

## Hemingway's Code Hero in Krishan Chandar's "The Soldier": An Intertextual Analysis

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### Abstract

*Often considered as one of the constituent dimensions of postmodern texts, intertextuality is a postmodernism concept that refers to the reciprocal kinship between certain texts. This paper intends to highlight the way echoes of Earnest Hemingway's code hero can be felt while reading Indian born Pakistani writer Krishan Chandar's "The Soldier". Krishan Chander (23 November 1914 – 8 March 1977) was an Urdu/Hindi writer of short stories and novels. He also worked on English. He was a prolific writer, penning over 20 novels, 30 collections of short stories and scores of radio plays in Urdu and later, after partition of the country, took to writing mainly in Hindi. He also wrote screen-plays for Bollywood movies to supplement his meagre income as an author of satirical stories. Krishan Chander's novels (including the classic: *Ek Gadhe Ki Sarguzasht*, trans. *Autobiography of a Donkey*) have been translated into over 16 Indian languages and some foreign languages, including English. In the postmodern era where no text is considered original and it is believed that all texts are in fact an imitation of some previous text, it is important to see that writers belonging to so different and diverse geographical regions are influenced by each other's work and they incorporate this influence in their work to subvert war ideology. In this case, Krishan who wanted to articulate his hatred about the 2<sup>nd</sup> World War has taken help from his predecessor Hemingway who perpetuated the same ideology of hatred against World Wars in his novels and short stories.*

**Keywords:** Postmodernism, intertextuality, World War-II, code-hero, symbols

### 1. Introduction

The term *intertextuality* has been derived from the Latin word 'intertexto', meaning to 'mingle while weaving' (Keep *et al* 2000). Its genesis can be, retraced to 20<sup>th</sup>-century preminent Russian literary theorist and the founder of 'dialogism' Mikhail Bakhtin who emphasized the tie-up between a writer and his creation, the created work and the readers/ spectators, and the association of all three to the broader social and historical pulls surrounding them (Hernadi, 2004). Traditional literary theory relies on 'interpretation', i.e. it assumes that reading a literary artifact is an attempt to decipher meanings which lie embedded in that work. However, the contemporary literary theory deconstructs such ideas and believes that literary products are constructed from 'systems, codes, and conventions' founded by former works of literature. Not only the systems, codes, and traditions of the same genre but also other art forms such as films, music, and cultural texts are also substantial in interpreting a work of art/literature. Postmodernism claims that the interpretation of a literary piece requires its readers to detect a web of textual intersections woven around it. Interpretation of a text is decrypting those textual relations hidden in that text. Reading, thus, is a cognitive operation of touring between texts. In other words, meaning "becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations" (Allen, 2000, p. 1). According to Bazerman (1998) no artistic creation is ever new, almost every word and phrase we use, we have

heard or seen before. The originality and skill of a writer is based on how those words are placed together in a novel manner to fit into a particular situation, need, and purpose. The writer community always bank on the common stock of language we share with others. Sharing a common language and its expressions makes writers intelligible to others. Often the reader overlooks the source of origin of a particular expression used by the writer and considers all such expressions welling out of individuality of an individual writer. Sometimes the reader does not remember where he/she has heard or read a similar phrase. And when we read or listen to similar expressions in other works, we, as readers, realize the signification of these words and thoughts echoing through the works of writers of different ages and climes. This realization of connections helps us understand the meaning of the text more deeply. Texts are borne out of the ocean of erstwhile texts that surround us. Sometimes as readers we consciously recognize where the words and ways of using words come from and at other times the origin just provides an unconsciously sensed undercurrent. And sometimes the thoughts are so meshed within the ocean of language, that they can no longer be associated with a particular time, place, group, or writer. All the same, the ocean of words, language, thought always beleaguers every text. This connection between texts, whether perceptible or imperceptible, is called intertextuality.

Intertextual theory was further enunciated by Julia Kristeva whose work was promulgated during a transitional era described in terms of proceeding from structuralism to post-structuralism. All kinds of works from literary artifacts to aspects of mundane communication came under scrutiny of structuralist analysts. Using semiology as a backdrop, these theorists analyzed various texts. A structuralist is concerned with demarcating the boundaries of the texts, defining inclusions and exclusions, understanding logistically various codes and structuralism is characterized by objectivity, scientific rigor and methodological stability. However, uncertainty, indeterminacy, incommunicability, subjectivity, desire, pleasure and play are characteristics of Post-structuralism. Poststructuralists insisted on multiple meanings of a text believing firmly in the precarious and fluid nature of language and its signification.

Kristiva (1980, p.96) in her renowned essays "The Bounded Text" and "Word, Dialogue, and Novel" broke from Structuralist notions of the writer's influences and the text's sources. She argued that all signifying systems, from table settings to poems, are constituted by the manner in which they transform earlier signifying systems. A literary work, then, is not simply the product of a single author, but of his/her relationship to other texts (both written and spoken), and to the structure of language itself. She referred to texts existing in two axes, "a horizontal axis that connects the author to a text, and a vertical axis, which connects the text to other texts" (69). Linkage of horizontal and vertical axes gets us shared codes. Put it simply all texts and their reading relies on prior codes. Kristiva (1980, p.96) states that all texts, from the moment of their inception are determined by other discourses. She reasons that instead of considering the structure of a text we should study its 'structuration' i.e. how the structure came into being. Such an analysis necessitates locating a text within the entirety of previous or synchronous artifacts which have helped to birth it or shape it.

Another poststructuralist literary critic Barthes (1981) further explicated intertextual theory. Barthes believed in plurality of point of views, and readers' exemption from all restraints. He predicted in his essay "Death of the Author", that literary meaning can never be fully grasped by the reader because the intertextual nature of literary works always leads readers on to new textual

linkages. He sees this situation as liberating for readers and exempting the writer from the responsibility for plurality of meanings divulged by readers in a literary product. He believed that all literary productions take place in the presence of other texts, and only through intertextuality are texts allowed to come into being. He commented on the nature of intertextuality in these words:

*Any text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it, for there is always language before and around the text. (p.39).*

According to Barthes (1981), writing is never a new venture; it is rather always iteration and a re-iteration, highlighting the trace of various texts embedded in it. He opines that intertextual elements need not always be simply literary. Historical and social determinants play a crucial role in transforming literary practices; so their contribution should not be overlooked. Furthermore, a text is established, only when it is being read. Former readings of the readers, their past experiences and their position within the cultural composition also develop seminal connections between historical realities of the readers and the text, and broaden sphere of intertextuality. Barthes explains it thus: 'I is not an innocent subject that is anterior to texts.... The 'I' that approaches the text is itself already a plurality of other texts, of infinite or, more precisely, lost codes (p.102).

Intertextuality highlights the importance of anterior texts, thus questioning the autonomy of texts. Yet in so far as it focuses on intelligibility, on meaning, 'intertextuality' leads us to consider prior texts as contributions to a code which makes possible the various effects of signification. The study of intertextuality is the investigation of contributing sources and influences; it includes anonymous discursive patterns, codes whose lineages are fuddled but which make the signifying praxis of later texts possible. Barthes warns that from the perspective of intertextuality 'the quotations of which a text is made are anonymous, untraceable, and nevertheless already read' (103). The concept of intertextuality has transcended the boundaries of fiction and resounds in poetry also. Barthes (1981) writes:

*Poems are not things but only words that refer to other words, and those words refer to still other words, and so on into the densely overpopulated world of literary language. Any poem is an inter-poem, and any reading of a poem is an inter-reading... You cannot write or teach or think or even read without imitation, and what you imitate is what another person has done, that person's writing or teaching or thinking or reading. Your relation to what informs that person is tradition (p.107-108).*

What makes reading and writing possible is not a single anterior action which serves as origin and moment of plenitude but an open series of acts, both identifiable and lost, which work together to constitute something like a language. Learning to analyze intertextuality will help in picking through the ways writers draw other characters into their story and how they position themselves within these worlds of multiple texts. It will help us see what sources researchers and theorists build on and which they oppose.

## 2. Hemingway's Concept of Code Hero and Intertextuality

In order to trace Hemingway's code hero in Krishan Chandar's work, it is inevitable to know a good deal about Hemingway's hero and code hero. Hemingway is tongue-tied about his code. The code does become explicit in the authentic actions of the heroes like Jake Barnes, Romero, Robert Jordan, and Santiago. The Hemingway code, lived and acted but never was verbalized by the hero. Harry E. Hand (1966) opines that the code hero consisted of the concepts like love for a woman, honor and loyalty, courage, stoicism, resignation but not personal defeat, avoidance of sentimentalism or excessive emotionalism, individual freedom from the demand of the society, necessity of personal choice, determining truth for one's self, no messiness or fakery or phoniness, indulgence of the senses but not overindulgence, dignity, self-discipline, and determination. His characters are mostly miraculous and mysterious as he does not expose them deep and leaves up to his reader to dissect and explore them. Sartre observes:

*Hemingway never enters inside his characters... he describes them always from the outside. He is only the witness of their conduct. It is from their conduct that we must, as in life reconstruct their thoughts. (1946, p. 117).*

We never learn what happens inside the hero's mind except that a negative force is changed to a positive energy. There may be a 'nada' at the center of Hemingway's universe, but there is something significant in the lives of his heroes. According to Hand (1966) the Hemingway hero also manages to change pressure into grace. The concept of 'grace under pressure' is an inversion of the traditional theological concept of 'grace under God' (87). Pressure, not grace, is the special ironical gift of the world outside. In their fine moments, Hemingway's heroes manage to exercise free will, choice, and grace against an alien universe. Protagonists of Hemingway's many works resemble each other so much that they have acquired the status of a singular hero instead of heroes, they are known as 'Hemingway's hero'. Hemingway's hero or his 'code hero' we need to see briefly who is a code hero, who qualifies a code hero and how this code hero evolves from an immature hero of Hemingway.

Hemingway's first book *In Our Time* appeared in 1925 and was a collection of many short stories. As it was written in the early phase of the literary life of the author, the prototype character of Nick Adams was also undergoing development. Nick Adams was a young boy. These stories of Nick's boyhood and adolescence are arranged chronologically and are closely associated with each other. Hemingway's philosophy of manhood demands a person to be daring, brave and courageous. Those who are afraid have no right to live as per Hemingway's code. The most remarkable story explicating this theme is 'An Indian Camp', in which Nick's father conducts a cesarean operation without anesthesia. The husband of the woman cannot stand her shrieks and is discovered dead on the bunk after he cut his throat with a razor out of guilt. Impressionable child Nick is dumbfounded and asks his father, 'Why did he kill himself daddy?' 'I don't know, Nick. He could not stand things, I guess', replies the father (1925, p. 36).

'The Battler' narrates the precarious situation of the protagonist Nick who is severely injured in World War I. Nick and the circumstances he undergoes are duplicated by the writer with different names for his protagonists, e.g. Fredric Henry, in his novel *A Farewell to Arms*. Nick's injury is significant as in almost all subsequent narratives the protagonist is wounded, either physically or psychologically. Many other stories discuss Nick with various names and the emotional wounds

inflicted upon him, and in one of such collections was a story entitled 'In Another Country'(1930), which introduces a group of war casualties and thus paves the way for *The Sun Also Rises*, where a whole 'lost generation' has been physical/psychological victim of war.

Hemingway's heroes are not content with a still, barren life. In 'An Indian Camp', 'The Doctor and The Doctor's Wife' and 'The Battler', Hemingway makes his characters lookout each other, demonstrate their strength and power. Hemingway associated masculine identity with performance of characters. Protagonist's identity suffers serious recoil if he is precluded from performing. In his stories according to Strychacz (1989), an audience is significant; in the absence of an audience completion of self is impossible. In story after story, Hemingway has demonstrated that manhood constitutes being seen as a man. In *The Sun Also Rises* one can easily see the key scenes where Pedro Romero showcases his strength in front of Jake Barnes and Lady Ashley and his comments confirm this ritual performance of the hero as he says: "I like it very much that you like my work... but you have not seen yet. Tomorrow, if I get a good bull I'll try and show it to you" (p. 174). After the fight, he confesses that this display has strengthened him, because he did it to regain his suffering masculine identity. Romero's manhood depends entirely upon the spectators. Inside the ring, Romero performs like an actor, coming close to Lady Ashley. He also holds his posture consciously as an actor.

A careful survey of Hemingway's novels and stories throws light on his hero's journey from an immature person Nick to a mature, seasoned code hero. He is an honest, stiff and potent person who is a man of outdoor activities. Young (2009) elaborates further characteristics of this hero in the following words:

*This man will die a thousand times before his death, and although he would learn how to live with some of his troubles, and how to overcome others, he would never completely recover from his wounds as long as Hemingway lived and recorded his adventures. (p. 158)*

In *A Farewell to Arms* (1929), the hero Lt. Frederic Henry is wounded in the war as was Nick Adams. He shows the results of this misfortune; again, he cannot sleep in the night unless he stops thinking; again when he does sleep, he has nightmares. While recuperating in Milan, he falls in love with an English nurse, but he has to return to the front, where the circumstances force him to desert army. He escapes to Switzerland with the nurse, a compliant young woman named Catherine Barkley, who is now pregnant with his child. Unfortunately, she dies during childbirth. At the end, Henry is left with nothing. Halliday (1956, p. 4) writes, "A man is trapped; Hemingway thinks that the hero is unable to escape. He is trapped biologically because of Catherine and also trapped socially because of saying good bye to arms. It is going to end badly in both cases and there are no other ways".

The protagonist Henry stands for many men; he stands for the experience of his country: in evolution from complicity in the war to escape and his disillusionment. When he expresses his disillusionment with the ideals that the war claims to promote, and jumped in a river and deserted, Henry's actions epitomized the contemporary feeling of a whole nation.

Death obsessed Hemingway for quite a long time and his books are also a little hysterical, as if he written under great nervous tension. His selection of the bullfighter seems to be the perfect example of a code hero. As he cuts his role as a high priest of a ceremonial in which men pit themselves against violent death, and with a behavior that formalizes the code, administers what men seek to avoid, he is the very personification of 'grace under pressure'.

The protagonist Robert Jordan in *For Whom the Bell Tolls* is immediately recognizable with his afflicting memories, insomnia and horrors in the night. This novel deals with three days of the life of the hero who is fighting as an American volunteer in the Spanish civil war. In the novel, The hero is still a wounded man, and incidents from his past are supplied to explain why this is so; two of the characters remark pointedly that he was too young to experience the things he tells them of having experienced. But Jordan has learnt a lot, since the old days, about how to live and function with his wounds, and he behaves well. He dies, but he has done his job; and the manner of his dying exhibits: that life is worth living and that there are causes worth dying for.

In the body of literature produced by Hemingway, we come across unique character painted by him who binds these wounds, and Hemingway creates this character with consistent qualities to perform this function. This character can be easily identified from Hemingway hero that he comes to counterpoise his hero's deficiencies. This character is generally called 'the code hero'. Code hero demonstrates a code to which he himself subscribes and sets an example for others to follow to survive in disordered and precarious world. Young comments about the code hero:

*The code hero offers up and exemplifies certain principles of honor, courage and endurance which in a life of tension and pain make a man a man, and enable him to conduct himself well in a losing battle that is life. He shows, in the author's famous phrase for it, "grace under pressure." (2009, p. 158)*

Traces of code hero can easily be discerned in many of Hemingway's stories. In 'Fifty Grand' (1927, p. 85) Jack, the prizefighter makes his appearance as a code hero. He pledges to lose the fight and makes superhuman effort to lose. Manuel the bullfighter, in 'The Undeclared' is old and maimed, yet he is determined not to give up.

His novella *The Old Man and the Sea* furnishes the finest instance of code hero. Santiago behaves uprightly and courageously while losing his hard earned prize to the Sharks. The code hero can lose a fight but cannot be destroyed is the message conducted. As a code hero Santiago is essentially an old man who is daring, follows self-made rules, and wins moral victory while losing physical battle. Being a skilled worker, he arrays his lines precisely. But his ill luck interferes. He has adequate strength. His prize is attacked and snatched by sharks but he fights well and does whatever he can, and is satisfied at the end of a struggle against unconquerable natural forces in which a kind of victory is not impossible. A renowned critic Galligan (1967) equates this novel with Greek tragedy in which as the hero suffers a downfall and spectators peep into great stature of a man.

Thus in Hemingway we know many shades of the hero, an evolutionary process allowing a nervous weeping and wailing person to a more mature, expert kind of a hero who serves as the tutor of the tyro. The tyro is clearly noticeable in Jake Barnes who has lost his way of life and is struggling to



get some code of life. The tutor on the other hand has achieved this knowledge and becomes an example for the tyro. Santiago and Pedro Romero are exponents of this kind.

### 3. Hemingway's code hero in Chandar's 'The Soldier'

In the story 'The Soldier' Zaman Khan seems to be a man's man like Hemingway's heroes. Like Hemingway man Zaman does not verbalize his beliefs and acts instead of sermonizing. World War has been the setting of most of Hemingway's stories, so is the case with 'The Soldier'. One can easily find intertext of Hemingway's story 'In another Country' in 'The Soldier'. The narrator of 'In another Country', a wounded American soldier, is recouping from his accidental injury in Milan. He is treated for his injured knee and leg with the help of machines by an Italian doctor who is very optimistic about the treatment delivered to the soldiers.

In the same hospital another invalid Italian soldier is under therapy by the same physician. Italian major's hand got severe injury in war. This Italian officer with shriveled hand was a far-famed fencer and shows his anger and disgust for the war and its horrible crimes against humanity. His incapacitated condition is aggravated by the recent demise of his young wife from pneumonia. He is a spiritless fellow who condemns machines for perpetrating cruelty in war.

War nurtures good-fellowship and the narrator befriends four other young men getting treatment at the same hospital. 'Loss, failure, and ruin' percolate the narratives. Most of the characters wrestle to regain their lost functions, aspiration, spirit, and a lost belief. The doom seems widespread. Characters have lost their limbs, either hands or legs and are incapacitated. The atmosphere is imbued with insularity, impairment, and death fright. This is a testing time for the soldiers, after facing their contestants on fire line, they have to reassemble torn parts of themselves and prepare for a meaningless life.

Hemingway "*In Another Country*," (1930) indicates foreignness of the American narrator in Italy. Symbolically, however the title refers to another domain i.e. the realm of sick and wounded. The title refers to a land where people's identity is demolished by war. The doctor speaks in a mechanical manner. He cannot suture fragments of war trodden soldiers; nevertheless, he dispenses hope like administering aspirin for trivial physical ailments. The story also questions the possibility of any hope in gadgets upon which human beings in technologically developed world have depended so much, or it has become the eventual cause of humanity's doom.

If we compare the two stories in the light of intertextuality, we come to know that Zaman Khan is the same universal soldier, who has to act with courage not only at the battlefield but also he has to behave with the same courage in picking up his own broken parts, both emotional as well as physical. Both stories highlight man's disenchantment brought about by the mighty war. 'In Another Country' depicts wounds caused by World War 1, whereas Chandar's 'The Soldier' limelights World War 2 and its afflictions. Both the stories denude the hollow concepts of war as a testimony of personal strength and courage. These sensitive men are illuminated by this cataclysmic event that cherished values and ideals associated with war could not save human race from the catastrophe.

Chandar like Hemingway seems obsessed with war caused deaths. There are innumerable deaths mentioned in the course of the story. Like Hemingway's hero to avoid death at almost all cost

seems to be the motivation of Zaman Khan. Influenced by Hemingway's philosophy of life, Chandar imbibes his characters with urge for life. As death is annihilation, characters of both stories prefer to face up and defeat death when faced with it. They must exhibit 'grace under pressure'. The protagonists of both the stories have death fright, but they are brave enough to brace it.

Zaman Khan is not a primitive, naïve man, rather he is well informed, virile and very sensitive person. Because of this sensitivity inherent to his nature he will never recover from the wounds inflicted by the war. This immature person also known as tyro is the first manifestation of Zaman Khan who when enters his village, is reminded of his bygone days and that memory freshens up his wounds. Initially, like a tyro, he seems incompatible to deal with his trouble, but who matures in the course of the story into a more responsible and sensible person and thus achieves the status of a code hero.

The discipline observed by the code hero teaches the hero to be loyal towards his community. Code hero's loyalty towards friendship is beyond any doubt. Zaman Khan observes this code in letter and spirit. He is a staunch believer in the value of friendship, as his friendship with Shahbaz Khan spans over six years. This friendship started before war but it will never end because it transcends any trivial motivation behind friendships of luxurious life rather it is born out of war and nurtured by the war. As the writer comments about their friendship:

*Theirs was not a friendship born of joint visits to cafes, drinking houses, and dance halls. It was something more enduring- a friendship grown slowly to maturity under the menacing wings of war planes, under the deafening barrage of guns and the creeping shadows of death. There was nothing soft or refined about their friendship; it was a coarse-grained and wild, like animal exuberance.'*(p. 545)

Such a friendship is devoid of any expression of emotion for each other, as there is neither time nor thought for such expressions or abstractions. This mutual trust is also one of the manifestations of action rather than any abstraction. Here whatever the friends feel for each other is exhibited by their actions rather than bragging about their friendship. The writer elaborates this point further in these words, 'They would go to the extent of reporting against each other to the havaldar of their unit. But when it came to facing danger, they acted as one and no sacrifice was too great for them' (p. 546).

Chandar's soldier is a specimen of bravery and courage like Hemingway's protagonist. As his brother like all other visitors is inquisitive about the medals symbolizing his valor and asks in which campaign he won all these medals to which Zaman Khan responds that in the military blockade of Karen which was a seminal siege, no other regiment could press forward. 'It was we, the jawans of the 10<sup>th</sup> Punjab Regiment, who won the battle of Karen. There was terrible fighting.' (p. 552)

Zaman Khan is an outdoor man like the narrator and the major of 'In Another Country', as the writer says about him:



*'Zaman was a spirited village youth, a champion wrestler and an expert swimmer. On seeing the wrestling arena where the boys of the village used to wrestle, he was reminded of the days when he used to come to this arena to exercise, and when healthily tired, he would go to sleep on the soft earth under the banyan tree and then take a dip in Jhelum.'* (p. 550)

But in spite of such a skill he is nervous like Hemingway's tyro. When he is talking to Shahbaz Khan on the train, he shows clear signs of this nervousness when Shahbaz Khan out of sympathy says that war had not been that bad only if he had come whole without any loss of the leg, Zaman has frowns on his face that bespeak the lack of Hemingway's discipline. The writer comments on the reaction of the protagonist 'he stamped the crutch on the platform in anger' (p. 548). This confusion is more prominent in his response when he reaches his village and listens to the various voices of the inmates of his parent's house and a sound of gramophone playing Mahiya. The first resistant thought that crosses his mind and he engages in a long monologue:

*They seemed so happy, and so comfortable. He had joined the army for their sake and had sacrificed one leg for them. He had burnt the candle of his youth before a barrage of guns and a hail of bullets. And here, unmindful of his absence the house rang with laughter, the gramophone played all the time, and life went on as usual...he felt like a stranger in his own village* (p. 551).

This theme of alienation, of feeling stranger in one's own village even in one's own house has been the theme of much of Hemingway's writings. Most of his characters had a break with society, because they believed in utterly different set of values.

Endurance has been the hallmark of the code hero. Zaman Khan suffers tremendous pains with tight lips and never expresses his woe. His mother regrets over the loss of the amputated leg of the young son weeps bitterly but he consoles his mother and assures her that nothing is wrong with him. To soothe his mother's worries Zaman says, 'Mother it makes no difference, I have got another leg- an iron leg. I can walk with it.' (551). He received the visitors with great courtesy. The narrator comments thus:

*But Zaman all the time feigned cheerfulness, as if to have his leg amputated was an everyday affair with him. While recounting his war experiences to the visitors he would try to divert their attention from his leg by rambling into other subjects.* (p552)

Zeena, his fiancé's visit claims grace from him. In his prolonged absence, she has been married to a local peasant. Zaman succeeds in behaving sensibly in front of Zeena. He even carries the child in his lap and fondles it. With no apparent sentiment or flicker of emotion he asks her about her health.

Apart from courage, restlessness is another distinguishing characteristic of code hero. He stays awake all night and remains quiescent during the day. Night is hard to pass because night incriminates arrant darkness that is man's lot after death. To avoid this darkness implied by night, the code hero will stay awake during the night. Zaman Khan in the course of the story does not sleep in the night. He gets up, walks a few steps and again sits up. In the dim light of the earthen

lamp which had been kept burning in the room, he lays awake for a long time, counting the beams of the ceiling. The narrator informs the reader of the restlessness of the protagonist in these words:

*'His mother went away crying and he again started counting the beams. Unable to sleep, he got up from his bed and picked up the benjali from the shelf. Indicating to his mother that he was going to the riverside, he took up his crutch.'* (554)

This restlessness drives him to the riverside where he encounters Zeena, his beloved who, like all others, had betrayed him. That is the time of trial for Zaman Khan and tolerance of the code hero will be tested here by the reader. Zaman like a young spirited soul goes to the riverside haunted by memories of Zeena and moments spent with her. When he played the Benjali, the air reverberates resounds of bygone days, and dismal contours fill his heart. Mesmerized by the sound of benjali Zeena comes and shows her mortification over the rough treatment she showed to him. She says in a true spirit of repentance, 'I've sinned against you'. At this confession 'something terrible seemed to have exploded in his mind, shattering like a boom of guns.' (p. 554). Oppressed by his silence she rephrases her repentance and offers herself to him as a mark of complete confidence in his love. She says, 'I am still yours. Nobody knows that we are here, strangle me and throw my body into the river. But please, please, say something. Your silence is unbearable.' (p. 554).

But Zaman Khan has undergone a complete transformation and from a nervous, alienated, angry young man emerges as a code hero who has learnt to hide his grief and who has come to realize the importance of life. He knows the sanctity of relations and does believe in their purity. He shows utter decency in his dealings with her. Overcoming the battle going on in his mind he says 'sister let me see you home, your child and your husband must be waiting for you. (p. 554) Hemingway's code prescribes that the hero acts honorably even while losing a battle to prove his manhood and worth. Like Pedro Romero and afterwards Jake Barnes in *The Sun also Rises*, he is the center stage figure and there is the whole community witnessing his display. Although he does not physically become the participant in theatrical manifestation of manhood yet he achieves the status of code hero by acting manfully in front of the worst temptation and proves his worth. Zaman Khan is not a manifestation of a single character, rather he is an amalgamation of many characters created by Hemingway and he seems to be a culmination of all those sparkling optimistic characters.

For Hemingway religion can only render rites and rituals. Hemingway distrusted association of life hereafter with religion. For Chandar however, religion is very important, as it provides support to fall back upon. In the absence of religion one would be lost in nothingness. Here Chandar differs from Hemingway in that he provides his hero with a strong tilt towards religion. Zaman in the course of the story visits a tomb twice and that too at the time of utter restlessness and loss, and he gets out of the tomb with a sense of fulfillment after achieving catharsis.

To conclude one can say that the story 'The Soldier' is a thematic intertext of 'In Another Country' by Hemingway. It reiterates Hemingway's concept of life as a struggle against unconquerable natural forces in which a kind of victory is possible. It is an epic metaphor for life, a contest in which, even the problems of right and wrong seems paltry before the great thing that is the struggle. It is also something like Greek tragedy in which as the hero falls and fails, an audience may get a memorable glimpse of what stature man may have. In this fall the hero achieves height

and stature accorded to a great hero and Zaman Khan emerges as the finest example of such a grand hero.

#### 4. The Use of Symbols in 'The Soldier'

Chandar is a lyrical stylist and he uses abundance of symbols to enrich his stories with images. Jagdish Chandarhavan (1993) indicated that:

*Krishan Chandar has a stock of beautiful words which none of any other writers is blessed with. And he knows how to use them beautifully, which many other writers don't know. Other writers have to grope for beautiful words but he doesn't have to take this pain. He is the king of beautiful vocabulary, and these words are his territory. It seems these are his heritage and these are fixed for him only.*'(p. 342)

Like the narrator of 'In Another Country', Zaman Khan is reliant upon crutches for his mobility. These crutches symbolize loss of activity, which is tantamount to emasculation for a person who has spent a life of activity and spirited mobility. Zaman Khan cannot, initially cope up with this loss, as when he enters the wrestling arena he unconsciously touches his lost leg and then mourns this loss which is bigger than the loss of life as he shares with his brother, 'this leg...I would have been killed. But Allah is great.' (p.552)

Krishan is well known for his eternal theme that romantic love is psychologically redeeming, which means love can serve as rescue for personal crisis. In his story *Meri Yadoun Key Chanaar* (Siddiqui, 2002, p. 367) he has presented a doctor who cures his patients with love and when he is forced to withdraw this compassionate love, his patient dies. Through excellent use of symbolism in *The Soldier* he has tried to show that a carefree person like Zaman Khan can be a scarifying youth who can lose all his possessions to soothe others. His gestures like taking the baby of Zeena in hands and fondling all serve as beautiful symbols to highlight his gesture of care and compassion for others.

Hemingway uses medals as symbols for absurdity of war. All the crippled soldiers in *In Another Country* are embellished with medals for their bravery. Except for the young boy, who was as terribly wounded as soldiers but he did not receive his wound on the front line, has a black handkerchief to hide his maimed nose. Medals which are usually badges of honor and prestige stand for absurdity and cruelty of war for Hemingway. Chandar also uses medals as symbols in order to show meaninglessness of these badges of courage and bravery. Zaman Khan is decorated with medals and these are awe inspiring for the onlookers but they are just meaningless burden on his chest which reminds him of his loss continuously. These are in fact a satire over the British government which used them as temptation to local people to drive them to the horrible den of war.

Hemingway uses photograph twice in the short story "*The Doctor and the Doctor's Wife*" as a symbol. Photographs of pre and post therapy have been displayed in the doctor's office. These photos symbolize on one hand war caused brutalities and on other hand they engender hope in soldier's hearts regarding their treatment. Like 'In AnotherCountry' the symbol of photograph has been used by Chandar to highlight the difference in pre and post war era. Zaman Khan's mother opens her trunk with trembling hands and comes to him with an old photograph. This photograph

had been taken before he was recruited into the army. The narrator says 'It was the same Zaman-erect, broad chested, trim moustached. But in this photograph he had two legs' (p. 552). Zaman keeps gazing at the photograph for a long time, particularly at the leg which had now parted company with him. Then he returns the photograph to his mother and says, 'Go to sleep mother, there is nothing wrong with me. I am quite happy as I am.' (p. 553)

The tomb has also been employed as a symbol through which the writer drives home the lesson that religion is the last and perfect resort for all those who are rendered rootless by the atrocities of war. A man can be saved only if he enters the soothing, comforting arena of religion. In this sense, the tomb stands for the healing power of the religion.

Children are also employed by Krishan Chandar as powerful symbols in many of his other stories. For instance, in *Poory Chand Ke Raat* (Chandarhavan, p. 403), the hero and heroine are separated by suspicion in the protagonist's heart and can't see each other for 40 years. But when they meet after such a long span of time they observe thick trees and many small children which make them realize that people come and go, they suffer many losses but life does not stop anywhere for anyone, it goes on uninterrupted by the loss of individuals. Similarly, in this story the writer presents a small baby which implies that though people like Zeena and Zaman were separated as the aftereffects of war, and afterwards there is no hope of their reunion, still life is worth living and beautiful and it will not stay for anyone.

## 5. Conclusion

After examining 'In Another Country' and 'The Soldier', one can safely say that Chandar has used Hemingway's story as a source material for his 'The Soldier'. Although the references have not been acknowledged but in the treatment of themes, handling of characters and writing style, the story 'In Another Country', written after World War 1, has been used extensively. The purpose of both the writers was to condemn wars and highlight the aftermaths of war with its negative effects on individuals and groups. This was the best medium to highlight the destruction and chaos of the war. Finally, there is an intricate intertextual network that exists within Chandar's own canon of work which has been briefly addressed. There is still enough room to work on Chandar's artistic project which has developed independently also over the course of his career.

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