

***The Cultural and Intellectual Impact of War as Depicted in
Selected Novels by Ernest Hemingway (1899_1961) and Ibrahim
Abdel Meguid (1946_)***

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ABSTRACT

This study focuses on the impact of war on Ernest Hemingway and Ibrahim Abdel Meguid as anti war writers. War is a common and influential element that affected their literary career deeply. Comparison is possible between them, according to the American school in comparative literature with its interest in cosmopolitan literature and universal themes. A comparison is held between the different aspects of loss - resulting from war- that befell the characters of Hemingway's *The Sun Also Rises* (1926), and those of Abdel Meguid's *The House of Jasmines* (1985).

INTRODUCTION

In fact, it can be said that anti war themes began to inhabit flourishingly an increasing number of modernist novels in the post–World War I period. Among those who had been deeply affected by this war, comes the American Ernest Hemingway (1899-1961) with his immortal novels that deal with themes inspired by his experiences in wars he volunteered in, or those which he covered through his work in journalism as a war correspondent to many journals. Loss and suffering resulting from war with all its severe aspects like alienation, lack of communication, difficulty of re-integration and moral and faith confusion, are important themes that he arouses in his war novels. His experience in the two world wars and his coverage of the civil Spanish war (1936-1939) and the Greco-Turkish war, inspired him with the material of many of his novels. The calamities that he witnessed in these wars made him rebel against all the old tradition and made him realize the hollowness of the Western civilization. In fact, Hemingway’s war experience urged him to write many novels

that discuss the dilemma of the after-war man who is completely lost in a world that is indifferent to his existence and needs. Ibrahim Abdel Meguid, (1946-) is an important Egyptian novelist who also wrote about war themes. His novels can be considered important documents of the history of Egypt and its patient people during World War Two. He has witnessed its aftereffects while a child and depicted them in his novels. Also, he has lived the consequences of the defeat of 1967, and the six October war of 1973 and reflected their impact on Egypt through his writings.

The Lost Generation as Depicted in *The Sun Also Rises* (1926), and *The House of Jasmines* (1985).

No sooner had the twentieth century begun than the humanity encountered what seemed to many people as the end of the world. Consequent brutal wars spread loss, detachment, social alienation and destruction everywhere. The literature of that chaotic period of wars, (internationally the periods of the Two World Wars, and in Egypt, the period of the defeat of 1967 and the victory of 1973) can be compared, as it is a reflection of the despair and dissatisfaction that afflicted those who experienced these wars. This literature also documents the loss that befell people by war. This loss that takes different aspects as *in The*

Sun Also Rises by Hemingway, and *the House of Jasmines* by Abdel Meguid, according to each writer's own vision.

Hemingway's first major novel, ***The Sun Also Rises***, depicts the disillusionment and loss of his generation. Those who had their dreams and notions smashed by World War One. The idea of this novel came to Hemingway while attending the Fiesta de San Fermin in Pamplona with friends in July, 1925. Hemingway soon expanded his idea in a novel originally entitled *Fiesta* (it is still called this in the British editions), after many revisions and consultations, the title was changed into *The Sun Also Rises*.

It is a first person narrative presentation that deals with the lives of a group of American and English expatriates in Paris; **Jake Barnes**, the protagonist and the narrator, is a correspondent for an American press service in Paris and a veteran of World War One. He has an injury from the war which has left him impotent, and thus, with no hope in his love with **Lady Brett Ashley**, the main female character in this novel. She is a twice divorced British and largely independent woman who exerts great power over the men around her because of her beauty. She seems uncomfortable being by herself, as Jake remarks, " she can't go anywhere alone". She refuses to commit to any one man; however, she is not happy. Brett loves Jake, but with no hope. She is engaged to **Mike Campbell** (a constantly drunk, bankrupt Scottish war veteran), but she does not love him. Also, she has an affair with **Robert Cohn**, a

Jewish novelist from Princeton, disregarding her engagement. Cohn is the only central male character who is not a war veteran. So, he is different from the others as he represents American pre-war romanticism. Brett deserts Cohn to **Pedro Romero**, a flat character and a beautiful nineteen year old bullfighter who appears only briefly in the novel to be one of Brett's lovers. There are other flat characters; **Bill Gorton**, and **Harvey Stone**, Jake's drunken friends and also war veterans, and **Count Mippipolous**, a wealthy Greek Count and a veteran of seven wars and four revolutions. He becomes infatuated with Brett, but unlike most of Brett's lovers, he doesn't subject her to jealous controlling behavior. There are also other female characters but flat like Frances, Cohn's fiancée, and Georgette, a prostitute. The whole characters were wounded during war in one way or another. To escape their wounds, they spend their time and a lot of their money eating, drinking, and travelling across southern Europe. This could be a disguise to cover their deep personal pains and compensate for their problems. They focus on the activities that can bring them pleasures.

As for the **structure**, Hemingway divides his novel into three books; each consists of a number of chapters. It is noted that nearly all the chapters begin and end either in a taxi, or a bar, or a street. **Book One** represents the exposition of the **plot**. This book is set in the café society of Paris. Most of the characters are introduced in it. Jake talks in this book about the psychological and physical suffering of those

people. He speaks about Cohn's feelings of fear and inferiority because of being a Jew and his desire to travel to escape his problems. Jake also exposes Cohn's failure of relationships and problems in his marital life. Jake, like all the other characters, spends his time in wandering in bars and cafes. He picks up a prostitute but he leaves soon because of his physical malady (impotence) which causes him many Psychological problems like lack of confidence and religious skepticism. Brett is introduced in this book; she always appears with a company since the beginning of this book. Her first appearance is with a group of homosexual men. She wanders with Jake, and with the Count, and also with Cohn. This reflects her fear of loneliness and alienation. She meets Jake many times, but they soon depart for they have no chance at a stable relationship. This book ends with Brett's decision to leave and never to see Jake again, so she departs with Cohn to San Sebastian.

Book two, the longest part of this novel, witnesses the explosion of the fiesta and also some sort of **conflict** among the male characters over Brett. Pamplona is the **setting** of this book, where the characters reunite and meet again, wander, drink, eat, have sex freely, and watch the bullfights. Jake is joined by Bill Gorton and Brett's fiancé, Mike Campbell, who suffers from many problems since his appearance; he is bankrupt because of false friends and he is also emotionally wounded because Brett does not love him. Some sort of moral loss is revealed in this book, because Brett, while engaged to Mike, has an affair with

Cohn, then with Romero. The book ends with the conflict of the plot at its **climax** because Mike and Cohn's hearts are broken as Brett neglects both of them and goes with Romero.

In **Book Three**, which consists only of one chapter, the conflict comes to an end but with **no solution** to their problems. The characters leave Pamplona; Bill returns to Paris, Mike stays in Bayonne, and Jake goes to San Sebastian in Spain. As he is about to return to Paris, he receives a telegram from Brett asking for help because she left Romero and stayed without money. Jake meets her and the novel ends with Jake and Brett in a taxi speaking of the things that might have been.

The novel ends with no solution to their suffering and problems, and without a persuading development in the line of its action. In other words, there is some sort of repetition or redundancy in its incidents, reflecting many aspects of loss which afflicted those people by war. Commenting on the impact of war on the characters, Collins says:

The Sun Also Rises is one of the novels which attempt to show the impact of the " great war " on language and the ways individuals could and could not find a meaning within the collapsing societal structures of Europe and America. Any serious discussion on the novel and modernism must note the significance of the First World War on the cultural and religious legacy of western civilization. (20)

Ernest Hemingway's *The Sun Also Rises* is considered one of the essential prose works of what is called " **the lost generation** ". A term used to describe the state of those who were left, after

experiencing war, unable to identify with either pre-or post war values, both of which after war, seemed deceptive and perverted, so, they are completely lost and alienated from their societies. Albert Kwan comments:

The term "lost generation" was originally coined in a conversation by Gertrude Stein, a member of the expatriate circle in 1920's Paris. While spontaneous and meaningless when first spoken, the expression would unwittingly go on to become the label for the expatriates from the United States and England who had rejected traditional American and British conventions for the more appealing lifestyle of left bank, Paris ... , the lost generation was comprised of exiles who had spurned the pre war values of love, romanticism, optimism, prosperity and hope that they had grown up believing in, all shattered by the war (3)

Following up the different sides of pains and wounds from which these "lost" people suffer, it can be seen that Hemingway is mainly concerned with two main sides; the **physical side**, and the **psychological side** with its **different aspects**. **Travel**, (in other words, **unsettlement** or **wandering**) is soon revealed to be a **real reflection** and aspect of suffering and loss. Many situations assert that travel is a symptom of these people's pains. One of these situations is when Cohn meets Jake at the latter's office. The reader is before the first dialogue in this novel that is very influential and significant in depicting vividly how those people are psychologically wounded:

" listen Jake, " he leaned forward on the bar, " do not you ever get the feeling that all your life is going by and you are not taking advantage of it ? Do you realize you have lived nearly half the time you have to live already?"

" Yes, every once in awhile? "

" Do you know that in about forty five years more we will be dead?"

"What the hell, Robert," I said "what the hell."

"I 'm serious."

"**It is one thing I do not worry about,**" I said.

"You ought to."

"I had plenty to worry about one time or other

"Well, I want to go to South America". (16)

For Cohn, **travel** is a way for escaping this unsatisfying world. Cohn is pessimistic, seeing that in about thirty five years more they will be dead. So, they should travel and enjoy life to the utmost. He, like Jake, faces the chaos and uncertainty of the modern world; the brutality of racism at Princeton, emotional anxiety when his wife leaves him, a loveless relationship with Frances, and the failure with a magazine. Astand says, "To cope, Cohn seeks diversion through escaping reality impulsively inviting Jake to South America, and spending a capricious week in San Sebastian with Brett " (3). Also these expressive words between Jake and Cohn reflect the discontentment of the lost generation and how they are not satisfied with the way they lead their life. They search-in vain- for solution through escape and travel, either escape from thinking as Jake, or escape from one's self and place like Cohn.

Fear of loneliness or alienation is another **aspect** of the psychological pains of this generation that resulted from their emotional deprivation. Brett is a typical example of the alienated lost character who suffers from a horrible sense of loneliness. This might justify her permanent appearance with a company and never alone since the very beginning of the novel. Lady Ashley loves Jake, travels with Cohn, wanders with the Count, is engaged to Mike and suffers from a terrible feeling of **loneliness** and **alienation**. She transfers among men's arms; searching for something lost that she could never regain. She is not alone, encompassed in the company of one man or another, yet she cannot help but feel isolated. This is exposed in many situations of the novel. One of these situations is when miserable Brett comes to Jake at midnight accompanied by the Count, drunken and in a horrible state of loss, in an attempt to forget about her misery. But roaming and drinking instead of helping her to forget her loneliness, makes her remember and realize her utter loss. And even her momentary company and short term relationships could not help her. Bill once comments on her behavior saying, "She wanted to get out of town and she can't go anywhere alone " (51). Nathan Brian Jones comments on Brett's behavior and her feeling of loneliness saying;

Brett finds her search for momentary happiness seriously limited. Each relationship fails to satisfy. She declares her love for Jake but realizes his physical incapacity will only complicate her life; therefore, she tries to distance herself emotionally from him. She then seeks the affections of Count

Mippoplous, Cohn, Mike, and Romero. Yet, each of these relationships proves inadequate. (35)

The characters of this novel know well and realize an important fact; that they are alienated because of being different from the society and other people. Their horrible experiences in war and its aftermath make them feel and realize this alienation and difference. For them, the society with its tradition and the world that they lived in before the war, are completely different from that, which they live in now after it. Their visions of this life are shackled and they are now trying to create their own vision attempting to cope with the changes they passed through. Their feeling of being different and alienated is revealed in Brett's words to Jake about the Count who participated in seven wars and four revolutions, "Oh rather. He is one of us" (23).

The idea of loneliness is highly at work in many other situations, for example, when Brett returns from San Sebastian and meets Jake, she admits her horrible loneliness and boredom even in the midst of her wandering and travel. In other words, Brett's loneliness and despair accompany her everywhere as if it is her destiny:

" How are you, Jake? "

"Great, " I said. " I've a good time."

Brett looked at me. " I was a fool to go away," She said, " One is an ass to leave Paris."

" Did you have a good time?"

" Oh, all right. Interesting. Not frightfully amusing."

" See anybody?"

" No, hardly anybody. I never went out."

" Did not you swim?"

" No, did not do anything".(37)

Another **trait of these people's suffering is lack of social restraints and decency**, in other words, the **moral loss**, which is highly at work since the beginning of the novel and lasts in many situations. In fact, it can be said that Hemingway in many of his novels writes about independent people who rebelled against the traditions of their societies. They lead rugged lives and resist conforming to society's expectations of what a good citizen should morally be. The characters of this novel resist tradition and social restraint by drinking too much, traveling a lot, and taking many risks. This novel challenges morality and tradition. Nathan Brian Jones comments on this case:

In the world of Jake Barnes and his expatriate friends, there appears to be little if any concern about maintaining conventional morality or ethics. They define their own moral code. It appears to focus mostly on living for the moment as they seek carnal pleasure. (Jones 19)

One of the situations that expose their moral loss is when the character of Romero- a bullfighter- is introduced in book two. It is noted that with his appearance, Brett cannot help staring at him because he was the best- looking boy she ever seen and his bull-fighting gave real emotion. Brett, as an example of the unsettled lost expatriate cannot keep her eyes off Romero despite his very young age, and she will rudely indulge with him in another immoral relationship. Brett's frequent statement," I must get a bath" is a clear reference to her desire to purify herself and might be considered an indirect

confession of being morally guilty because of her practicing sex very freely. Brett goes on her shameful behavior, and in a very rude way speaks about Romero in front of her fiancé, Mike, reflecting her moral loss and lack of social restraints:

"My God! He's a lovely boy," Brett said "and how I would love to see him get into those clothes. He must use a shoe-horn."

"I started to tell him," Mike began." And Jake kept interrupting me. Why do you interrupt me /do you think you talk Spanish better than I do?"

"Oh, shut up, Mike! Nobody interrupted you." said Brett. (91)

The **second side of wounds** that afflicted those people by war is revealed now to be the **physical injury**. Jake is a representative of this side of loss. In one situation Jake goes to a bar, where he accompanies a prostitute named Georgette. When this prostitute tries to get closer to him, he puts her hand away and tells her that he is sick, in a clear reference to his emasculation and (**impotence**) due to a war injury:

"You are not a bad type,"; "It is a shame you are sick. We get on well. What is the matter with you anyway?"

"I got hurt in the war," I said.

"Oh, that dirty war."

We would probably have gone on and discussed the war and agreed that it was in reality for civilization, and perhaps would have better avoided. I was bored enough. Just then from the other room someone called once: "Barnes! I say Barnes! Jacob Barnes!! ". (8)

At nights, when Jake is alone in his bed, his flashbacks remind him of his dilemma and what has happened to him. Jake has returned from his confrontation with death in the war, feeling like less of a man, either physically or emotionally. This is revealed when Jake is in his flat trying to sleep but he cannot, he remembers his impotence and says:

My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a joke front like the Italian. In the Italian hospital we were going to form a society ...That where the Liaison Colonel came to visit me. That was funny. That was about the first funny thing. I was all bandaged up. But they had told him about it. Then he made that wonderful speech: "you, a foreigner, an Englishman" (any foreigner was an Englishman) "have given more than your life."

What a speech! I would like to have it illuminated to hang in the office. He never laughed. He was himself in my place, I guess. "che mala fortuna! che mala fortuna !". (16)

He does not say that he is impotent directly but the reader can guess the nature of his wound because his narration is characterized by subtlety and implication. Jake prefers to hint at things rather than to state them outright; especially when they concern the war.

To have some sort of **wound**, either having a wound of an accident, war-injury, or even a psychological wound, is an essential trait in most of the characters of Hemingway. Miserable Jake does not even want to remember or speak about the incident; he is so bored with what has occurred to him. Hence, when he is with the prostitute and Cohn arrives and calls him, he in fact rescues him from more indulging

in a vain talk about ugly war and its tragic consequences on him, both physically and psychologically. Jake's impotence is a clear symbol of the emasculated postwar male psyche. Commenting on this state Myla B. Morris says:

Barnes, in fact, is a quintessential example of the wound theory at work in Hemingway's fiction. A great deal of the plot of *The Sun Also Rises* is based on Jake Barnes' irreparable war injury and while many characters engage Jake in light conversation on the topic he, too, seems to be preoccupied with it at times. In a self description of his altered male form Jake lightheartedly says, "of all the ways to be wounded. I suppose it was funny " (38). But this wound is the source of all of Jake's evil; obsessive love, alcoholism, and even a negative self image. (11)

Ibrahim Abdel Meguid's *The House of Jasmines* (1985), is another important novel stressing the impact of war on man, but from a different point of view. The writer of this novel is mainly interested in chronicling the social, economic, moral and political changes and problems that occurred in the Egyptian society as a result of the defeat of 1967 and the victory of 1973. Also, it exposes the deterioration and social change that afflicted the society as a result of these wars. In fact, these two great historical war events left their deep impact on the Egyptian character-especially the generation that witnessed these wars- either negatively or positively.

The House of Jasmines is a first person narrative presentation about a group of Alexandrian youths who witnessed

the incidents of the defeat of 1967 and the victory of 1973, and now suffer from the resulting problems of these wars. The protagonist and the narrator **Shagara Mohamed Ali** (unusual name meaning tree in Arabic and having a symbolic charge), is an employee in a factory of ship building in Alexandria. He is a round character. Nothing is known about his physical appearance except being very tall. Nearly all the other characters are flat like Shagara's friends who are; **Maged**, a pharmacist, **Hasaneen**, a simple employee, and **Abdel Salam**, an agricultural engineer who is about to end his tenth year in the army. Nothing is known about their physical appearance. There is also **Mekades Yehya** who works in selling and buying many things, he will buy Shagara's house through the help of **Abdo** the greengrocer. Most of these flat characters appear and talk rarely in this novel; for the plot is mainly concerned with Shagara.

As for the **structure** of the novel, it can be said that it is an experimental structure because Abdel Meguid invented a new way of writing; he divides this novel into ten parts and a conclusion. He uses many **technical items** in every part to express his ideas and theme of the " lost generation". He uses dialogues, flashbacks and interaction between the setting and the atmosphere and the incidents of the novel. Every part is preceded by a very significant short tale that juxtaposes the incidents of the plot included in this part.

This novel consists only of one main **plot** with a progressive line of action which covers four stages in the life of the protagonist, Shagara. At first, he leads the workers of the factory where he works in demonstrations for supporting and greeting President Sadat and the foreign presidents who visit him in Alexandria every year. **The conflict** occurs when he participates then in anti-regime demonstrations, and it is the climax of the **conflict** when he is arrested. After that he tries to support politicians in their elections, without any conviction to what he does, but only for money. Finally, some sort of **solution** takes place when he decides to get married and settle down forgetting about any kind of political activities. In the middle of these four stages, Shagara spends his time in his work, and he spends the rest of his day wandering in the streets or setting at cafes, either alone or with his friends discussing the political and economic problems that the country witnesses because of the successive wars. After wandering and setting at cafes, he goes home, and on his way he passes by a house with a big garden of Jasmines. Shagara notes that the fragrance of Jasmines is disappearing gradually. It seems as if this house is a symbol of Egypt, and the lost scent is a symbol of its suffering and lost youths because of the war. Literature, like psychology, raises these questions and depicts these economic, social, moral, and political changes and problems in many literary

works. *The House of Jasmines* is a novel that incarnates these changes vividly. In this novel, Abdel Meguid arouses the theme of the "**lost generation**" early since **the first situation** that occurs in part one which is preceded by a significant tale that prepares for and juxtaposes this situation or atmosphere:

"people found a corpse in a sack in the canal of El Mahmodia, no sooner had they opened it than they found a very pretty woman who gradually became alive while people were turning back gradually around her till she stood as a column of fire. She began to run in the streets naked with her yellow hair flying high, while people falling dead or fainting. Everyone looked at her and was attracted and run after her, no one had ever found him..." (7)

In fact, these words are very influential introductory words to the events of the plot. The woman might be this worldly life and those attracted by her beauty are people like the protagonist of this novel. These words juxtapose the first situation that exposes the protagonist's opportunism and his love of money and clinging to this world and to this immortal life. In this novel Shagara passes four stages and **the first stage** begins in this part. He is an employee in a ship-building company that ordered him to lead the workers in marching or demonstration for greeting and supporting President Sadat and his American guest, President Nixon. Since the very early situation, the writer reveals important aspects of **the moral problems** from which this generation suffers. These moral problems are incarnated in many things like **opportunism** and **lack**

of **belonging** to the country. And these are very clear defects in the character of the protagonist, Shagara. The novel opens by Shagara, leading the workers in these demonstrations under supervision of the company, Shagara asks them to take half the appointed sum paid to them to hold demonstrations and he lets them then leave!!He says to them:

-You know that after the reception everyone will take half a pound?

-.....

-What about taking a quarter and leaving now? My features should show surprise as I feel my eyes are full-open.

-This means we won't see Nixon?

-You are free to see him or not. (10)

Because of the bad economic circumstances, Shagara avails the situation and steals the workers. The workers respond simply and take the money while he steals half the amount allotted to them. They do not see any benefit from greeting the President and his visitors. This sort of opportunism shows their political disinterest or dissatisfaction at what is going on in the country. Shagara takes the money and begins to talk to himself:

Sixty workers multiply quarter a pound equal fifteen. Twelve for me. I thought of giving the driver five pounds. I realized that any sum he takes means his involvement. I gave him three pounds and smiled suddenly from the malice that befell me " (10).

It is noted that Shagara cares only for money regardless of the country and its president and his guests of foreign presidents

who visit Egypt every summer. The writer does not leave his reader for long but soon, since the first part, reveals the real reason for these moral problems to be war. This is understood if what among the lines and the different layers of meanings are read. Shagara, after finishing the demonstration, in flashbacks remembers his visits to cinema Hambra and the shouts of the youths there that reflect some sort of apparent humor, but the deeper meanings reflect people's disappointment because of the defeat of 1967 war, and how they were deceived by absurd patriotic songs and empty slogans. About the effect of this defeat and withdrawal of 1967 Tawfeek El Hakeem says , " But the withdrawal of 1967 was very expensive, and horrible in its logical results and effectsMoreover, it was a human massacre according to the military expertsAnd Egypt was crashed with a defeat that history would never forget " (94). The protagonist remembers the youths' songs in the cinema and says:

God compensates. God compensates. Seven professions in our hand but we are miserable (lost) ...my beloved country, my greatest home. They all are singing...Day after day its glories and its victories increase, my country progresses and is set free. Long live the lost (in Arabic Sayea) generation, long live. (12)

It is noted that Shagara remembers those words while he is passing by the cinema after the victory of 1973. People still remember the patriotic songs that preceded the defeat of 1967 as if

they are not satisfied with the victory of 1973. These words in the cinema are hints at and mockery to the patriotic songs that preceded the defeat of 1967. For example, long live the lost generation, is a reference to an Egyptian song, " long live the aspiring generation", that was sung by a group of Egyptian singers to incite the army after the revolution of 1952 and the tripartite aggression on Egypt, but people were shocked and their dreams were smashed by the defeat of 1967. After remembering these songs, Shagara is sitting at a café with his friends watching- in sadness - President Sadat on the TV going to Israel. He says describing this scene," the door of the plane was opened, we got silent, President Sadat proceeded and shook hands with the Israeli leaders with a wide smile....silence and alienation filled the place with the descending darkness behind me " (25). The protagonist and his friends are not satisfied with the agreement of Camp David, so they lost their joy of the victory and began to lose their belonging to their country. Shagara comments on the results of this agreement and says:

Will the companies let the workers go out for greeting the president? He visits Alexandria on the 26th of July. He nearly transfers his activity and works to it in the summer. But...Oh God...the relationships are tense between Egypt and Syria, between Egypt and Libya, between Egypt and the Soviet Union, between Egypt and Palestine, four leaders won't visit Egypt and the number might increase. (15)

What arouses humor is that what concern the protagonist are his financial problems because four leaders will not visit Egypt, and

thus, he will not lead the workers in demonstrations to greet these presidents. Hence, he will not embezzle the money of the workers who participate in these demonstrations, as he used to do. He does not care for the tension that occurred between Egypt and the rest of the Arabian countries. The writer alludes to an important kind of problem here which is lack of unity among the Arab countries especially after Camp David, the agreement that created some sort of schism in the relationships between Egypt and the rest of the Arabian countries. This, of course, made Egypt witness many political and economic problems. Commenting on the results of this agreement, Haiykal says:

Regardless of the disappointed hopes in Egypt, peace did not come yet; no Arab country at all would join this "peace" process, on the contrary, they, together, hurried to condemn this agreement. And the Arabian flowing aids to Egypt slowed, and then stopped completely. (208)

This agreement also was disapproved by many Egyptians, like the characters of this novel. El Mahdy includes it among the elements that affected the Egyptian society:

The Peace Accord with Israel, with the quick and sudden changes that occurred to previous concepts concerning Israel as a basic enemy, and the increasing dependence on America and the consequent cultural and social changes ensuing from the interaction with the Western culture, made the Egyptian character receive these changes with contradicted feelings. (5)

Part two of the novel reveals **second** tragic psychological aspects of the suffering of this generation because of the war of 1967. First of all come **lack of communication** and **alienation** among people that led to sadness. This is paved for by this introductory short tale that precedes this part:

"after the defeat of 1967, a bare-footed man wearing worn out clothes, with thick hair, wandered in the streets of Al-Qabari district and stopped frequently to shout, "damn the British Empire where the sun never sets ". He was beating a dog with him named "Jonson". After the war, a dog appeared with him named "Jaclyn" then a dog named "Uthant". His sight became a scene for which windows were opened, with a crowd of children walking behind him and shouting " damn the British Empire where the sun never sets". Two days, people could never forget, the day the dog Jonson died, because this man drank and slept on the pavement with the corpse of his dog on his legs...and the day the man himself died last week, because the dogs walked alone shouting," damn the British empire where the sun never sets". (19)

It is very remarkable that the writer ends part one with the signature of Camp David and begins part two with a tale that begins with "after the defeat of 1967" as if this agreement is also a defeat which leads to remembering the 1967 defeat. In fact, this tale reveals many layers of meanings. First of all comes the sadness that controls people's feeling despite victory. People still remember the defeat of 1967 as if the joy of 1973 victory was lost with the signature of Camp David Accord. It is obvious that war stamped

people's souls with last excessive sadness. Many psychologists consider the defeat of 1967 an important element that led to changes in the Egyptian character. El Mahdy thinks that The Defeat of June 1967,

Exposed the self deception and surrendering to a charismatic leadership away from right planning and objectivity. After the defeat, other radical changes occurred in the Egyptian character, since it began to search for a religious identity after the failure of the national and communist identity that the leaders of the revolution called for. Hence, the moderate and extremist religious currents spread and expanded in the Arabian and Islamic world because of the severe attitude of the police towards these currents. (3)

Lack of communication and alienation among people and search for true company, even with animals; reflect the suffering of this generation, as it is the case of this man and his dogs. This is exposed in words of Shagara, who is sitting now at a café with his friends, Maged, a pharmacist, and Abdel Salam, an agricultural engineer who is about to end his tenth year in the army, exposing the atrocity of war. Their alienation is revealed in this dialogue:

-You have lived in el Dikhelaa for 6years and you know no one? asked Hasaneen.

-I go to work and return silently. I do not communicate with anyone and I hardly go to the beach. I replied. (19)

Severe economic circumstances are exposed directly in this part of the novel to be a **third symptom** of people's suffering. This

can be seen in the protagonist's self consideration after leaving his friends, he ponders:

The streets of Alexandria were covered with ornaments, so I knew that the year came to an end. I did not care. I forgot about my idea of selling the house and my project to get married. I do not want to look from my windows because they overview at me. There is no rescue but through a big theft but this is not my interest. Or through traveling to an oil country and this is what I cannot do because of my mother. (21)

Shagara wants to marry but he has no money. These words reflect another new phenomenon in the Egyptian society which is travelling to the oil countries, because of the difficult economic condition, searching for money and returning with new thoughts. This, in fact, reflects the indirect cultural impact of war on people who had not found their needs in their countries, so they travelled abroad searching for them in other countries. Commenting on the effect of these circumstances which influenced the Egyptian character, EL Mahdy says:

The goods and the products of the Egyptian land are no longer enough to satisfy any Egyptian, such feeling of discontentment led him to travel to the west and the east searching for his living, to return after war carrying other thoughts and tendencies that belong to other cultures and environments, as a result, his belonging to his country became weaker than before. (4)

The difficult economic situation leads not only to travel and stoicism as it is included in the previous quotation of the

narrator, but also leads to the appearance of other problems like confusion. This can be seen when the protagonist speaks in this part about his friend Maged saying, "Maged said that many times clients buy medicine from him and forget it, then return the following day asking him whether they forget something in the pharmacy" (23). Of course these words reflect some sort of melancholy and distraction because of people's heavy burdens and bad circumstances that resulted from the war.

Again, in this same part of the novel, the writer reveals the protagonist's **hypocrisy** to the authority and asserts his **moral loss** and his **opportunism**. These were introduced as main traits of Shagara's character in the opening part of this novel. Now, this can be seen in a letter that he wrote to the presidency motivated by one main aim; to get money:

Mister President, "the champion of the canal-crossing operation and the ensuing victory "

After greetings,

I want to tell your majesty that the workers of the ship-building factory in Alexandria showed a real desire to travel to Cairo to celebrate the Labor Day with you, but the Board Chairman of the company refused and said that this will delay the production of the company. What production that prevents us from expressing our love to you.

"A young worker from the company". (28)

The third part of this novel highlights the idea of this loss of morals referred to in part one and two. It begins by these very

significant words that reflect some sort of hypocrisy and what can be named "loss of innocence":

" Everyone in Al Dikhela knows El haj Abdel Tawab. He is the owner of the biggest fleet of cars that transform construction blocks from the mountain. He is a pious man who goes to pilgrimage every year and he never misses Omra of Rajab and Ramadan. God gave him a boy after 30 years. People were frightened by the crying of his wife in the dawn ...what had happened is that the roof of the room was split into two parts from which rushed a huge white winged bird that filled the room with a blue light and hugged the child embracing him with its legs, and fled from the split roof through the space into the seventh sky where God's throne exists." (29)

Loss of innocence is a very serious moral problem. The world became full of malice and cheating. It seems that, after war, nothing good still exists. So the child, who represents innocence in this introductory symbolic tale, is lifted to the sky. This reflects what occurred to the protagonist in this part. He sold his house to Abdo, a greengrocer, who then sold it to a man called Mekades Yehya, the greengrocer took one thousand pounds from Shagara to find him a suitable flat. After that he cheated him and asked him, more than once, for more money or he would not give him the flat.

Corrupted manners which resulted from loss of innocence and morals are also important traits of the lost generation. After Shagara had sent a letter to the presidency, the company sent him with the workers and he again embezzled them arousing the reader's

surprise. And in a very ironical manner, his boss handed him a thank-you letter from the President, for his participation with the workers in celebrating the Labor Day in Helwan, his boss says;

"You will be famous Shagara; this is a letter from the president".

He said that while looking at me, and he must have thought that my silence was due to my pleasant surprise.

He ordered a reward for me...while I was standing thinking how matters are happening in this country.

(31)

The fourth part enriches **the economic upheavals** and problems that led to the protests of 1977. A very significant tale about one worker named 'Fayyad', hints at these upheavals:

" Fayyad, a worker in the station of Oxygen preparation in the ship-construct company became famous in Alexandria now. At night, he ascended a three meter light column and did not descend ...they left him till the third day and allowed his wife and children to sleep under the column, but he did not descend. Policemen came and the firemen and the rescuing men surrounded him, so he took a knife from his pocket and slaughtered himself.

"(39)

The word Fayyad in Arabic means a man who is overflowed with something. It is a significant name that might be a symbol of people's excessive suffering from bad economic conditions. Soon, Shagara gathered with his friends and began to speak about these economic sufferings to juxtapose the story of Fayyad:

-Praises be to God, I got the apartment before the prices raise lest the green grocer asks for a third 200pounds.
-People talk about nothing but this strange raise in prices, and they almost fight the air. (41)

It is now a **second move** in the plot of the novel. It is noted that there is progression and development in the line of its action. Shagara who used to deceive the workers in an early stage, walks with them now in protests opposing the government because of the sudden raise in prices in 1977. The juxtaposition between the introduction and this part is clear now; people, like Fayyad, cannot stand the bad economic circumstances any more. Shagara repeats with them such patriotic slogans:

By all means down with the government...our national council is the thief of peasants. Oh, America prevent your aids, tomorrow the Arabs will defeat you. The Zionist is on my land and the police is at my door ...tell the sleeper in Abdeen the workers sleep hungry. (43)

This change in the character of the protagonist and his marching in these different demonstrations can be explained, for alas, as a temporary and very quick awakening of his conscience as he would later return to his old bad practices.

The fifth part asserts the **moral loss** and refers to the problem of **disintegration of educational system** that may be considered the **fourth** aspect of the suffering of these people. As a result of the successive wars, the country's economy had completely deteriorated, so, people's main concern was to gain as much money

as they could. Such greediness led to tragic negligence of education that may justify their moral problems. In fact, moral and educational problems resulted from these wars must be declared as the most dangerous kinds of loss at all. In the introductory tale the writer says:

" A teacher in a mission had returned to his town, El Sharkiyah. His telegram did not arrive. He opened his apartment at night and entered calmly to find a horrible surprise; his wife sleeping with another man ...this husband disappeared and so did his children. People were about to forget this husband but they dreamt of him swaying around the moon and his children swaying around the earth." (49)

Because of the financial need, this miserable teacher went to Saudi Arabia to make money and neglected his wife to return to find her morally lost. As usual, the characters of this novel are gathering at a café after work, and their conversation reveals how lost they all are. Their speech reflects different aspects of pains from which each of them suffers. People are **educationally** and **morally** lost. Shagara says, exposing the introduction of this part about the man who travelled abroad to make money and neglected his wife:

Hasaneen spoke once about himself and said that he is an employee **who needs a huge amount of money to get married**. He failed at early stages of education, but he could get the bachelor degree after the age of thirty through distance learning and so he was affiliated to the faculty of arts, history department. But he had no enough time to keep by heart the huge amount of incidents, wars,

and conspiracies that the human race seems free to do nothing but them. (53)

In the same part Shagara and Abdel Salam, after spending a time at the café, are returning to their homes talking about war and the secret of **The House of Jasmines** that they pass alongside when going home every day. Abdel Salam is a typical representative of the young men whose youth and age are completely lost because of the rotten war. The protagonist asks him saying, "of course you are sad because you have fought in the army at least twice? I said to Abdel Salam while walking", Abdel Salam answers, " ...no". (54)

This part then reveals a sort of allegory and a possible explanation to the title of this novel. What they say about the house of Jasmines makes it possible that it was the writer's intention to refer to Egypt through this house, and his apprehension or lament about loss of the scent might be symbolic of Egypt's loss of its genuine culture and its youth in the war. Abdel Salam says to Shagara:

-this house of Jasmines is older than me and you. My father and mother and all our people know this.

...I forget that this house had existed in our street and I do not smell now the scent of Jasmines around it. I missed it once while I was besieged in the third army. Do you believe this? The atmosphere was full of the smell of smoke...while I smelled for a second the fragrance of Jasmines. I swear. (56)

This is the conclusion at the end of the novel. The writer himself admits that his novel carries a very important significance.

Shagara get married and is standing in his balcony addressing his "not- yet born baby" saying:

I said to the sea that I'll teach my son how to swim in you next winter. Since his first day, I'll make him face your waves because what will come is a dirty era, and I will say to him read this book my son to know more about your father and do not blame me. My story was not a story of marriage or it will be a great absurdity, search in it for the puzzles that I hid beneath. (134)

Thus, the writer wants his reader to read among the lines to realize his main aim behind this story. He ends his conclusion with his meeting with Mekads Yehya in the street, who tells him that he bought the house of Jasmines from Abdo, the green grocer, to destroy and rebuild it. And highlighting the meaning of loss of this generation Shagara says, ending his novel; "How can this man who has no origin come and own a house that is older than my age and yours as Abdel Salam said?". (137)

The previous analysis of this novel leads to an important conclusion; the writer arouses an important theme which is the tragedy of the "lost generation" whose main problem is war. This can be seen through his **characters** who suffer from many aspects of loss; Shagara, the protagonist is **morally** lost and passes four stages of confusion; he is an opportunist who embezzles the workers and flatters the political authority, he then participates in anti regime demonstrations, after that he tries to support politicians in the elections and he himself is nominated for the workers elections.

Finally he settles down and gets married. He also suffers from **despair** and **loss of belonging** to his country. This might be because of the **bad economic conditions** resulting from the wars that left their impact on the whole country. Maged, his friend is **emotionally** lost, he loves a girl about whom he knows nothing and his love story ends without solution. Abdel Salam is **psychologically** lost because he cannot understand why he fights in these meaningless successive wars and what is meant by home. Hasaneen is **financially** lost because he is a simple employee who suffers to get money to marry. Also, this novel reflects a tendency to **sadness** in the Egyptian character. This might be because of the consequent wars that Egypt witnessed and the loss of belonging to a home that lost many of its stable characteristics.

CONCLUSION

To sum up, it can be said that both writers, Hemingway and Abdel Meguid, are concerned with the depiction of the aspects of suffering that have afflicted their generations and made them lost. But the lost generation in *The Sun Also Rises* differs from its counterpart in *The House of Jasmines* in the sense that the former suffers from **physical** and **psychological** loss that they try to escape through **travel, drinking, and false relationships**, while the latter suffers from **economic, social, mental, moral, political** and

psychological loss that they encounter with **humor**, sometimes with **patience** or **stoicism**, and **longing** for the **past** to escape the present.

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