria on June 1914 started on August of the same year. It pitted Germany, Austria-Hungary and the Ottoman Empire (Central powers) against Great Britain, France, Russia, Italy and Japan (Allied powers). The allies were joined in 1917 by United States<sup>52</sup>. In November 1918, the Great War ended with the defeat of the central powers and with more than 9 millions soldiers killed and 21 million wounded<sup>53</sup>. It is argued that there is strong relationship between the First World War and the rise of the American novel since this period has brought a shift in people's belief system.<sup>54</sup>

Ernest Hemingway lived during the period of war and he was well known for his art and adventures since he participated in the two World Wars as well as in the Spanish Civil War. Ernest Hemingway poured his war experiences into his fiction, for instance, *A Farewell to Arms* (1929) is an autobiographical work which is classified among the excellent war books that have ever existed. It describes Hemingway's background when he served as an ambulance driver for the Red Cross at the Italian front. Indeed, it reflects the miserable life of people during and after the First World War. The novel is not part of the literature of pacifism on social protest, it successfully depicts the grim reality of war. It describes the process by which the lieutenant Frederic Henry removes himself from it to leave it behind when he escaped with his lover Catherine Barkley to Switzerland to live in peace as Frederic states " Catherine Barkley stepped up and we were in Switzerland together" <sup>55</sup>

The novel tells the truth about the consequences of war on human life, it is argued that war is horror again in *A Farewell to Arms*.<sup>56</sup> Hemingway depicts the war as a disillusioning way of life since from the beginning of the novel he describes the troops that walk in the mud, officers in their cars splashing mud and when the winter came, there was an



epidemic of cholera, as a result thousands of people die. For him, the soldier is caught by death either in the battlefield or by an epidemic.<sup>57</sup>

The majority of the characters including Frederic Henry dislikes war and remains ambivalent about it, viewing the terrible destructions that it causes and this passage shows that,

There is nothing as bad as war, we in the auto ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some people who are afraid of their officers. It is with them the war is made."<sup>58</sup>

## **2. The Roaring Twenties of America**

The Roaring Twenties is a significant decade in the American history, it was known as The Jazz Age. This period begins just after the Great War and ended in 1929 with the stock market crash. It was characterized by prosperity, glamour, beauty, success, glorious profit and advanced technology. Indeed, the 1920s America witnessed an explosive economic transformation that affected and changed the lives of the natives. This period was also identified with prohibition, bootleggers, the lost generation and the flappers. As Rodney P. Carlisle put it,

With nostalgia, evident even as early as 1930, after the Great Crash, Americans looked back at the 1920's as an age of breaking with the past, and of a clash between an older "Victorian" or "Puritan" generation and a young, 20<sup>th</sup> century generation. Disillusioned with grand causes and reforms, young men and women turned away from political parties to cocktail parties, away from reformers to performers, and away from social causes to socializing. Whether the youth were more liberated and vibrant, or more hedonistic and self-indulgent, was a matter of point of view.<sup>59</sup>

As stated above, one of the great features of the twenties in America was Prohibition. In fact, it was meant as a struggle against alcohol and its roots went back to 1873. Women's Christian Temperance Union believed that "Beer, bourbon and other alcoholic drinks led not only to intoxication and addiction but to the erosion of family bonds and the abandonment of Christian values."<sup>60</sup> As a result, in 1919, the Eighteenth Amendment to the Constitution

prohibited the manufacture and consumption of alcohol.

The outcome of World War I was a violent episode in the Americans' lives. As a result, they started to seek for pleasure, fun and comfort in order to forget about their deep suffering and torture. In this sense, Addison Wisely defines the twenties as follows,

As wounds of war healed, often painfully, America entered the new decade like the explosive sound of Jazz, the years were full of change and unexpected turns. they became known as the Roaring Twenties.<sup>61</sup>

Addison defined this period as the years that produced transformation at the level of culture with the Jazz Age. However, the shift is shown in all levels including society, economy and politics.

Fitzgerald's *The Great Gatsby* describes the prosperity of that society during the Roaring Twenties though the American society was split to pieces because of the confrontation between the old and new values. The division between the classes and the materialistic greed were the reasons that led to the clash between the new and old ideals of society. This conflict resulted in the decline of the American Dream of happiness, justice and quality. The economic growth and prosperity that was in the United States during the 1920's contributed in big amount to introduce changes at the levels of morality and behaviour in the American city, and *The Great Gatsby* portrays the shift of the American value system.<sup>62</sup>

## End-notes

<sup>24</sup>-Heath Malcolm, "The Best Kind of Tragic Plot", Anais De Filosofia Classica 2, no.3 (2008): 1, accessed September 29, 2017, <http://www.afc.ifcs.ufrj.br/2008/HEATH.pdf>

<sup>25</sup>- Arthur Miller, *Tragedy and the Common Man*. 'The New York Times, february27, 1949, accessed march 20, 2017, <http://www.nytimes.com/books/00/11/12/specials/miller-common.html?mcubz=0>

<sup>26</sup>- Amar Guendouzi, 'Tragedy in the Modern Age: The Case of Arthur Miller'. Revue Campus, March 6, 2014, [http://www.ummo.dz/IMG/pdf/Tragedy\\_in\\_the\\_Modern\\_Age\\_The\\_Case\\_of\\_Arthur\\_Miller.pdf](http://www.ummo.dz/IMG/pdf/Tragedy_in_the_Modern_Age_The_Case_of_Arthur_Miller.pdf)

<sup>27</sup>- Ibid.

<sup>28</sup>- Miller, *Tragedy and Common Man*.

- <sup>29-</sup> Basaad Maher Mhayyal, 'Arthur Miller's Tragedy as Reflected in *The Crucible*', J of College of Education for Women 24, no.3 (2013): 922, accessed April 10, 2017, <https://www.iasj.net/iasj?func=fulltext&aId=84182>
- <sup>30-</sup> Ibid.
- <sup>31-</sup> Ibid.
- <sup>32-</sup> Susan C.W. ABBOTSON, 'Critical Companion to Arthur Miller A Literary Reference To His Life And Work' (New York: Facts on File, Inc, 2007), 465.
- <sup>33-</sup> Ibid.
- <sup>34-</sup> Ibid., 330.
- <sup>35-</sup> Miller, *Tragedy and Common Man*.
- <sup>36-</sup> Ibid.
- <sup>37-</sup> ABBOTSON, Critical Companion To Arthur Miller, 330.
- <sup>38-</sup> Scott Fitzgerald, Wikipedia, accessed on may 20, 2017. [https://en.wikipedia.org/wiki/F.\\_Scott\\_Fitzgerald](https://en.wikipedia.org/wiki/F._Scott_Fitzgerald)
- <sup>39-</sup> Kirk Curnutt, 'The Cambridge Introduction to F. Scott Fitzgerald' ( New York : Cambridge University Press,2007), 14-15.
- <sup>40-</sup> Ibid., 2-3
- <sup>41-</sup> Mary Jo Jate, 'Critical Companion to Scott Fitzgerald: A Literary Reference to His Life and Work,' (New York: Facts on File, 2007), 481.
- <sup>42-</sup> Rena Sanderson, 'Women in Fitzgerald's Fiction' (Cambridge University Press,2006), 143-144.
- <sup>43-</sup> Ruth Prigozy. 'The Cambridge Companion To F. Scott Fitzgerald:Introduction:Scott, Zelda, and the Culture of Celebrity.( United Kingdom: Cambridge University Press, 2002)
- <sup>44-</sup> F. Scott Fitzgerald, Wikipedia.
- <sup>45-</sup> Ernest Hemingway Biography> Childhood, accessed on April 10, 2017. [www.lostgeneration.com/childhood.htm](http://www.lostgeneration.com/childhood.htm).
- <sup>46-</sup> Charles M. Oliver, 'Critical Companion To Ernest Hemingway A Literary Reference to His Life and Work' (New York: Facts on File, 2007), 6.
- <sup>47-</sup> Ibid., 7.
- <sup>48-</sup> Ibid., 261.
- <sup>49-</sup> Ibid.
- <sup>50-</sup> Ibid., 299.
- <sup>51-</sup> Ibid., 11.
- <sup>52-</sup> Richard F. Hamilton, 'The Origins of World War I' (United Kingdom: Cambridge University Press, 2003), 10.
- <sup>53-</sup> World War I Casualties, accessed on April 10, 2017. [https://en.wikipedia.org/wiki/World\\_War\\_I\\_casualties](https://en.wikipedia.org/wiki/World_War_I_casualties)
- <sup>54-</sup> P. Liu and W. Zhou, 'The First World War and the Rise of Modern American Novel: A Survey of the Critical Heritage of American WWI Writing the 20<sup>th</sup> Century'. Journal of Cambridge Studies 6, no. 2-3 (2011): 116, accessed on July 10, 2017, <http://journal.acs-cam.org.uk/data/archive/2011/201123-article9.pdf>
- <sup>55-</sup> Li Jing, 'The Impacts of Wars on Earnest Hemingway's works', English Language and Literature Studies 5, no.1 (2015): 91-92, accessed on April 4, 2017, <http://www.ccsenet.org/journal/index.php/ells/article/viewFile/45793/24719>

- <sup>56</sup>-Argentina Valea, 'Representations of War in Writings of Earnest Hemingway', International Journal of Academic Research in Accounting, Finance and Management Sciences 2, no.1 (2012) : 304, accessed April 21, 2017, <http://www.hrmars.com/admin/pics/1043.pdf>
- <sup>57</sup>-Ernest Hemingway, A Farewell to Arms (Great Britain: Penguin, 1935),7-8.
- <sup>58</sup>-Ibid.,43
- <sup>59</sup>-P. Carlisle Rodney, ed., Handbook to Life in America: The Roaring Twenties (New York: Facts on File, 2009), 9.
- <sup>60</sup>-Nial Palmer, *The Twenties in America Politics and History* (Great Britain: Edinburg University Press Ltd, 2006), 7.
- <sup>61</sup>- Addison Wisley, *United States History* (United States of America: Addison Wesley Publishing Company Inc, 1986), 480.
- <sup>62</sup>-Ivan Nakic Lucic, *The American dream in the Great Gatsby by F.S. Fitzgerald*, International Journal of Languages and Literature 2, no.1(2014) : 69, accessed on October 1, 2017, [https://www.google.dz/url?sa=t&source=web&rct=j&url=https://ijll-net.comjournalsijil/vol\\_2\\_no\\_1\\_march\\_2014/5.pdf&ved=OahUKEWj\\_PKy23s\\_wAhwRokhc\\_iUcoYQFgg7MAU&usg=AovVaw35UIy4Vjolkra1PDaZBqM](https://www.google.dz/url?sa=t&source=web&rct=j&url=https://ijll-net.comjournalsijil/vol_2_no_1_march_2014/5.pdf&ved=OahUKEWj_PKy23s_wAhwRokhc_iUcoYQFgg7MAU&usg=AovVaw35UIy4Vjolkra1PDaZBqM)

## Results

This master dissertation is concerned with the stating of the major findings that we have reached after our study of the novels: F. Scott Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *A Farewell to Arms* (1929). Our research paper analyses how the two novels reject the principles of the classical tragedy which is clear through Hemingway and Fitzgerald's works that follow successfully the characteristics of tragedy of modern times. Our investigation has been conducted in the light of Arthur Miller's theory of tragedy by referring to his famous essay *Tragedy and the Common Man* (1949).

In the first section of our dissertation, we have depicted that F. Scott Fitzgerald and Ernest Hemingway have shaped their works as tragedies of modern times through using ordinary man instead of royal being. It is clear that they believed in Miller's idea that common man is more suitable to represent their society; this belief has led the two American novelists to follow the same paths as Arthur Miller. The two novels were based on social aspects of life in which we have noted that the two protagonists feel themselves guilty. First, Henry's shooting of a sergeant and his deserting from the army created in him a feeling of guilt. In the same way, Gatsby feels himself culpable when he fails to satisfy Daisy and marry her. Besides, it is noticeable that this feeling of guilt pushes the heroes to behave in a compulsive way which conducts them to their demise trying to escape from the past that they do not want to face. In *A Farewell to Arms*, Catherine is represented as a heroine in Miller's sense since she belongs to a middle class society and seems to be strong woman who remains devoted to her goal until the end.

Indeed, in the second section, we have analyzed the notion of sacrifice in both novels and we have come to the conclusion that E. Hemingway and F.S. Fitzgerald depict successfully the major ideas and perception of Arthur Miller's tragic hero, since the reader met them strive to secure their own dignity and honor in order to improve their stature in

society. Both Gatsby and Henry refuse to give up and continue to struggle to reach their ambitions and winning respect, appreciation and dignity that all individuals deserve.

In the third part, we have realized that these two works involve more optimism than pessimism in the author and the reader since the possibility of victory make them wait for a happy end. In addition, the two authors, F.S. Fitzgerald and E. Hemingway formed their works as tragedies of the 1920's by exploring universal themes, such as war, death, love and most importantly the American Dream. These novels were structured around the sequence of memories and false dreams that push the heroes to face their fatal end.

More broadly, the study of modern tragic in F. S Fitzgerald's *The Great Gatsby* (1925) and E. Hemingway's *A Farewell to Arms* (1929) has portrayed successfully the society of the 1920's. The protagonists' obsession lead to their defeat, as a result, the latter arouses the tragic feeling in their audiences.

## Discussion

### 1. Intrusion of Guilt and Past Return in *The Great Gatsby* (1925) and *A Farewell to Arms* (1929):

Most definitions of tragedy came from *Poetics* written by the Greek philosopher Aristotle. According to Aristotle, tragedy is “a representation of an action that is serious.”<sup>63</sup> Aristotle has limited a dramatic performance to a high class but when Arthur Miller wrote *Death of a Salesman* in 1949, he had reshaped the definition of classical tragedy by exhibiting rejection to some Aristotelian elements. First and most importantly, the definition of the tragic hero differs. In ancient tragedy, Aristotle defines the tragic hero as follows,

He is the sort of man who is not conspicuous for virtue and justice, and whose fall into misery is not due to vice and depravity, but rather to some error, a man enjoys prosperity and high reputation, like Oedipus and, Thyestes and other numbers of families like theirs.<sup>64</sup>

In modern tragedy, Arthur Miller defines the tragic hero as follows,

The tragic hero can and should include the common man. He defines a tragic hero as one who attempts to gain his rightful position in his society and in doing so, struggle for his dignity. Considering the noble's hardships does not seem to excite the modern audience. Perhaps better understanding a true tragic hero would soon make up for the lack of tragedies written in this age.<sup>65</sup>

In addition, unlike the Greek tragedy which is based on the political institution, the modern one deals with the social aspects of life, this idea is well shown in the two modern American novels namely S. Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *A Farewell to Arms* (1929).

To start with *The Great Gatsby*, though it includes aspects of different aspects such as romance, social critique and crime, one can also classify the text as a tragedy, more specifically a modern tragedy and it can be compared to Arthur Miller's tragedy *A Death of a Salesman* (1949).<sup>66</sup> As similar to S. Fitzgerald's *The Great Gatsby*, Hemingway's *A Farewell*

*to Arms* can also be classified as a tragedy since its ending is tragic by the death of Catherine Barkley, which causes Frederic Henry's defeat, and as Robert Merrill states,

There is no question that Hemingway conceived of *A Farewell to Arms* as a tragedy. Once referred to the novel as his *Romeo and Juliet* and later wrote: "The fact that the book was a tragic one did not make me unhappy since I believed that life was a tragedy, one knew it could only have one end."<sup>67</sup>

In *Tragedy and the Common Man* (1949), Arthur Miller noticed the lack of tragedies in modern times is due to the absence of kings and high rank during the 20<sup>th</sup> century, and for that matter, he suggested the common man to be his subject of tragedy instead of nobles. He explains that,

I believe that the common man is apt a subject for tragedy in its highest sense as kings were. On the face of it this ought to be obvious in the light of modern psychiatry, which bases its analyses upon classic formulations, such as the Oedipus and Orestes complexes, for instance which were enacted by royal being, but which apply to everyone in similar emotional situations.<sup>68</sup>

This point is exemplified in the two selected novels. First, in *A Farewell to Arms*, E. Hemingway has drawn his protagonist, Frederic Henry, as a key example of an ordinary man who studied architecture in Rome before joining the Italian army. Frederic Henry informs a soldier that,

What have you been doing in Italy?" "I have been studying architecture. My cousin has been studying art." "Why do you leave there?" "We want to do the winter sport. With the war going on you cannot study architecture."<sup>69</sup>

Ernest Hemingway has portrayed Frederic Henry at the opposite with that of the Aristotelian ones, since he is a simple person who lives in the Italian front originated from America. This idea is clearly mentioned in chapter two when Henry describes his daily life by saying as follows,

I was very dusty and dirty and went up to my room to wash. Rinaldi was sitting on the bed with a copy of Hugo's English grammar. He was dressed, wore his black boots, and his hair shone.<sup>70</sup>

Moreover, Henry is surrounded by many friends and spends his free time with them. In many passages, it is shown that Henry is a brave, courageous and generous man who risks his life to help his friends. Moreover, he devotes himself to serve wounded and sick soldiers during the



Great War. His belonging to the position of everyday man as a soldier is well shown when he describes their uniforms and cloths during the war,

I sat on a chair and held my cap. We were supposed to wear steel helmets even in Gorizia but they were uncomfortable and too bloody theatrical in a town where the civilian inhabitants had not been evacuated. I wore one when we went up to the posts and carried an English gas mask. We were just beginning to get some of them. They were a real mask. Also we were required to wear an automatic pistol; even doctors and sanitary officers. I felt it against the back of the chair. You were liable to arrest if you did not have one worn in plain sight.<sup>71</sup>

Henry is a tragic hero. He does not belong to royalty and nobility but he is an ordinary man who escapes from the army and his quest for a meaningful life has led him face a series of terrible events. Finally, these actions cause the protagonist's ruin. The novel starts with Frederic Henry's life during a relatively quiet time on the Italian Austrian front. He is a young American who engages in the Italian army as an ambulance driver in the First World War during a time of confusion and loneliness. This fact is well demonstrated in chapter seven when Frederic narrates about his occupation,

I came back the next afternoon from our first mountain post and stopped the car at the smistimento where the wounded and sick were sorted by their papers and the papers marked for the different hospitals. I had been driving and I sat in the car and the driver took the papers in.<sup>72</sup>

In *The Great Gatsby*, Fitzgerald's protagonist seems to be a rich man who belongs to the high ranked family. In reality, he is an ordinary man who had been raised within an ordinary family. At one point in the novel, Nick examines Gatsby's past and his family, saying,

I supposed he'd had the name ready for a long time, even then. His parents were shiftless and unsuccessful farm people- his imagination had never really accepted them as his parent at all. The truth was that Jay Gatsby of West Egg, Long Island, spring from his Platonic conception of himself.<sup>73</sup>

In addition to this, Nick Carraway does not neglect Gatsby's past and describes him as being a "penniless young man without past"<sup>74</sup>, since he belongs to a poor family. Consequently, Jay Gatsby denies his former identity as James Gatz in order to improve his position in society, by the rejection of his past; Gatsby seeks to regain the love of a rich girl

named Daisy. In fact, this point refers to Miller's idea of 'past return' in which the protagonist is always trapped by his/her past.

Culpability is a major theme that is shown in both Fitzgerald's and Hemingway's works. First, in Fitzgerald's novel, culpability is shown through Gatsby's inability to marry Daisy. In fact, the problem of the difference between social classes is truly highlighted when Gatsby is incapable of gathering with the girl of his dreams due to their different socioeconomic backgrounds. In this case, Gatsby feels guilty since he fails to win his ideal love because of his belonging to a less wealthy family. At the beginning, their relationship seems strong since they meet in Daisy's house, as Jordan depicts in chapter 4,

When I came opposite her house that morning her white roadster was beside the curb, and she was sitting in it with a lieutenant I had never seen before. They were so engrossed in each other that she didn't see me until I was five feet away.<sup>75</sup>

Indeed, she argues that they loved each other. This is clear in Jordan's declaration,

The officer looked at Daisy while she was speaking, in a way that every young girl wants to be looked at sometime, and because it seemed romantic to me I have remembered the incident ever since.<sup>76</sup>

In reality, Daisy represents everything Gatsby wished in life but she is a symbol of materialism. Daisy believes that there is only wealth that makes her happy and satisfied, on the other hand, Gatsby feels guilty and responsible for the failure to keep his love alive.

In the same way, Frederic Henry feels guilty about deserting the army during the Caporetto retreat and also his shooting of a sergeant due to his refusal to help him. In this case, Henry calls himself a criminal after his meeting with Catherine. This feeling is demonstrated in his declaration to Catherine,

I wish we did not always have to live like criminals," I said. "Darling, don't be that way. You haven't lived like a criminal very long. And we never live like criminals. We're going to have a fine time." "I feel like a criminal. I've deserted from the army." "Darling, please be sensible. It's not deserting from the army. It's only the Italian army."<sup>77</sup>

In reality, Henry does not engage for the job of an ambulance driver to serve the Italian country, rather the war excites him but he probably searches for better conditions after

being disillusioned by the fall of the American dream. In this case, E. Hemingway leads his readers to ask for the real reason that pushes his protagonist to enlist in the Italian army as a volunteer to a Red Cross. Indeed, Henry himself does not know the real causes that led him to work as an ambulance driver during the war. From this case, one can notice that Frederic Henry realizes that he made a bad choice when he engaged to become a part of war. This fact is well shown in his conversation with Rinaldi,

“What an odd thing—to be in the Italian army.”  
“It’s not really the army. It’s only the ambulance.”  
“It’s very odd though. Why did you do it?”  
“I don’t know,” I said. “There isn’t always an explanation for everything.”<sup>78</sup>

The Great War and its disastrous results make the text more tragic. When Henry was wounded, he rapidly becomes disturbed by it and starts to remove himself from it. This conversation makes this idea more clear,

"You have the war disgust."  
"No. But I hate the war."  
"I don't enjoy it," I said. He shook his head and looked out of the window.  
"You do not mind it. You do not see it. You must forgive me. I know you are wounded."  
"That is an accident."  
"Still even wounded you do not see it. I can tell. I do not see it myself but I feel it a little."<sup>79</sup>

This discomfort pushes him to search for a peaceful life. Thus, he uses Catherine’s love as a consolation to forget about his deep pain and sufferings. Indeed, the conversation between Henry and the Priest makes him understand what love is about. For the Priest, love is a sacrifice for admirer, as he states in the novel:

"You understand but you do not love God."  
"No."  
"You do not love Him at all?" he asked.  
"I am afraid of him in the night sometimes."  
"You should love Him."  
"I don't love much."  
"Yes," he said. "You do. What you tell me about in the nights. That is not love. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve."  
"I don't love."

"You will. I know you will. Then you will be happy."<sup>80</sup>

From the above conversation, it is clear that the hostilities that Frederic Henry witnessed during the war and the lack of feeling of love that could encourage him to face a series of sad events make the reader grasp that Henry's life is so complicated and difficult at the same time. It is a possibility to believe that both these factors in Henry's life make him disillusioned and depressed. From this point, there is strong probability to say that Hemingway's novel follows successfully the major ideas and conception of modern tragic hero since the author has used his protagonist as a common man whose painful situation during the war arouses more intense feelings in his audience.

"The next day in the morning we left for Milan and arrived forty-eight hours later. It was a bad trip".<sup>81</sup> From this declaration, Henry tells the reader that his trip into the Italian hospital was annoyed and bad but, in reality, he means that his engagement to war is an annoyed journey from peaceful life to a disturbed one.

Henry deeply becomes pessimistic about the war, and realizes that his love for Catherine is the only thing he is willing to commit himself for. In some lines, E. Hemingway shows Henry's negative point of view about war; he makes the reader understand that his engagement as a volunteer to serve the Italians disturbs him to live in peace with Catherine. This fact can be similar to Gatsby's situation in which he feels guilty of being poor and blame himself as he could not attain his ideal love. From chapter 7, the reader can understand that Henry regrets the fact of being engaged to serve the Italian army; he believes that war affects his life badly.

Besides, Gatsby refuses to accept his past family poverty; therefore, he lies to Nick by confessing that he was rich and this wealth came from his heritage. This fact is shown in Gatsby's conversation with Nick,

I'll tell you God's truth". His right hand suddenly ordered divine retribution to stand by. "I am the son of some wealthy people in the Middle West-all dead now. I was

brought up in America but educated at Oxford, because all my ancestors have been educated there for many years. It is a family tradition.<sup>82</sup>

In fact, Jay Gatsby cannot forget his lover Daisy, so he continues to struggle more and more just to win her back. Gatsby has devoted himself to the fulfillment of his dream. Mason Scisco's article, entitled *Past and Hope in The Great Gatsby*, shows that *The Great Gatsby* introduces the theme of hope since the hero remains hopeful to repeat the past with Daisy. From this point, Gatsby has changed his name, denied his parents' existence, and overstated the better conditions of his life such as his college education just in order to impress Daisy<sup>83</sup>. For him, the past can be repeated just to live with Daisy as he asserts in his conversation with Nick,

"I wouldn't ask too much of her," I ventured. "You can't repeat the past."  
"Can't repeat the past?" he cried incredulously. "Why of course you can!"  
He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand.  
"I'm going to fix everything just the way it was before," he said, nodding determinedly. "She'll see."<sup>84</sup>

These two American writers have shaped their heroes as persons who are obsessed by greatness though they belong to a middle-class society. To start with Gatsby, he hopes to be great through devoting himself for the love of his life. In other words, he seems to be a person who believes in love and sacrifices himself to regain the girl of his dreams in spite of her marriage. Gatsby fails to achieve his romantic dream; this fact pushes him to prefer death. In the same way, Henry hopes also to be a hero when he engages war but his dream is corrupted since he eventually fails to achieve his hope of becoming great. In other words, even Hemingway chooses his protagonist as a common man, he introduces him as an important man through making him enlisted voluntarily to participate as an ambulance driver, but he soon recognizes that war causes only destruction and conflicts, so, he begins to seek for a peaceful life with Catherine and flee the war. By doing so, the tragic figure seems to be a brave and a great man who sacrifices and fights to keep his love alive.

According to Miller, people try to find solutions to escape from the past that they do not want to face. First, in *The Great Gatsby*, the protagonist tries to deny his past through rejecting his former identity as James Gatz and his parent's existence because he believes that his inability to save his love is due to his belonging to a poor society class. It is also the case with Henry, under the pressure of being guilty, he uses his injury, alcohol and love for Catherine as reasons to escape and forget about the destruction that he sees around him during the war. Guilt is always present in individuals' lives since they commit faults, as Henry does.

Arthur Miller defines tragedy as a consequence of a man's total compulsion to evaluate himself justly in the pursuit of which he or she is destroyed.<sup>85</sup> Based on this definition, the tragedy of *A Farewell to Arms* lies on Henry's behaviors, his engagement to serve during the war as an ambulance driver and his love for Catherine conduct him to an inevitable suffering. In other words, his actions justify that the tragic character makes decisions which cause him an inescapable and great pain. From the beginning of the novel, it is clear that the protagonist has rapidly changed his mind of being a part in war and wishes to modify this reality. In the same way, Gatsby's pain and death are caused by his obsession and unacceptable love which he cannot control for a materialist woman.

Catherine is another tragic figure in the novel. E. Hemingway introduces his heroine as a person who belongs to a middle class since she serves as a nurse in the hospital during the Great War in the Italian front. Indeed, she succeeds to evoke the tragic feeling in the audience while she remains devoted to her hope of being with Henry after the loss of her fiancé in Somme battle during the war. Catherine is Hemingway's heroine who seriously believes in love. For this reason, she agrees to sacrifice herself to gain Henry's heart. As the novel proceeds, it seems that Henry and Catherine need each other to face life's difficulties. In fact, Henry suffers after meeting the damages and the destruction of war. In the same way, Catherine experienced the death of her fiancé which disturbs her life. These series of sad

events push them to gather to forget about their pain and suffering but, in reality, their meeting will cause more troubles and confusions that drive them to destruction.

E. Hemingway has drawn his heroine as a strong female since she agrees to run away with Henry even she knows that her decision may bring her to a fatal end. She is represented as an optimistic person who believes in liberty and success. She considers Henry as a source of peacefulness and quietness since she finds in him love and passion that she has lost after the death of her fiancé. From this later Catherine starts to devote herself to Henry's love. Consequently, both her choice and love conduct her to failure and ruin.

Moreover, Henry's description of life in Gorizia can be seen as full of hostilities, discomfort, and damages since the narrator connects rain, which is a natural phenomenon, to the epidemic cholera and its consequences that kill thousands of people, "at the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army".<sup>86</sup> From this point, it is evident to say that Henry believes that death is inevitable in such conditions as it is asserted by Miller, it is clear that death escorts the characters since at the beginning of the novel, E. Hemingway has made reference to death because people believe that at the time of war a person lives chaotic and disastrous moments. E. Hemingway portrays Henry as a protagonist to show that war affects negatively in both human being's life and country. From the novel, the reader understands that Henry has enlisted to participate in the World War I as an ambulance driver but he soon recognizes that war is senseless and causes only destruction and loss for man. Henry becomes disillusioned after being a part of it since he sees the catastrophic results of the conflict. This fact pushes the hero to remove himself from disorder and starts to seek for a peaceful life by devoting himself for Catherine's love. His dream of a world of peace causes his own ruin. Even he escapes struggle and fight, he always finds himself in internal chaos.

But after I had got them out and shut the door and turned off the light it wasn't any good. It was like saying good-bye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain <sup>87</sup>.

From this passage, one can notice that war leaves the hero disillusioned and traumatized by its disastrous consequences and only Catherine's love makes him hopeful, but her death makes him feel that life is senselessness.

Both Ernest Hemingway and F. Scott Fitzgerald have depicted contemporary themes through their works. Most importantly, the American Dream, war and love. The American Dream is in the fact that Henry believes that love can survive the conditions of war, similarly to Gatsby who trusts that he can revive the past through regaining his beloved Daisy. Both novels are full of memories and dreams that led to heroes' fatal end.

## End-notes

<sup>63</sup>-Sean McEvoy and Tony Coult, *Tragedy a Student Handbook: The Classical Protagonist*. (London: The English and Media Centre, 2009),14.

<sup>64</sup>- Ibid.

<sup>65</sup>-Mohammed Rashid Ghanee, *A Comparative Study of Tragic Heroes in Two Plays of Shakespeare and Miller*, European Academic Research II, no.2 (2014): 1943-1944, accessed on June 1, 2017, <http://euacademic.org/UploadArticle/539.pdf>

<sup>66</sup>-‘Arthur Miller: Death of a Salesman F. Scott Fitzgerald: The Great Gatsby Compare how the two Writers presents failure of the American Dream’, accessed on September 20, 2017, <https://www.enotes.com/homework-help/arthur-miller-death-salseman-f-scott-fitzgerald-318117>.

<sup>67</sup>-Robert Merrill, ‘*Tragic Form in A Farewell to Arms*’, American Literature 45, no.4 (1974): 571, accessed on May 2, 2017, <http://zsdh.library.sh.cn:8080/FCKeditor/filemanager/upload/jsp/UserImages/1279009597640.pdf>

<sup>68</sup>-Arthur Miller, ‘*Tragedy and the Common Man*’, The New York Times, February 27, 1949, accessed on March 20, 2017, <http://www.nytimes.com/books/00/11/12/specials/miller-common.html?mcubz=0>

<sup>69</sup>-Ernest Hemingway, *A Farewell to Arms* (England: Penguin, 1935), 217.

<sup>70</sup>- Ibid., 17.

<sup>71</sup>- Ibid., 26.

<sup>72</sup>- Ibid., 29.

<sup>73</sup>-F. Scott Fitzgerald, *The Great Gatsby* (Medea: Flites, 2007), 107.

<sup>74</sup>- Ibid., 152.



- <sup>75-</sup> Ibid., 80.
- <sup>76-</sup> Ibid., 81.
- <sup>77-</sup> Hemingway, Farewell to Arms, 194.
- <sup>78-</sup> Ibid., 18.
- <sup>79-</sup> Ibid., 59.
- <sup>80-</sup> Ibid., 60.
- <sup>81-</sup> Ibid., 65.
- <sup>82-</sup> Fitzgerald, Great Gatsby, 71.
- <sup>83-</sup> Past and Hope in The Great Gatsby, accessed on June 1, 2017, [http://cafune.cl/past\\_and\\_hope\\_in\\_the\\_great\\_gatsby\\_mason\\_sciscon.pdf](http://cafune.cl/past_and_hope_in_the_great_gatsby_mason_sciscon.pdf).
- <sup>84-</sup> Fitzgerald, Great Gatsby, 116.
- <sup>85-</sup> Susan C.W. Abbotson, *'Critical Companion to Arthur Miller A Literary Reference To His Life and Work'* (New York: Facts on File, Inc, 2007),465.
- <sup>86-</sup> Hemingway, Farewell to Arms, 8.
- <sup>87-</sup> Ibid., 256.

## 2. Heroes' struggles for Dignity

Arthur Miller introduces that the tragic hero is defined by his willingness to sacrifice everything to maintain his personal dignity.<sup>88</sup> Based on this definition, one can notice that both Hemingway's and Fitzgerald's texts are tragedies of the 20<sup>th</sup> century since these two figures have distinguished their works from the classical formula of tragedy. In fact, the two protagonists have fought in order to achieve their dreams and secure their personal dignity.

Miller's interest for personal dignity makes him different from the other American dramatists of the 20<sup>th</sup> century. First, *The Great Gatsby*'s protagonist stands for all the American men who seek a happy life and struggle to fulfill their dreams. It is a novel whose plot and themes can corroborate with Miller's idea of the tragic. Arthur Miller asserts that the common man can evoke the tragic feeling on two conditions: first, the hero should remain devoted to his goal and his involvement should be strong. Second, the hero should be conscious of his social conditions and the consequences of his decision. He may face problems to express his situation but he should know for what he sacrifices his life.<sup>89</sup> It is the case of Gatsby since all his efforts were just done to arouse better his social position in order to regain his lost love. He succeeds to achieve great fortune through working hard and remaining strong face to his failure to gain the heart of Daisy. Jay Gatsby seems to be a courageous and a brave man since he remains active and struggles to retain his dignity in order to secure his status in society. Similarly, the tragedy of *A Farewell to Arms* lies in Frederic Henry's desire to escape the war in order to live in peace and happiness, but in the novel this thing seems to be impossible to achieve. This can be seen when Henry flees war to be with Catherine. The protagonist continues to fight a losing battle in the name of his perception of dignity. Arthur Miller sees that common heroes can be tragic figures willing to sacrifice their lives to accomplish their dreams.<sup>90</sup> This point is well demonstrated in

Hemingway's novel since the hero is presented to be someone who remains faithful to achieve his dream of living with Catherine.

Gatsby's economic situation does not allow him to gain the love of his life and fails to buy love. This latter pushes him to become active and starts to earn fortune in order to please his lover and secure his dignity. It is the same case with Henry who deserts his duty and devotes his life for Catherine's love. Both heroes seem to be naïve and active persons who remain devoted to their love until the end. Fitzgerald's *The Great Gatsby*, the hero hopes to ameliorate his financial situation in order to enhance himself in society, and most importantly to regain a girl of his choice and recapture the past. In the same way, Hemingway's protagonist wishes to stop fighting after realizing the grim reality of war and its baneful results. Henry begins to love Catherine and decide to devote himself to his love when he knows about her pregnancy.

Love plays an important role in both Henry's and Gatsby's lives since they devote themselves and their lives for it. At one point, Gatsby devotes all himself to earn wealth just in order to impress Daisy and recover his love. Even though Gatsby faces many obstacles while fighting, he stays strong. Fitzgerald's hero remains faithful to his goal and struggles against his fate in love. This is truly highlighted when he insists to meet Daisy, organizes flashy parties hoping to see her attaining one of them, and devoting all his life to keep his love alive. F.S. Fitzgerald portrays his protagonist at the opposite to classical tragic hero. He is a common man who does not remain passive but he strives to achieve his wish. The reader feels that Gatsby's struggles aim to gain his rightful position in society. In addition to this point, his personal dignity is related to his material success and to his love. On one hand, the hero seems to be a modern tragic hero since he grows up in misery and belong to a poor family but through hard work he succeeds to secure his comfortable status within such a cruel materialistic system of his society. It can be claimed that Gatsby has lied about his past

hoping to gain self respect. For instance, he denies his parents' existence, his poor belongings, and changes his name. Nick describes Gatsby's efforts as being a new conception of his entire life beginning by reshaping his past, as he declares,

I suppose he'd had the name ready for a long time, even then. His parents were shiftless and unsuccessful farm people—his imagination had never really accepted them as his parents at all. The truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself.<sup>91</sup>

In fact, the hero is ready to undertake actions in front of what he challenges to secure his rightful statue in society. It is clear that F.S. Fitzgerald has portrayed his hero as a man who is obsessed by the question of greatness. Gatsby makes many efforts and remains devoted to his idea of gaining back Daisy. He stays strong in the face of the materialistic world where he lives and he proceeds to fight to regain his ideal love. Gatsby finds difficulties to confront reality since he remains hopeful to regain his girl even though she is married to Tom. He spends his life obsessed with self-improvement and wishes to recreate the past since he believes that there are all kinds of love in the world but never the same love twice which means that he would ever love another woman the way he loved Daisy. Gatsby's love for Daisy has not changed even though he has not seen her for a long time. This is well demonstrated in chapter 7, "...in my heart I love her all the time."<sup>92</sup>

In the same way, E. Hemingway introduces his hero as an ordinary man, for this reason, one can notice that E. Hemingway has detached himself from the classical tragedy. Henry believes in love and recognizes that life is meaningless without it. *A Farewell to Arms* is a tragic love story which takes war as a background.

Once in war, Henry realizes that fighting causes only destruction, pain and chaos in individuals' lives. In fact, Henry does not derive pleasure from war after recognizing its disastrous consequences. The belief of individual courage and heroism promotes Henry to be

enlisted to participate in the Great War, but later he changes his mind since he describes the massive destruction that war causes to both individual and society. This short passage shows how war and battle fire traumatize man, “Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages...”<sup>93</sup> according to Henry, words can never describe human suffering and pain.

I wished them all the luck. There were the good ones, and the brave ones, and the calm ones and the sensible ones, and they deserved it. But it was not my show any more and I wished this bloody train would get to Mestre and I would eat and stop thinking.<sup>94</sup>

These lines reflect the protagonist who has related himself to the Italian front but soon he has not planned to continue his life serving as an ambulance driver. In other words, he regrets the fact of engaging to work in war. Besides, from the novel, Henry’s point of view seems ambivalent since at the beginning he engages to serve the Italian army but later he changes his vision and recognizes that war is nonsensical and he does not know how he becomes a part of it.

In reality, Henry escapes war just after realizing its real meaning, and he does not want to face it at all. Indeed, he wishes to stop battles rapidly as much as possible. This can be clear in chapter eleven, “Maybe the war will be over.” “I hope so.”<sup>95</sup>

Henry spends much time with Catherine when people are occupied to fight against the enemy. This can be associated with Miller’s idea that tragedy is caused by a total onslaught of an individual against the surroundings.<sup>96</sup> In this case, Hemingway, in *A Farewell to Arms*, depicts his hero as a man who is against the background of his world and universe, especially in book two when he was evacuated to the Italian hospital to cure his wound.

Henry, in some passages expresses damages and hostilities that he confronts during the war; he also believes that human slaughter affects both people and their environment. This belief pushes him to flee war. First, struggle causes him pain and suffering, since when he was injured he uses alcohol as a therapy to disremember the unbelievable violence that he sees

around him such as the death of his friend Passini who was killed. When Henry was injured, he desires to flee war, this is clear in his declaration,” Oh, God, I said, get me out of here”<sup>97</sup>

Moreover, Henry feels himself alone without Catherine. For him, Catherine’s presence makes him feel better and believes that together they can manage to surmount the gloomy sense of life. This idea is well illustrated in chapter thirty four when the hero declares, “But we were never lonely and never afraid when we were together”.<sup>98</sup>

From this belief, one can notice that Henry’s love story begins to grow and be stronger and serious since he flees war to become near Catherine and more importantly to welcome their coming baby. Henry and Catherine succeed to escape for Switzerland where they live in peace together. In this case, it is evident to say that Henry has accomplished his dream but it does not last, as Miller asserts that the hero of modern tragedy devotes himself to false dreams that lead him to his own demise.

Throughout the novel, the depiction of war shows that all the characters share the same point of view about conflict. For instance, the priest declares directly, “I hate war.”<sup>99</sup> Indeed, Rinaldi is another character whose vision does not differ since he says, “This war is killing me.”<sup>100</sup> Besides these two figures, Henry is also depressed by the chaos and the destruction that are caused by the slaughter in the Italian war and after Caporetto’s battle, Henry soon makes a choice to escape war and says finally farewell to arms and to violence. All characters' views of war can have influence on Henry’s making decision.

In his essay, *Tragedy and the Common Man*, Arthur Miller states that the protagonist of a tragedy should not remain passive in the face of his goal in order to gain his dignity, his image of his rightful status, indeed he struggles as much as possible.<sup>101</sup> In fact, Frederic Henry refuses failure since he does not remain passive but he challenges his life to accomplish his dream of being with Catherine, and war does not stop him.

Arthur Miller states that,

As a general rule, to which there may be exceptions unknown to me, I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing--his sense of personal dignity.<sup>102</sup>

All the protagonists of these selected novels associated with Miller's notion that the characters ask for respect and dignity. *The Great Gatsby* deals with Jay Gatsby's pursuit of Daisy. It is clear that all his efforts were just done to secure his social position in order to regain his lost love. He succeeds to achieve great fortune through working hard and remaining strong face to his failure to regain the heart of Daisy.

This fanatic devotion to personal dream pursuit can be exemplified by Gatsby's purchase of his mansion, by his continuous inquiry about Daisy's life and his reading of newspapers for years only to catch her name on, "though he says he's read a Chicago paper for years just on the chance of catching a glimpse of Daisy's name."<sup>103</sup> Besides this, Gatsby insists on meeting Daisy though he is aware that she is married to another man and this fact is forbidden by society. This can be associated with Arthur Miller's idea that tragedy caused by total onslaught of an individual against his surroundings. This idea is well demonstrated in the novel as follows,

Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendor.

"He wants to know," continued Jordan, "if you'll invite Daisy to your house some afternoon and then let him come over."

The modesty of the demand shook me. He had waited five years and bought a mansion where he dispensed starlight to casual moths—so that he could "come over." some afternoon to a stranger's garden.<sup>104</sup>

Moreover, Gatsby's attempt is also clear in his organization of lavish parties in his large house in the West Egg, always dreaming to see Daisy attending one of them. This point is well clear in the conversation between Nick and Jordan,

I think he half expected her to wander into one of his parties, some night," went on Jordan, "but she never did. Then he began asking people casually if they knew her,

and I was the first one he found. It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it. Of course, I immediately suggested a luncheon in New York—and I thought he'd go mad:

I don't want to do anything out of the way!' he kept saying. 'I want to see her right next door.'<sup>105</sup>

After Gatsby's meeting with Daisy in Nick's house, their relationship grows and becomes stronger and intensified; for Gatsby's highest desire is to confirm that their love is reciprocal. He hopes for Daisy to confess that she has never loved her husband Tom as she loved him. This desire is a sort of conflict that Gatsby wanted to create in order to retain his name. Nick says,

He wanted nothing less of Daisy than that she should go to Tom and say: "I never loved you." After she had obliterated four years with that sentence they could decide upon the more practical measures to be taken. One of them was that, after she was free, they were to go back to Louisville and be married from her house—just as if it were five years ago.<sup>106</sup>

A Farewell to Arms follows a similar pattern since the struggle for love through the two main protagonists of the novel namely Frederic Henry and Catherine Barkley does not start from the very beginning; this fact is due to the denial of Frederic's love to Catherine at their first meeting. However, he views this relationship as a game based on his attempts to seduce her as well as he states that his love is a lie. Indeed, Frederic has no intention of ever falling in love. This idea is well exemplified in his declaration,

I knew I did not love Catherine Barkley nor had any idea of loving her. this was a game, like bridge, in which you said things instead of playing cards. Like bridge, you had to pretend you were playing for money or playing for some stakes.<sup>107</sup>

From the above quotation, Frederic Henry demonstrates his feeling towards Catherine at their first meeting. In fact, it is clear that he did not love her at the beginning and the relationship is just a pure game, his goal is mainly to have a sexual affair with her.

However, Frederic seeks to improve himself in society as an ordinary man who enjoys life without the constraints of war in order to secure his personal dignity. The latter is



connected to his struggle for love. It begins with Frederic who confronts the need for love after being injured in the war. Indeed, the novel portrays how the two protagonists, Frederic Henry and Catherine Barkley, challenge to face war and try to keep their love alive.

In fact, it is noticeable that Frederic's attitude towards Catherine grows closer since he feels lonely when he knows that he cannot see her. In this case he states,

I went out the door and suddenly I felt lonely and empty. I had treated seeing Catherine very lightly. I had gotten some-what drunk and had nearly forgotten to come but when I could not see her there I was feeling lonely and hollow.<sup>108</sup>

Furthermore, the heroine is presented as a strong person since she faces her love with courage and continues to fight until the end in order to be with Henry. The best example to illustrate this is when she devotes her time to help Henry in order to forget about his wound and trauma that he lived during the war. In fact, Catherine's efforts help Henry so much to pass over the hostilities that he sees around him. Besides, Frederic continues to pursue Catherine even though his conditions do not allow him because of the war. As an example, when Frederic is charged to go to the mountains to rescue the wounded, he finds time to pass near the hospital where Catherine works in order to see her for a moment. This fact can be illustrated in this passage from the novel,

I was riding in the first car and as we passed the entry of the British hospital I told the driver to stop. The other cars pulled up. I got out and told the drivers to go on and that if we had not caught up to them at the junction of the road to Cormons to wait there. I hurried up the driveway and inside the reception hall I asked for Miss Barkley.

"She's on duty"

"Could I see her just for a moment?"

They sent an orderly to see and she came back with him.<sup>109</sup>

In addition to this, Catherine Barkley gives Frederic a Saint Anthony Medal which means that she has affection towards him and wishes him to return home just to live and start a real relationship together in peace. This idea is well shown in their conversation in chapter 18,

She was unclasping something from her neck. She put it in my hand. "It's a Saint Anthony," she said. "And come tomorrow night."

"You're not a Catholic, are you?"  
 "No. But they say a Saint Anthony's very useful."  
 "I'll take care of him for you. Good-bye."  
 "No", she said, "not good-bye"  
 "All right."  
 "Be a good boy and be careful. No, you can't kiss me here. You can't."  
 "All right."<sup>110</sup>

Both E. Hemingway and S. Fitzgerald have linked their characters to the themes of innocence, love, guilt and responsibility. They have also portrayed them as strong persons since they refuse to give up and continue to struggle until the end. The reader meets these two protagonists ask for respect and fight for dignity in order to ensure their stature in society. These heroes want to be successful in love but they have not given the ability and the chance to achieve their dreams and finally they found themselves conducted to their own deterioration since their decisions to follow their dreams make their fate become inevitable. It might be concluded that their fatal end make the novels seem more tragic.

## End-notes

<sup>88</sup>- Susan C.W. Abbotson, '*Critical Companion to Arthur Miller A Literary Reference To His Life and Work*' (New York: Facts on File, 2007), 465.

<sup>89</sup>- Amar Guendouzi, '*Tragedy in the Modern Age: The Case of Arthur Miller*'. Revue Campus, March 6, 2014, accessed on May 2, 2017, [http://www.ummto.dz/IMG/pdf/Tragedy in the Modern Age The Case of Arthur Miller.pdf](http://www.ummto.dz/IMG/pdf/Tragedy_in_the_Modern_Age_The_Case_of_Arthur_Miller.pdf)

<sup>90</sup>- Arthur Miller, '*Tragedy and the Common Man*', New York Times, February 27, 1949, accessed on March 20, 2017, <http://www.nytimes.com/books/00/11/12/specials/miller-common.html?mcubz=0>

<sup>91</sup>- F. Scott Fitzgerald, *The Great Gatsby* (Medea: Flites, 2007), 104.

<sup>92</sup>- Ibid., 136.

<sup>93</sup>- Ernest Hemingway, *A Farewell to Arms* (England: Penguin, 1935), 144.

<sup>94</sup>- Ibid., 248.

<sup>95</sup>- Ibid., 60.

<sup>96</sup>- Miller, *Tragedy and Common Man*.

<sup>97</sup>- Hemingway, *Farewell to Arms*, 48.

<sup>98</sup>- Ibid., 193.

<sup>99</sup>- Ibid., 101.

<sup>100</sup>- Ibid., 69.

<sup>101</sup>- Miller, *Tragedy and Common Man*.

- <sup>102</sup>- Ibid.
- <sup>103</sup>- Fitzgerald, *Great Gatsby*, 85.
- <sup>104</sup>- Ibid., 84.
- <sup>105</sup>- Ibid., 85.
- <sup>106</sup>- Ibid., 115.
- <sup>107</sup>- Hemingway, *Farewell to Arms*, 28.
- <sup>108</sup>- Ibid., 36.
- <sup>109</sup>- Ibid., 37.
- <sup>110</sup>- Ibid.

### 3. Final Tragic Eruption of the Tragic Heroes

The *Great Gatsby* (1925) and *A Farewell to Arms* (1929) can be seen and classified as tragedies of the 20<sup>th</sup> century due to the tragic ending. Both Ernest Hemingway and F.S. Fitzgerald make reference to the modern one since their texts follow Miller's notion that the character's flaw leads to destruction and demise. In *Tragedy and the Common Man*, Arthur Miller asserts that in reality tragedy implies more optimism than pessimism in both the author and the reader. This idea is well illustrated in the two American novels, namely Scott Fitzgerald's *The Great Gatsby* (1925) and Hemingway's *A Farewell to Arms* (1929). The title of Fitzgerald's *The Great Gatsby* leaves both writer and reader hope for the happy ending in which the protagonist Gatsby will accomplish his dream to unite with his real love. Similarly, *A Farewell to Arms* embodies also the wish that the war will be over or the lovers will escape war and live happily and peacefully in Switzerland.

Miller's modern tragedy retains only Aristotle's catastrophic ending. In this point, Arthur Miller states:

The last appeal of tragedy is due to our need to face the fact of death in order to strengthen ourselves for life, and that over and above this function of the tragic viewpoint, there are and will be a great number of formal variation which no single definition will ever embrace.<sup>111</sup>

Throughout this definition, it is important to know that the unhappy ending and death prevail in Fitzgerald's novel *The Great Gatsby* (1925). F.S. Fitzgerald provides his reader with the tragic ending of the story to show the unhappy and disenchanted generation of the 20's. Jay Gatsby is a modern tragic hero who fits the modern guidelines of Arthur Miller. Gatsby is an ordinary man, but has a weakness that leads him to his downfall. The punishment Gatsby got is not deserved and mainly exceeds his crime of winning back Daisy through the repetition of the past. In fact, Gatsby has lived for Daisy, believed and had faith in her which ended up to his death.<sup>112</sup>

Gatsby's innocent and real love for Daisy makes the reader feel mercy and sympathy towards him. The novel of Hemingway develops with Henry's wound during the battle and his growing love for Catherine. The story starts from the hero's deserting from war and his love relationship with Catherine. Both the hero and the heroine of *A Farewell to Arms* face various tragic scenes. First, Henry is badly injured in the war, then; he fights hard to gather with Catherine through rejecting war and escaping to Switzerland where he faces the loss of both his newborn child and the love of his life. Besides Henry, Catherine is also the tragic heroine since she confronts tragic events including the death of her fiancé, the death of her child who has been considered as a fruit of her love with Henry, and most importantly, she faces death while delivering. She knows that she will die, as it is mentioned in her stoic declaration, "I'm going to die," she said;<sup>113</sup> Frederic Henry and Catherine Barkley follow a similar pattern as Gatsby, since all these tragic events make the reader feel pity and compassion toward the protagonists.

Indeed, in Fitzgerald's work, Gatsby is the tragic hero, whose flaw is his obsession, and inappropriate love, that he cannot exert any emotional sway on the materialist Daisy. She leads him to his own death. It seems clear that the hero is stabbed by his own fanatical obsession while he pursues a forbidden love. To Nick who meets him the night of the accident, Gatsby ensures him of his willingness to keep Daisy safe,

She'll be all right to-morrow," he said presently. "I'm just going to wait here and see if he tries to bother her about that unpleasantness this afternoon. She's locked herself into her room, and if he tries any brutality she's going to turn the light out and on again."<sup>114</sup>

In addition, Henry's tragic flaw is caused by his rejection of his work as an ambulance driver and his deserting from the war. These facts lead to his ruin and profound suffering when he faced the loss of both his lover and child. The death of Catherine can be introduced

as a tragic scene which affects Henry's psychology and life. This idea is well illustrated in the last chapters of the novel,

Poor, poor dear Cat. And this was the price you paid for sleeping together. This was the end of the trap. This was what people got for loving each other. Thank God for gas, anyway. What must it have been like before there were anaesthetics?<sup>115</sup>

As the novel proceeds, the reader meets Henry as one who does not accept to face the death of Catherine, but he also feels paralyzed to do something that would stop this natural force. This point is shown in this sentence, "I'm not brave any more, darling. I'm all broken. They've broken me. I know it now."<sup>116</sup>

It is clear that Henry finds difficulties to accept the death of his darling since he is so attached to her especially after their escape to Switzerland. After realizing that Catherine will face difficulties while delivering, Henry becomes weak. His conversation with the nurse, at the moment when Catherine has been in labor, makes the reader understand how she is important in Henry's life,

"What is wrong?"

"Mrs. Henry has had a hemorrhage."

"Can I go in?"

"No, not yet. The doctor is with her."

"Is it dangerous?"

"It is very dangerous." The nurse went into the room and shut the door. I sat outside in the hail. Everything was gone inside of me. I did not think. I could not think. I knew she was going to die and I prayed that she would not. Don't let her die. Oh, God, please don't let her die. I'll do anything for you if you won't let her die. Please, please, please, dear God, don't let her die. Dear God, don't let her die. Please, please, please don't let her die<sup>117</sup>

Scott Fitzgerald's and Ernest Hemingway's heroines are portrayed differently, in *A Farewell to Arms*, Catherine can be introduced as a model of a loving, devoted and patient woman since she sacrifices her life to be near her beloved Henry even though she is aware that life will be difficult with him, this conversation shows this point,

Oh, darling," she said. "You will be good to me, won't you?" What the hell, I thought. I stroked her hair and patted her shoulder. She was crying. "You will, won't you?" She looked up at me. Because we're going to have a strange life.<sup>118</sup>

In addition, she becomes as a mother to Henry when he was at bed, wounded, since she treats him like a child just to console and help him to forget the terrible events that war has traced in him. In this case, Catherine evokes the tragic feeling in Miller's terms since she remains devoted to her goal and stays strong until the end. This can be a reference to the artistic purpose of his tragedy: to achieve social knowledge or hope for "the perfectibility of man-- obsession to justify themselves".<sup>119</sup> Indeed, she is conscious that her decision may conduct her to deterioration. On the contrary, Daisy can be seen as a materialistic girl whose wish is to live in prosperity and extravagant wealth. For this reason, she rejects Gatsby for Tom's wealth, power and devotes herself to achieve her dream. Based on the definition of modern tragedy, as it is defined by Arthur Miller, Daisy also remains faithful to her dream of being wealthy until the end.

The socioeconomic facts have affected the life of the Americans during the Roaring Twenties. In this case, *The Great Gatsby's* novel can be compared to Miller's famous play, namely *Death of a Salesman*. Firstly, it can be seen that the protagonist of these works is a common or a middle class person based on illustrating social and personal issues. Secondly, Gatsby follows remarkably similar patterns as Willy Loman since both their dreams seem to be corrupted because of their economic situation after the Great War. So, it is evident to say that Scott Fitzgerald's text follows Miller's definition of tragedy. Finally, Gatsby realises that he can never achieve his dream of being with Daisy since she chooses to stay with Tom, but Gatsby will remain loyal to his love. This fact can be compared to Miller's protagonist, Willy Lowman, in *Death of a Salesman*, who recognises that he cannot accomplish his dream of becoming a successful businessman and well liked person. However, Willy commits suicide so that the members of his family can take advantage from the insurance money after releasing that his son Biff loves him.<sup>120</sup> Willy and Gatsby seem to be strong individuals who escape reality and remain devoted to their goals until the end of their lives.

The idea that even common people can be the subject of a tragedy is found in Hemingway's novel, as both Frederic Henry and Catherine Barkley belong to ordinary group; Henry is an engaged American soldier and Catherine is an English nurse; in other words, people are not of noble birth. Both Arthur Miller's *Death of a Salesman* and Hemingway's *A Farewell to Arms* are modern American works written nearly during the same period. From this point one can depict some similarities between the two heroes. In Hemingway's *A Farewell to Arms*, Henry, the main protagonist can be compared to Miller's one of *Death of a Salesman*, namely Willy Loman. First, both Henry and Willy are Americans who show how the world war influenced badly in the lives of people, especially the ordinary ones since the two authors use common men in their works. As Henry and Catherine, Willy is an everyday man who belongs to an unprivileged family, he works as a business man, this idea is illustrated in act 1, 'I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper.'<sup>121</sup>

Ernest Hemingway and Arthur Miller use different figures to depict various situations. To start, Hemingway uses Catherine Barkley and Frederic Henry to describe the life of the American soldiers during the war. Next, Arthur Miller uses Willy Loman and his family to demonstrate how people face economical and political circumstances. Finally, both the main characters try to escape reality and hope for the achievement of their dreams. On one hand, Henry, as a soldier, attempts to flee the grim reality of war through using Catherine's love as a therapy. On the other hand, Willy Loman seeks to improve him and making his life more comfortable. He attempts to be a successful man and a well liked person. Ernest Hemingway portrays his protagonist as a broken man who wishes for peacefulness and tranquility, not only for him but also for his sweetheart and their coming baby. This excessive desire leads to his down fall at the end of the novel. In other words, the hero and the heroine were driven to



their fatal fate. From this point, it is clear that E. Hemingway fits into the modern tragedy according to Miller's definition.

Frederic Henry and Jay Gatsby seem to be persons who are blinded by their false dreams since they lose contact with reality and pursue to fulfill their wishes. All of them have conducted themselves to their own defeat. In other words, their struggles to attain their personal dignity make them seem as victims of tragedy.

Both Hemingway's and Fitzgerald's novels portray society and deal with contemporaneous matters, such as love, death, pain, war, abandonment and most importantly the American Dream. To start with *A Farewell To Arms*, As Arthur Miller, E. Hemingway also reinforces the theme of death in his novel, including the death of Catherine's fiancé, the death of soldiers in the battle, the death of newborn child and finally the death of Catherine. In other words, the theme of death always haunts characters' minds from the beginning of the novel, and this passage illumines this idea,

"It's raining hard."  
"And you'll always love me, won't you?"  
"Yes."  
"And the rain won't make any difference?"  
"No."  
"That's good. Because I'm afraid of the rain."  
"Why?" I was sleepy. Outside the rain was falling steadily.  
"I don't know, darling. I've always been afraid of the rain."  
"I like it."  
"I like to walk in it. But it's very hard on loving."  
"I'll love you always."  
"I'll love you in the rain and in the snow and in the hail and—what else is there?"  
"I don't know. I guess I'm sleepy."  
"Go to sleep, darling, and I'll love you no matter how it is."  
"You're not really afraid of the rain are you?"  
"Not when I'm with you."  
"Why are you afraid of it?"  
"I don't know."  
"Tell me."  
"Don't make me."  
"Tell me."  
"No."

"Tell me."  
"All right. I'm afraid of the rain because sometimes  
I see me dead in it."  
"No."  
"And sometimes I see you dead in it."<sup>122</sup>

From this conversation, one can observe that the background of this novel which is war makes the characters traumatized and afraid of death even Henry always sees himself dead in war especially after seeing Passini dead and others wounded soldiers as he says, "there are much worse wounded than me".<sup>123</sup>

Suffering is another major theme. At the moment when Catherine fights to survive in the hospital, Henry feels himself responsible for Catherine's suffering; this idea is well illustrated in his declaration, "Why would she die? What reason is there for her to die? There's just a child that has to be born, the by-product of good nights in Milan."<sup>124</sup> This quotation shows that Henry feels himself unable and paralyzed to face Catherine's death. This point shows how Henry follows Miller's idea of the tragic whose flaw conducts him to his own demise. Throughout the novel, characters have looked for means to pass over the pain and suffering that they face in life. The Priest finds comfort in God, Rinaldi in sex, Catherine and Henry in love and many others in alcohol. Each of these things act as a therapy that people use to forget about pain in a temporal manner but at the end this suffering cannot be conquered.

The drama, in general, investigates and questions serious issues such as the importance of love. Henry's situation after the death of Catherine shows to the reader how love makes the individual's life more meaningful and hopeful.

These two American novels are full of morality lessons. Two important moral issues have been selected in Fitzgerald's novel, *The Great Gatsby* (1925). The first one is to be identified in Jay Gatsby's situation. In other words, Gatsby's inappropriate love for a married woman leads to his death, in fact, through the novel one can understand that Gatsby is stabbed

by his own knife since his obsession to regain his beloved Daisy causes his own destruction. It is the same case with Henry, E. Hemingway has portrayed his protagonist as a person who believes in love and devotes himself to keep it alive. This point makes E. Hemingway seem to believe that love cannot survive in such conditions and individuals could never achieve their dreams during the war.

The second major theme is betrayal. *The Great Gatsby* shows one significant betrayal by Daisy and it has an important role in the structure of the novel. Daisy has not shown any desire to stay with him at two moments. One time, she admits to have loved Tom. She avows: "I did love him once but I loved you too."<sup>125</sup> The other time is when she dares not to bear the responsibility of her crime. Daisy even never tells Tom that she was the killer of Myrtle Wilson. On the other hand, *A Farewell to Arms* also shows the theme of betrayal through Henry since he deserts war and his work as an ambulance driver for his personal reason. In this case, one can argue that Henry is not responsible since he could not accomplish his mission successfully. On the other hand, Catherine Barkley is another figure who is represented as Henry and Daisy since she deserts her employment as a nurse to reunite with her lover. In other words, she has left wounded and patients in the hospital and chooses to flee with Henry.

Frederic Henry and Jay Gatsby have similar characteristics since both of them seem to be blinded by their own dreams, these facts make these later lose contact with reality and devote their lives to accomplish their dreams which conduct them at the end to their fatal end and their struggle to attain their personal dignity makes them seem as victims of tragedy.

## **End-notes**

<sup>111</sup>- Amar Guendouzi, 'Tragedy in the Modern Age: The Case of Arthur Miller'. Revue Campus, March 6, 2014, accessed on May 2, 2017, [http://www.ummtto.dz/IMG/pdf/Tragedy\\_in\\_the\\_Modern\\_Age\\_The\\_Case\\_of\\_Arthur\\_Miller.pdf](http://www.ummtto.dz/IMG/pdf/Tragedy_in_the_Modern_Age_The_Case_of_Arthur_Miller.pdf)

- <sup>112-</sup> Neha, “*Decline of Hero Jay Gatsby in F. Scott Fitzgerald: The Great Gatsby*”, Indian Journal of Applied Research 3, no.8 (2013): 371.
- <sup>113-</sup> Ernest Hemingway, *A Farewell to Arms* (England: Penguin, 1935), 344.
- <sup>114-</sup> F. Scott Fitzgerald, *The Great Gatsby* (Medea: Flites, 2007), 149.
- <sup>115-</sup> Hemingway, *Farewell to Arms*, 245.
- <sup>116-</sup> *Ibid.*, 248.
- <sup>117-</sup> *Ibid.*, 254.
- <sup>118-</sup> *Ibid.*, 27.
- <sup>119-</sup> Arthur Miller, ‘*Tragedy and the Common Man*’, New York Times, February 27, 1949, accessed on March 20, 2017, <http://www.nytimes.com/books/00/11/12/specials/miller-common.html?mcubz=0>
- <sup>120-</sup> Guendouzi, *Tragedy in Modern Age*.
- <sup>121-</sup> Arthur Miller, *Death of a Salesman* (New York: Penguin, 1986), 39.
- <sup>122-</sup> Hemingway, *Farewell to Arms*, 100.
- <sup>123-</sup> *Ibid.*, 50.
- <sup>124-</sup> *Ibid.*, 246.
- <sup>125-</sup> Fitzgerald, *Great Gatsby*, 137.

## General Conclusion

Francis Scott Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *A Farewell to Arms* (1929) are among the most significant works of modern literature. Throughout this dissertation, we have attempted a comparative study of these works, with an emphasis on the tragic heroic, relying on Arthur Miller's theory of the tragic.

Our study has shown that Ernest Hemingway and Francis Fitzgerald reject the most fundamental elements of Greek tragedy, their works embody nearly all modern tragedy's features, from the fact that the protagonists are ordinary men, to their deterioration at the end. Besides, in both novels, past resurgence creates in the two heroes, namely Frederic Henry and Jay Gatsby, a feeling of guilt that drives them to seek for solutions to flee the past and forget about it.

In addition, this research has also concluded that E. Hemingway and Fitzgerald's protagonists feel themselves responsible for their own self and dignity. Both of them refuse to abandon the battle and continue to fight in order to achieve their desires or to fulfill their dreams. This fact causes the tragedy and the demise of the heroes. In *The Great Gatsby*, the protagonist's obsession to recapture the past in order to recover his lover conducts him to his collapse. In the same way, in *A Farewell to Arms*, the destruction of both Frederic Henry and Catherine Barkley is caused by the hero's belief that escaping war can secure their love. In other words, both Frederic Henry and Jay Gatsby devote themselves to false dreams that cause their fatal end.

To conclude, the study of the tragic in the American novels of Francis Scott Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *A Farewell to Arms* (1929) has shown that these authors shape their works as tragedies of modern times including different contemporary themes, most importantly, death, the American dream, love and war.

These facts have confirmed that both of them believe that a common man or a middle class person and high ranked people can share the same emotional situation.

## Bibliography

### Primary Sources

- Fitzgerald, F. Scott. *The Great Gatsby*. Medea: Flites, 2007.
- Hemingway, Ernest. *A Farewell To Arms*. England: Penguin, 1935.
- Miller, Arthur. *Death of a Salesman*. New York: Penguin, 1986.
- Miller, Arthur. 'Tragedy and the Common Man'. New York Times, February 27, 1949. Accessed on March 20, 2017. <http://www.nytimes.com/books/00/11/12/specials/miller-common.html?mcubz=0>

### Secondary Sources

- Abbotson, Susan C.W. *Critical Companion to Arthur Miller. A Literary Reference to His Life and Work: Tragedy*. New York: Facts on File, Inc, 2007.
- Akm Aminur, Rashid. "When Frederic Henry Is Disillusioned about His Identity: Alienation in A Farewell To Arms: A Critical Analysis". *Journal of Humanities and Social Science* 16, no.4 (2013) 117-127. Accessed on September 20, 2017. <http://www.iosrjournals.org/iosr-jhss/papers/Vol16-issue4/N0164117127.pdf?id=7825>
- 'Arthur Miller: Death of a Salesman F. Scott Fitzgerald: The Great Gatsby Compare how the two Writers presents failure of the American Dream'. Accessed on September 20, 2017, <https://www.enotes.com/homework-help/arthur-miller-death-salseman-f-scott-fitzgerald-318117>.
- Assadnassab, Sara. "Hemingway's Depiction of Women in A Farewell to Arms". Lulea University of Technology, 2005.
- Beegel, Susan F. *Conclusion: 'The Critical Reputation of Ernest Hemingway'*. In *The Cambridge Companion to Ernest Hemingway*, edited by Dolaldson Scott, 275. New York: Cambridge University Press, 1996.
- Binte E., Eliza. *John Milington Synge's Riders to the Sea is compared to Greek Tragedy*. *International Journal of English Language, Literature and Humanities* II, no. VII (2014): 1-4. Accessed on September 28, 2017. <http://ijellh.com/papers/2014/November/01-1-4-november-2014.pdf>

- Curnutt, Kirk. *'The Cambridge Introduction to Scott Fitzgerald: Life'*. New York: Cambridge University Press, 2007.
- Danielsen, Tanja Rath. *The Re- Actualization of the Aristotelian Theory in Two of Eugene O'neil Plays The Iceman Cometh and Mourning Becomes Electra: The Tragic Hero of The Iceman Cometh* (2016). Accessed on May 27, 2017. <http://projekter.aau.dk/projekter/files/239575785/assignment.pdf>
- Ernest Hemingway Biography > Childhood. Accessed on April 10, 2017. <http://www.lostgeneration.com/childhood.htm>
- 'F. Scott Fitzgerald'. Accessed on May, 20, 2017. [https://en.wikipedia.org/wiki/F.\\_Scott\\_Fitzgerald](https://en.wikipedia.org/wiki/F._Scott_Fitzgerald)
- Ghanee, Mohhamed Rashid. *'A Comparative Study of Tragic Heroes in Two Plays of Shakespeare and Miller'*. European Academic Research II, no.2 (2014): 1938-1966. Accessed on June 1, 2017. <http://euacademic.org/UploadArticle/539.pdf>
- Guendouzi, Amar. *'Tragedy in the Modern Age: The Case of Arthur Miller'*. Revue Campus, March 6, 2014. Accessed on May 2, 2017. [http://www.ummto.dz/IMG/pdf/Tragedy\\_in\\_the\\_Modern\\_Age\\_The\\_Case\\_of\\_Arthur\\_Miller.pdf](http://www.ummto.dz/IMG/pdf/Tragedy_in_the_Modern_Age_The_Case_of_Arthur_Miller.pdf)
- Hamilton, Richard F. *'the Origins of World War I: The Men of 1914'*. United Kingdom: Cambridge University Press, 2003.
- Jing, Li. *'The Impacts of Wars on Ernest Hemingway's Works'*. English Language and Literature Studies 5, no. 1 (2015): 91-96. Accessed on April 4, 2017. <http://www.ccsenet.org/journal/index.php/ells/article/viewFile/45793/24719>
- Lindberg, Loviza. *'The American Dream as a Means of Social Criticism in The Great Gatsby'*. Ba thesis, England, 2014.
- Lindsay, Grubin. *'The Exploration of Female Characters Freedom and Choice in The Down of 20<sup>th</sup> century American Literature'*. England.
- Liu, P. and Zhou, W. *'the First World War and the Rise of Modern American Novel: A Survey of the Critical Heritage of American WWI Writings the 20<sup>th</sup> Century'*. Journal of Cambridge Studies 6, no.2-3. (2011): 116-130. Accessed on July 10, 2017. <http://journal.acs-cam.org.uk/data/archive/2011/201123-article9.pdf>



- Maher Mhayyal, Basaad. 'Arthur Miller's Tragedy as reflected in The Crucible'. J of College of Education for Women 24, no. 3(2013): 917-928. Accessed on April 10, 2017. <https://www.iasj.net/iasj?func=fulltext&aId=84182>
- Malcom, Heath. 'The Best Kind Of Tragic Plot'. Anais De Filosofia Classica 2, no.3 (2008): 1-18. Accessed on September 29, 2017. <http://www.afc.ifcs.ufrj.br/2008/HEATH.pdf>
- Martin, Christopher D. *Ernest Hemingway: A Psychology Autopsy of A Suicide*. Psychiatry 69, no. 4 (2006): 356-359.
- McEvoy, Sean and Coult, Tony. *Tragedy a Student Handbook: The Classical Protagonist*. London: The English and Media Centre, 2009.
- Merrill, Robert. 'American Literature: Tragic Form in a Farewell to Arms'. American Literature 45, no. 4 (1974): 571-579. Accessed on May 2, 2017. <http://zsdh.library.sh.cn:8080/FCKeditor/filemanager/upload/jsp/UserImages/1279009597640.pdf>
- Nakić Lučić, Ivana. 'The American Dream in the Great Gatsby by F.S. Fitzgerald'. International Journal of Languages and Literatures 2, no. 1 (2014): 67-76. Accessed on October 1, 2017. <http://ijll-net.com/journals/ijll/Vol 2 No 1 March 2014/5.pdf>
- Neha. 'Decline of Hero Jay Gatsby in F. Scott Fitzgerald: The Great Gatsby'. Indian Journal of Applied Research 3, no. 8 (2013): 371-372.
- Oliver, Charles M. 'Critical Companion to Ernest Hemingway A Literary Reference to His Life and Work: With The American Red Cross In World War I'. New York: Facts on File, 2007.
- Palmer, Niall. *The Twenties in America Politics and History*. United Kingdom: Edinburg University Press Ltd, 2006.
- *Past and Hope in The Great Gatsby*. Accessed on June 1, 2017. [http://cafune.cl/past\\_and\\_hope\\_in\\_the\\_great\\_gatsby\\_mason\\_sciscon.pdf](http://cafune.cl/past_and_hope_in_the_great_gatsby_mason_sciscon.pdf).
- Prigozy, Ruth. *The Cambridge Companion to F. Scott Fitzgerald: Introduction: Scott, Zelda, and the culture of Celebrity*. United Kingdom: Cambridge University Press, 2002.
- Rodney, P. Carlisle. *Handbook to Life in America: The Roaring Twenties 1920-1929*. New York: Facts on File, 2009.

- Sanderson, Rena. 'Women in Fitzgerald's Fiction'. In Cambridge Companion Online, 143-163. Cambridge University Press, 2006.
- Sam Ha, Yun. Greek Elements and Tragic Quality In Mourning Becomes Electra. Accessed on June 16, 2017. [https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=8&cad=rja&uact=8&ved=0ahUKEwjG05nZ6rvWAhUKbBoKHWw\\_C3wQFgg\\_MAc&url=http%3A%2F%2Fwww.mesk.or.kr%2Fest%2Fdownfile.php%3Ffilena me%3D1189888375.pdf%26filename02%3D62900165.pdf&usg=AFQjCNHa WbZdiT7Xf-oltaHCpI5AEhTT4A](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=8&cad=rja&uact=8&ved=0ahUKEwjG05nZ6rvWAhUKbBoKHWw_C3wQFgg_MAc&url=http%3A%2F%2Fwww.mesk.or.kr%2Fest%2Fdownfile.php%3Ffilena me%3D1189888375.pdf%26filename02%3D62900165.pdf&usg=AFQjCNHa WbZdiT7Xf-oltaHCpI5AEhTT4A)
- Štrba, Ivan. "Emancipated Women of The Great Gatsby". Slovakia: Institute of British and American Studies.
- Tanvi, Khanna. 'Strindberg's Miss Julie as a Naturalistic Tragedy'. International Journal of English Language, Literature and Humanities II, no. II (2014): 413-421. Accessed on July 22, 2017. <http://ijellh.com/wp-content/uploads/2014/07/36-413-421.pdf>
- To Jate, Mary. *Critical Companion to F. Scott Fitzgerald: A Literary Reference to His Life and Work*. New York: Facts on File. 2007.
- Uzunef Yazgan, Yasmin. 'Vestiges of Tragedy In Three Modern Plays. Equus, a View from the Bridge, and Long Day's Journey into Night'. Master diss., Middle East Technical University, 2003.
- Valea, Argentina. 'Representation of War in Writings of Ernest Hemingway'. International Journal of Academic Research in Accounting, Finance and Management Sciences 2, no.1 (2012):302-316. Accessed on April 21, 2017. <http://www.hrmars.com/admin/pics/1043.pdf>
- Wisley, Addison. *United States History*. United States of America: Addison Wesley Publishing Company Inc, 1986.
- Xiao, Liu. *An Analysis of the Disillusionment of the American Dream in the Great Gatsby- Based on the Perspective of Consumerism*'. Journal of Literature and Art Studies 7, no. 1 (2017): 63-68. Accessed on September 29, 2017. 10.17265/2159.5836/2017.01.007.