

The Rejection of Traditional Life in Hemingway's Novel "Soldier's Home"
Fahim Cheffat Salman

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6. Conclusion

A "Soldier's Home" is a metaphor for a guy who chooses not to live the conventional life that is expected of males. It depicts the significant aspects of life that are distinct from the life at home. It offers a variety of thought-provoking and analytical questions, as well as the opportunity to ponder about the experiences of combat and soldiers.

Regarding Hemingway's depiction of the length of time he spent serving in the army, there is some room for debate. Many of his detractors have leveled accusations of bias against him on the grounds that his novels do not include roles for women. This research on *Soldier's Home* sheds light on the inner life of the returning service member. Everything is different now because of the tremendous stress he experienced while serving his country. However, the reality that he lives in does not alter as a result of this. It warps his perception of the world around him. According to the study of characters in the novel *Soldier's Home*, Harold Krebs is unable to find himself while serving in the military. There is no purpose in his continuing to live in his hometown today. He is not interested in belonging to a society that adheres to the conventional customs. People are used to lying, in addition to doing mundane things like going to work and raising families. Krebs rejects this way of life and moves to a different city in an attempt to find tranquility there. However, he can't get away from himself. Until he works through his problems, he won't be able to fit in anywhere.

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Benson, (1975) claimed that his sincere response causes his mother to break down into tears in response to her question, "Don't you love your mother, darling boy?" "I don't love anyone," Krebs remarked. " The monotonous tone of the tale is an indication of how numbed he is, making it impossible for him to feel much of anything. He is going to have to make an apology for being honest and lie to her in order to stop her from sobbing. To add insult to injury, he wouldn't bother apologizing or telling a falsehood unless he really cared about his mother. Because of the manner that she has been treating him, he simply does not have such feelings at this present time. Ironically, she is the one who is incapable of loving in a genuine way. Even though she is supposed to respect him, she does not pay attention while he is speaking. He maintains a level head as she gives in to her tendency toward emotion and says, "I cradled you near to my heart when you were a little baby." Krebs had a queasy stomach and a general feeling of sickness. He responded with, "I know, Mummy." "I'll do my best to behave myself for you," I promised. It is unlikely that she would acknowledge that he has matured. The play on the word "mummy" compares his mother to the mummies that were found in ancient Egypt, which is quite different from his contemporary surroundings. He has no interest in the culture that she represents. He tells her a falsehood when she asks him if he wants her to pray with him, but the truth is that he is unable to pray. According to what Huck Finn remarked, "You can't pray a lie." When she asks him whether he wants her to pray for him, he tells another falsehood, saying that "he had felt terrible for his mother and she had made him lie." (Hemingway, 1976: p. 215)

It is implied that his father is worse than his mother, and he is so far from Harold that the author chooses not to even include him in the narrative. He is the embodiment of everything that compelled former citizens to leave the nation. He refused to go to his father's office on the ground floor. That opportunity would be lost on him." We do not forget about the incident since his father is so easy to anticipate at this point that it is pointless to do so. The "omission hypothesis" that Hemingway developed is applicable here. Ironically, in order for Harold to find peace, he had to leave his old "Soldier's Home." He plans to relocate and enter the workforce in order to make his life "flow more easily." At the conclusion of the narrative, his choice to go see his sister Helen play indoor ball is interpreted as a hopeful indicator that he is capable of responding to genuine love. Helen has not yet turned into a mummy.

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Mrs. Krebs delivers her son a speech in which she compares herself to the mother of Henry Fleming in Crane's *The Red Badge of Courage* by making a reference to the Civil War. Mrs. Krebs is as naive as a kid and lectures Harold after he has returned from the war, saying things along the lines of "I know the temptations you guys have been subjected to. I am aware of how frail males are. He was a valiant soldier in the war, yet she still considers him to be weak. "Half the day and the other half, I pray for you, Harold." This is blatantly not the truth. After a short while of talking to him, she starts to lose focus on what he is saying. She is completely preoccupied with her own needs and is simply pretending to be a caring mother. "Krebs glanced at the bacon grease on his plate as it began to solidify." This is a picture-perfect illustration of an objective correlative: the solidification of the pig fat is a metaphor for the hardening of his sentiments in opposition to his mother's overly dramatic sentimentality.

Then, she proceeds to deliver another speech to him in which she essentially claims that he squandered his time by serving his nation and that his desire to heal from the war indicates that he has lost his ambition. "Charlie Simmons, who is only a year or two older than you, has a successful career and is about to be married... You can see that young men like Charlie Simmons are well on their way to becoming really respected members of the community. Harold is hearing it from his own mother that she does not think he is a credit to the town. " Krebs said nothing." He doesn't speak out since his mother is so critical of everything, even the look on his face. "Don't stare at me like that, Harold," his mother reprimanded him. " Hemingway, 1976: p. 234)

Harold was a contributing factor in the Allied victory in Europe, but he is suffering defeat on the home front. His mother gives him instructions, saying, "I want to inform you for your own benefit how things stand." Your father does not want to restrict the amount of freedom you have. He believes that you need to be permitted to operate the motor vehicle. Even more impressively, his mother provides her consent for him to go out on dates: "We would be more than happy to go horseback riding with you and any of the lovely ladies if that is something you would want to do." It is obvious that she will decide who of the girls is good and who is not. "However, it is going to be necessary for you to buckle down and get some work done, Harold. It makes no difference to your father at all where you get started. According to what he says, all labour is respectable. Mr. Krebs remembers the character of Jay Gatsby's father, who is glad of his son's success but doesn't care how his son acquired his money. Mr. Krebs sees this character as a perversion of the American Dream.

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When Helen begs him to come out into society and watch her play indoor ball, he first agrees, but then he changes his mind and says, "Maybe." Helen has always been genuine, impulsive, and loving without conditions attached. Then, however, she reveals the influence of her mother on her by acting in a forceful manner and making her faith in his love conditional on his compliance with what she desires: "Aw, Hare, you don't love me. If you cared about me, you'd come over to see me compete in the indoor tournament. She refers to him as Hare, alluding to the fairy tale. Hare has been shelled in the battle, grown up quickly, and outpaced his parents, yet his parents still end up victorious in the end despite this resemblance to turtles moving around in their shells. Their likeness to crabs, who move laterally rather than forward and make little progress, is further emphasized by their surname, Krebs. Winner Take Nothing was the name of the second collection of short tales that Hemingway published in 1933.

Helen is told to leave by his mother once she enters the room. She persuades Harold to go out and get a job. "Don't you think it's high time for something?" It has been just over a month since he returned home to heal from the war, and now his mother wants him to leave the house. This is similar to what Hemingway's mother did to him. She behaves toward him as if he is a slacker teenager and would not even give him the summer off. She gives him a sermon, telling the former soldier, "There can be no idle hands in His Kingdom." Krebs has the impression that he is an underappreciated subject in the kingdom of his mother. "I am not in His kingdom," she said. Also, he is not in his father's kingdom since his mother is the one who is in charge of the household. This scene brings to mind the soldier from the vignette that came before this story. He was so terrified by the heavy bombardment that it caused him to become religious. However, after the war, he connected his newfound faith with his anxiety and was hesitant to talk about it or bring it back to life. The barrage of criticism that Harold's mother is dishing out is relentless. Instead of "laying flat" like the soldier in the vignette, Harold is forthright in his confession that he does not longer have faith in her traditional religion. His mother never stops talking to him in a condescending manner, showing no respect for him as an adult who has his own independent thought.

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While he is eating breakfast and reading the newspaper, his mother enters the room and acts toward him as if he is still a kid. If your father's Star has been messed up, he won't be able to read it. It would seem that his father is a fussy, snobbish prig. Even though Harold has just returned from fighting in the largest "muss" in the history of western civilisation, his father would not allow a mussed newspaper in the house. The middle class has no concept of scale and is too concerned with inconsequential matters. His father is more interested in the current events happening across the globe than in the son who is sitting at the table with him. It is ironic that at the end of the novel, Harold would have more life experience than either of his parents. ' "I won't muss it," Krebs remarked. " He attempts to keep the peace by complying, which means he is giving up the freedom that he sacrificed his life to fight for.

While Harold is reading, his sister Helen brings him the newspaper, sits down next to him at the table, and makes sure not to disrupt the calm he's trying to achieve.

" She has feelings for him " Hemingway, (1976).

He liked her. She was his favorite of his siblings. Liked, not loved. He does not tell lies. Because the conflict has left him so emotionally drained, he is unable to react with love or any feeling of any sort, much like the landscape in "Big Two-Hearted River." "Like" is the most profound emotion he is able to feel for somebody at this time. He may love pool since it is the antithesis of war, but loving a person drains you of something that Harold no longer has. He can love pool. Complicating matters is loving another individual. However, spending time with Helen is uncomplicated, and rather than drawing from her listeners emotionally, she gives when she speaks. He is without a doubt her idol. "I have a better pitching arm than a lot of the lads. I relay all that you instructed me to them. She goes so far as to confess to them that Harold is her boyfriend. Helen is so naive that in order to communicate her feelings for Harold, she acts as if she is his girl. Because her routine is so uncomplicated, it is simple for him to just accommodate her and respond yes when she asks if he loves her and if he would continue to love her forever. Meyers, (1985).

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Now that we've established that, he would have appreciated a female if she had gone to him but not wanted to converse. However, at home everything seemed to be much too difficult. He has a strong preference for French and German women since in those countries "you could not speak much and you did not need to talk." It was uncomplicated, and you were good company." The American female psyche is just too complex. "He had no intention of leaving Germany," the sentence begins. Krebs feels so disconnected from his birthplace that he wishes he had remained a member of the other faction. "He did not want to return to his house. Despite this, he had returned home. He was seen sitting on the front porch. The heaviness of a sigh is conveyed by the comma that comes after the word "Still," which is the sole internal punctuation mark in the paragraph. A comma serves as a climax in this paragraph, akin to the period at the end of a periodic sentence. Hemingway provides the attentive reader with a vicarious experience of the feelings of alienation and paralysis experienced by a combat veteran via the use of simplicity, shortness, repetition, sentence rhythms, formality of tone, and artistic punctuation. Colvert, (1955).

After being at home for a month, the straightforward regimen that he follows helped him recuperate to the point where "things were becoming good again." Reading about the conflict gives him the courage to confront it once again. "He had been a fine soldier. That had a significant impact. His mother walks into his room just as he's starting to feel better, and she ruins the moment by upsetting him. She lets him know that he will be allowed to drive the automobile that the family uses. "I had a conversation with your father, and he told me that he is happy for you to take the vehicle out in the evenings," I told him. Krebs is "not totally conscious" to his place in the household, but he is aware that his mother has authority over his father. "I'll guess you created him," Krebs tells his mother. His mother is acting as a diplomat, an ambassador, in the same vein as those people whose dishonesty precipitated the war in Europe. However, she is in denial. "Yeah. Krebs sat up in bed and said, "I'll bet you created him," indicating that he was now aware of the internal politics taking on on the home front.

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Because of their lack of maturity, Krebs does not care for the girls when he encounters them in the ice cream parlor owned by the Greek. Throughout the course of the narrative, he is an adult who is able to be truthful with himself, such as when he reveals that he views the females as little more than appealing sex objects: "He did not desire them really truly. They were too difficult to understand. It is peace that he seeks. "He desired to go about his life without any repercussions." The use of the term "consequences" more than once draws attention to his need for straightforwardness and honesty. In addition to that, throughout his time in the military, he was taught that "You did not need a female." Again, there is a difference between what came before and what came after: "In the beginning, a guy bragged about how females don't mean anything to him, that he never thought about them, and that they couldn't affect him. Then, a gentleman bragged that he was unable of surviving without females, that he was dependent on having them around all the time... That is not the case. It was a falsehood on both sides of the argument. You did not need a female unless you gave consideration to the possibility of having one. McColley, (2008).

Oliver, (1999) stated that "His expression of battle tiredness is very straightforward in both thinking and style, with phrases so brief that it seems as if he is hardly able to think at all. His sentiments, like everyone else's, have been numbed by the aftershock of the war. According to a quote attributed to Emily Dickinson, "After immense grief, a formal mood arises." The language achieves a formality of tone by avoiding contractions and internal punctuation, which emphasizes the humility of Krebs and bestows respect upon him. If you waited until you were "very ripe for a female," you would eventually find one. He has evolved to the point that he is patient and can go with the flow of Nature, much as Taoism teaches one to do. He has had some encounters with women. "It was just a matter of time until it occurred." This pantheistic faith in Nature is a major theme in Hemingway's work, as evidenced by the title of the novel he wrote in response to Gertrude Stein and T. S. Eliot, *The Sun Also Rises*. Despite the fact that nature can sometimes engage in "dirty tricks," such as the death of Catherine during childbirth in *A Farewell to Arms*, Hemingway maintains this faith in nature. The repeating of "He had learnt it in the army" word for word highlights how much of an impact Krebs's time spent fighting in the military has had on his education and transformation.

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Simple and at ease with the world is how Harold spends his existence. His mother "often entered the room while he was sleeping and begged him to tell her about the battle, but her attention was never really there." Always. When you tell the person who should care the most about you about the most significant incident that has ever occurred to you, she does not pay attention to what you are saying. She does not even make an attempt to pretend that she is interested. Even bad is his father, according to the statement, "His father was non-committal." Harold volunteered for the global war, but his father is unable to even make a statement of support for his son. Even after he has moved away, his parents still don't seem to have any interest in him. They are emblematic of the self-absorbed and complacent members of the middle class who do not want to contemplate the conflict.

Hemingway, (1938) claimed that "The only thing that had changed in the community was that the young girls had become adults," the narrator said. They lived in what may be described as "a convoluted world of defined alliances and changeable feuds." This encapsulates the situation in Europe as well as the interactions that led to the conflict. Ironically, while Krebs fought bravely at the front in Europe, he lacks the confidence to become engaged in courting politics on the home front. This is despite the fact that Krebs courted women throughout the war. It would be necessary to lie more while courting. He does nothing more than sit on the front porch of his house and observe the females from afar. These days, a lot of females get their hair cut short because they want to seem more modern and sophisticated. The refrain "He liked" is used several times to emphasize both Harold's longing for simplicity and his exhaustion after the war. Because he is so worn out and numbed, he can hardly think in whole words, much less modify the grammar of his phrases. The analogy between wooing and the diplomacy that led to war in Europe is expanded as follows: "He did not want to become involved in the intrigue and the politics." He did not want to be required to engage in any kind of courtship. He has no intention of deceiving anybody else in the future. It was not worth the trouble.

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The anti-climactic statement that "the meeting of heroes was finished" establishes the tone of anti-heroism. Krebs comes home too late. "By this time, the response had begun. People seemed to think it was pretty absurd for Krebs to be returning so late, years after the war had already ended. There is a famous line in *A Farewell to Arms* that asserts that politicians had perverted language to such an extent that, after World War I, the only place names that had any genuine significance or dignity were those that had been the sites of wars. Krebs "had been in Belleau Wood, Soissons, the Champagne, St. Mihiel, and in the Argonne," which are all locations where significant combat had occurred. Betts, 2016 thinks that it is a sign of humility and reticence, as well as an understatement, to mention that he "had been at" rather than that he fought at. "Too many atrocity myths had been told for the people to be enthralled by actualities," said one historian. "Krebs learned that in order to be listened to, he had to lie," he says when he starts to have the need to speak. Because of his tendency to exaggerate, he was unable to experience the joy that came from having "done the one thing, the one thing for a man to do, effortlessly and naturally, when he may have done anything else, suddenly lost their calm, valued character and finally were lost themselves." Krebs showed a lot of guts. The fact that he symbolizes the ordinary man means that this amounts to an affirmation that the typical guy fulfills his job under fire and is not a coward, contrary to what Mark Twain, who had become profoundly disillusioned, came to think.

Benson, 1975 believes that "Krebs developed the sickness as a consequence of experiencing anything that was either untrue or exaggerated," He goes from telling "insignificant lies" that he was more courageous than he actually was to telling "lies that he had not been brave at all and was sickeningly terrified all the time. In this way, he lost everything." He swings from one extreme to the other, from telling "insignificant lies" that he had been more heroic than he actually was to telling "lies that he had not been brave at all." The one thing that he really enjoys doing is playing a fair game of pool. Pool is nice; it's tranquil and serene; it's the antithesis of war. You take shots and strive to win in both war and pool, but war is intense, while pool is pleasant. Pool is a more organized activity than war. Pool is a game in which everything is laid out on the table, you do not have to rely on other people, you can take charge of the game, you can play at your own speed, there is fairness, and talent is rewarded. (Meyers, 1985: p. 19).

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The name Harold Krebs is of the more common kind. A possible connection to lines from T. S. Eliot's very famous poem "The Love Song of J. Alfred Prufrock" (1916) that read, "I could have been a pair of ragged claws / Scuttling over the floors of quiet waters," Krebs is the German word for crab. Krebs, despite the valor he shown in battle, reminds one of Prufrock in his post-traumatic state. On the inside, he struggles with social anxiety and finds it difficult to initiate conversation or approach women. In order to avoid confrontation, he goes "sideways." His family is in Oklahoma, which is located in the geographic center of the United States, and he attended a Methodist college in Kansas, which is a denomination that falls about in the middle of the spectrum of Protestantism. The Krebs cycle is quite typical. The photo that is presented in the first paragraph is illustrative of his conformance to the standards of the middle class since it shows him "with his fraternity brothers, all of them wearing precisely the same height and style collar." It's almost as though they have chains around their necks and are dressed in uniforms. (Betts, 2016: p. 116).

In the second paragraph, a later photograph of Krebs is compared with an earlier photograph of him, in which he is seen on the Rhine with two German females and another soldier. Krebs and the corporal both seem to be overly large for the clothes they are wearing. Even though Krebs was still serving in the military at the time, this demonstrates that he has outgrown the uniform, which symbolizes uniformity. He has realized, much as Henry Fleming does in Crane's *The Red Badge of Courage*, that there is no romance in war, not even on the Rhine: "The German females are not lovely. The Rhine can't be seen in this photo." Simple, direct, concise, and brief declarative words are the best way to achieve the tone of honest realism. Romanticism, as shown by photographs taken on postcards of the Rhine, no longer features prominently in Krebs's worldview. (Seidel, 2017: p. 44).

The aesthetics of realism are typically Neoclassical, as seen by William Dean Howells' appreciation of Jane Austen and, in especially, by Edith Wharton's work. This may be seen as an example of the aesthetics of realism. The most extensive use of Hemingway's Neoclassicism can be found in *A Farewell to Arms*, and it can be seen here in the symmetry of the first two paragraphs contrasting the two photographs, in the verbatim repetition (which is also symmetrical), of "There is a picture which shows him," and in the simplicity and clarity of the objective declarative sentences. (Sellers, 2004: p. 76).

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because she understands how he must be feeling. She then asks Krebs if he loves her, and he responds no, and she sobs. Krebs claims that he does not love anybody. Krebs then knows that he will be unable to persuade her, and that stating so would only harm her. He claims that he did not mean what he said, but he no longer loves anybody. Krebs begs her to believe he didn't mean it, so she prays for him Tritle (2020).

3 The Significance of the Study

This paper is significant in the sense that it could be regarded a mirror reflecting the time which people accustomed on such way of life and governmental policies. It demonstrates the loyalty to home and work. It also show the dissolve of certain people in the their jobs.

4 Style and Themes

In the 1920s, Hemingway was influenced by the works of Ezra Pound and applied the poet's imagism concepts to his early work. This occurred throughout the time period. Hemingway's short stories from the 1920s adhere to Pound's strict definition of imagism. Hemingway's biographer Carlos Baker (1981) writes that in his short stories, Hemingway tried to learn how to "get the most from the least, [to] prune language, [to] multiply intensities, [to] tell nothing but the truth in a way that allowed for telling more than the truth." Hemingway adapted this style into a technique that he called his iceberg theory: as Baker describes it, the hard facts float above water while the supporting structure, including the symbolism, operates out of sight. In other words, the iceberg theory is a technique in which the facts are presented in a way that conceals the symbolism.(Speidle, 2917).

5 Analysis of the story

The title "Soldier's Home" alludes to the residence of a soldier who has just returned from active duty and also, ironically, connotes a tranquil retirement home for older soldiers. This serves to introduce the themes of a yearning for peace, reticence in the face of aftershock, and accelerated maturation as a result of experiences gained through participation in a war. Although Hemingway's personal emotions upon his return from the war in 1919 serve as the inspiration for this novel, Harold does not represent Ernest Hemingway. In the literary genre known as realism, Krebs is an example of a representative type. He is one of the hundreds upon thousands of war veterans who have just returned home. Hemingway's narrative resonated deeply with soldiers who served in World Wars I and II, as well as veterans of the Korean and Vietnam wars and subsequent conflicts, and many expressed gratitude to Hemingway for penning it. The fact that veterans of different conflicts may identify with the characters in the narrative is evidence that Hemingway articulated typical or "universal thoughts." (Donovan, 2012).

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1. Introduction

American author, journalist, and short story writer Ernest Hemingway was also a journalist. Born in 1899, he passed away in 1961. Like "The Old Man and the Sea," "The Sun Also Rises," "Farewell to Arms," and "The Soldier's Home," he wrote many literary novels. His writing was excellent and had a lot of influence. He used to address his readers journalistically, which is why he won the readers' respect. He drove an ambulance during numerous engagements with the American troops. He was also wounded numerous times. In 1954, he was awarded the Noble Prize for Literature.

2. About the Novel

Harold Krebs, the story's protagonist, is a young man who is dissatisfied after returning home from World War I. The narrative opens with a short history of Krebs' life. Prior to the war, he attended a Methodist college in Kansas and was a member of a fraternity. Krebs enrolled in the Marine Corps in 1917 and did not return to the United States from Germany until 1919 (Hemingway, 1976) mentioned that by the time Krebs returns to his home state of Oklahoma, the town has already prepared a grand welcome for the returning troops; Krebs' homecoming seems late and meaningless, since the war has already ended. Krebs fought in the battles of Belleau Wood, Soissons, Champagne, St. Mihiel, and the Argonne Forest. Krebs first refused to discuss his memories, but as time passed back home, he wanted to tell about the conflict but no one would listen. Krebs fabricates his wartime tales in order to garner an audience, even though he does not desire a large one. Krebs is doing ordinary activities by late summer: sleeping in late, reading novels, playing pool and his clarinet, going on walks and reading. He has no desire to find a girlfriend. He just looks at ladies because they are attractive, but he does not want to work for one. His mother invites him downstairs to have breakfast around a month after his return. Krebs reads the newspaper and speaks to Helen while eating breakfast. He then admits that he loves his mother, but only half-heartedly.

Baker , (1981) stated that the chat comes to an end when his mother enters the room and requests to speak with Krebs. His mother believes that God cannot have idle hands in his Kingdom. Krebs responds that he is not a member of His Kingdom. He then feels ashamed for speaking such a thing. Krebs' mother then expresses her concern for him, saying that she knows how he feels. She claims her father informed her about his own Civil War experience and that she has been praying for Krebs

رفض الحياة التقليدية في رواية همنغواي "بيت الجندي"

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الملخص:

تعتبر النصوص المكتوبة من قبل ارنست همنغواي مميزة بأسلوب كتابته الأكثر شهرة في عالم الرواية بالقرن العشرين، وقد احتلت حكايات الجيش والوطن المساحة الأكبر في مؤلفاته، حيث اعتمدت قوة نصوصه على قوة الحكايات المروية عنه، والتي تسرد لنا سلوك وتصرفات العسكر، فقد صورت لنا هذه الرواية قصة هارولد كريس على أنه بطل رواية "منزل الجندي"، ذلك الشاب الذي اعتاد الحياة العسكرية، والذي يشعر بالفخر والزهو كونه أحد أفراد الجيش الأمريكي، والذي كان يجد راحته في هذه الخدمة، فهي تمثل له شرف الوطن، وقد حاولت هذه الدراسة إظهار المزيد من التركيز على أسلوب كتابة همنغواي، وعلى هذا الأساس تم اختيار هذه الرواية، وقد خلص الباحث الى أن الجندي لا يستطيع التفاعل مع الآخرين، كونه كان يعيش حياة مختلفة، حيث الحياة العسكرية المليئة بالتحديات التي تختلف عن الحياة المدنية التي تعتمد على نفس الروتين اليومي.

الكلمات المفتاحية: أرنست همنغواي، كريس، بيت الجندي، تصرفات الجندي.

The Rejection of Traditional Life in Hemingway's Novel
"Soldier's Home"

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Abstract:

Ernest Hemingway's text is recognizable by his writing style which is the most famous in the world of novels of the 20th century. The tales of army and homeland take the largest area in Hemingway's literary works, as the strength of his texts depends on the strength of the tales he narrates. These tales describe army's conduct and actions. The novel portrays the story of Harold Krebs as the protagonist of the novel "Soldier's Home": a young man who has been accustomed on the military life and feels proud as one of the American army personnel. He finds his comfort at this service because it represents to him the honor of the homeland. This paper tries to draw more focus on Hemingway's writing style, and thus this novel is chosen. The researcher concluded that the soldier cannot interact with other people because he used to live a different life, as the army life is full of challenge, in contrast to the civilian life which depends on the same daily routine.

Key Words: Ernest Hemingway, Krebs, Soldier's Home, Soldier's behaviors