

# Reader

## A Farewell To Arms - Ernest Hemingway



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5TV – Period 2

Instructions:

Use your **IB dossier** to file articles and hand outs that you have studied in preparation for the IB exam.

You do not have to bring your IB Portfolio to every lesson. Keep it at home and only bring it in when requested.

**Hemingway Reader:**

Bring this reader to every lesson. You have to complete weekly assignments, participate during lessons and write a final essay.

## Overview Period 2

For more detailed information and links to all the materials and sources go to the digital studyplanner on your subject page in ItsLearning.

| Week | In class  | Homework  |
|------|---|---|
| 46   | Work on weekly assignment 1<br>Read from reader: "Introducing Ernest Hemingway", "World War I – Great War" and "Modernism"  | Finish reading chapters 1-17<br>Finish weekly assignment 1  |
| 47   | Discuss Test p1 + reading practice Quiz on articles from the reader, lecture + present and discuss weekly assignment 1  | Finish reading chapters 18-24<br>Finish weekly assignment 2   |
| 48   | Feedback on weekly assignment 2 + Hemingway's characters and style<br>Language in context: White Privilege  | Finish reading chapters 25-32<br>Finish weekly assignment 3   |
| 49   | Feedback on weekly assignment 3 + Hemingway's World: The Nada<br>Quick recap: How to Write an Essay + Writing Practice (unpacking questions – writing an outline) | Finish reading the novel!<br>Finish weekly assignment 4<br><br>Study relevant links on Essay Writing on ItsLearning |
| 50   | Feedback on weekly assignment, discussion of chapter 41<br>Writing practice: practice writing essays in groups/pairs  |   |
| 51   | Writing practice: feedback on group practice essays<br>You will receive the Essay Questions > Write Final Essay at home<br>Friday: Red Nose Day                   |   |
| 52   | Christmas holidays  |   |
| 53   | Christmas holidays  |   |
| 1    | DEADLINE ESSAY!<br><br>Reading Practice   | DEADLINE: Wednesday 06-01/Thursday 06-01 > Hand in Hemingway Essay (post on ItsLearning)                            |
| 2    | Wednesday: start of testweek  | In testweek: Reading Test (RLT3x)   |
| 3    | Tuesday: end of testweek  |   |

## Essay Rubric (P2, SL)

### Criterion A: Knowledge and understanding

- How much knowledge and understanding of the part 3 works and their context has the student demonstrated in relation to the question answered?

| Marks | Level descriptor   |
|-------|--|
| 0     | The work does not reach a standard described by the descriptors below.   |
| 1     | Little knowledge of the part 3 works is demonstrated.  |
| 2     | Some knowledge of the part 3 works and their context is demonstrated, but understanding is limited.  |
| 3     | Knowledge of the part 3 works and the way in which context affects their meaning is adequately demonstrated and shows a general understanding.         |
| 4     | Knowledge of the part 3 works and the way in which context affects their meaning is substantially demonstrated, and the understanding shown is good.   |
| 5     | Knowledge of the part 3 works and the way in which context affects their meaning is thoroughly demonstrated, and the understanding shown is very good. |

### Criterion B: Response to the question

- To what extent is an understanding of the main expectations of the question shown?
- How relevant is the response to these expectations?

| Marks | Level descriptor   |
|-------|--|
| 0     | 0 The work does not reach a standard described by the descriptors below.   |
| 1     | 1 There is little awareness of the main expectations of the question.  |
| 2     | 2 There is some awareness of the main expectations of the question; the response is mainly unsubstantiated generalization.   |
| 3     | 3 There is adequate awareness of the main expectations of the question, with a generally relevant response.                  |
| 4     | 4 There is good understanding and awareness of the main expectations of the question, with a mostly relevant response.       |
| 5     | 5 There is very good understanding and awareness of the expectations of the question, with a consistently relevant response. |

### Criterion C: Understanding of the use and effects of stylistic features

- To what extent does the essay show awareness of how the writer's choice of the stylistic features in the text (for example, narrative point of view, setting, characterization, structure, style and technique) are used to construct meaning?
- To what extent does the essay show understanding of the effects of stylistic features?

| Marks | Level descriptor   |
|-------|--|
| 0     | 0 The work does not reach a standard described by the descriptors below.   |
| 1     | 1 There is little awareness or illustration of the use of stylistic features.                                    |
| 2     | 2 There is some awareness and illustration of stylistic features.  |
| 3     | 3 There is adequate awareness and illustration of stylistic features, with some understanding of their effects.  |
| 4     | 4 There is good awareness and illustration of stylistic features, with adequate understanding of their effects.  |
| 5     | 5 There is very good awareness and illustration of stylistic features, with good understanding of their effects. |

### Criterion D: Organization and development

- How coherent and effective is the argument of the essay?
- How effective is the formal structure of the essay?

| Marks | Level descriptor   |
|-------|--|
| 0     | 0 The work does not reach a standard described by the descriptors below. |
| 1     | 1 There is little focus, structure and development.                      |
| 2     | 2 There is some focus, structure and development.                        |
| 3     | 3 There is adequate focus, structure and development.                    |

|   |  |
|---|--|
| 4 | 4 There is good focus, structure and development.      |
| 5 | 5 There is very good focus, structure and development. |

### Criterion E: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)

| Marks | Level descriptor  |
|-------|---|
| 0     | 0 The work does not reach a standard described by the descriptors below.  |
| 1     | 1 Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.  |
| 2     | 2 Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task. |
| 3     | 3 Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.                                   |
| 4     | 4 Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.   |
| 5     | 5 Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.                           |

## Introducing Ernest Hemingway

Ernest Hemingway (1899-1961) occupies a prominent place in the annals of American Literary history by virtue of his revolutionary role in the arena of twentieth century American fiction. By rendering a realistic portrayal of the inter-war period with its disillusionment and disintegration of old values, Hemingway has presented the predicament of the modern man in 'a world which increasingly seeks to reduce him to a mechanism, a mere thing'. [1] Written in a simple but unconventional style, with the problems of war, violence and death as their themes, his novels present a symbolic interpretation of life.

Ernest Miller Hemingway was born in 1899 in Oak Park, Illinois, in an orthodox higher middle class family as the second of six children. His mother, Mrs Grace Hale Hemingway, an ex-opera singer, was an authoritarian woman who had reduced his father, Mr Clarence Edmunds Hemingway, a physician, to the level of a hen-pecked husband. Hemingway had a rather unhappy childhood on account of his 'mother's, bullying relations with his father'. [2] He grew up under the influence of his father who encouraged him to develop outdoor interests such as swimming, fishing and hunting. His early boyhood was spent in the northern woods of Michigan among the native Indians, where he learned the primitive aspects of life such as fear, pain, danger and death.

At school, he had a brilliant academic career and graduated at the age of 17 from the Oak Park High School. In 1917 he joined the *Kansas City Star* as a war correspondent. The following year he participated in the World War by volunteering to work as an ambulance driver on the Italian front, where he was badly wounded but twice decorated for his services. He returned to America in 1919 and married Hadley Richardson in 1921. This was the first of a series of unhappy marriages and divorces. The next year, he reported on the Greco-Turkish War and two years later, gave up journalism to devote himself to fiction. He settled in Paris, where he came into contact with fellow American expatriates such as Gertrude Stein and Ezra Pound. 'From her (Gertrude Stein) as well as from Ezra Pound and others, he learned the discipline of his craft - the taut monosyllabic vocabulary, stark dialogue, and understated emotion that are the hallmarks of the Hemingway style'. [3]

Hemingway's first two published works were *In Our Time* and *Three Stories and Ten Poems*. These early stories foreshadow his mature technique and his concern for values in a corrupt and indifferent world. But it was *The Torrents of Spring*, which appeared in 1926, that established him as a writer of repute. His international reputation was firmly secured by his next three books, *The Sun Also Rises*, *Men Without Women* and *A Farewell to Arms*. This was only the beginning of an illustrious career, with an impressive output of several novels and short stories, a collection of poems and *The Fifth Column*, a play.

Hemingway was passionately involved with bullfighting, big game hunting and deep sea fishing, and his writing reflects this. He visited Spain during the Civil War and his experiences on the war front form the theme of the best seller *For Whom the Bell Tolls*. When the Second World War broke out, he took an active part and offered to lead a suicide squadron against the Nazi U Boats. But in the course of the war, he fell ill and was nursed by Mary Walsh, who eventually became his fourth wife and continued to be with him until his death.

In 1954, he survived two plane crashes in the African jungle. His adventures and trust with destiny made him a celebrity all over the English speaking world.

Hemingway began the final phase of his career as a resident of Cuba. There he continued his life of well-advertised hunting and adventure, being often in the forefront of literary publicity and controversy. This phase is marked by a decline in his creative genius which, however, attained its original stature with the publication of *The Old Man and The Sea* in 1952. It was an immense success and won him the Nobel Prize for literature in 1954.

His fortunes took a turn for the worse, when Fidel Castro came to power and ordered the Americans out of Cuba. It proved a great shock to Hemingway and added to his agony over the decline of his creative talents. He fell victim to acute fits of depression and attempted suicide twice. He was hospitalized and treated for his psychological problems. But after a few months of doubts, anxieties and depression, he shot himself on the 2nd of July 1961, bringing to an end one of the most eventful and colourful lives of our times.

Hemingway's literary genius was moulded by cultural and literary influences. 'Mark Twain, the War and *The Bible* were the major influences that shaped Hemingway's thought and art'. [4] During his sojourn in Paris, Hemingway also came into contact with eminent literary figures such as Fitzgerald, Sherwood Anderson, D.H. Lawrence and even T.S. Eliot. 'All or some of them might have left their imprint on him'. [5] Hemingway also acknowledged that he had learnt a great deal from the writings of Joseph Conrad. Besides these, his early experiences in Michigan coloured his writing to some extent. The most important influence that left a deep impact on his genius was the nightmarish experiences which he himself had undergone in the two World Wars.

As a novelist, Hemingway is often assigned a place among the writers of 'the lost generation', along with Faulkner, Fitzgerald, John Dos Passos and Sinclair Lewis. 'These writers, including Ernest Hemingway, tried to show the loss the First World War had caused in the social, moral and psychological spheres of human life'. [6] They also reveal the horror, the fear and the futility of human existence. True, Hemingway has echoed the longings and frustrations that are typical of these writers, but his work is distinctly different from theirs in its philosophy of life. In his novels 'a metaphysical interest in man and his relation to nature' [7] can be discerned.

Hemingway has been immortalized by the individuality of his style. Short and solid sentences, delightful dialogues, and a painstaking hunt for an apt word or phrase to express the exact truth, are the distinguishing features of his style. He 'evokes an emotional awareness in the reader by a highly selective use of suggestive pictorial detail, and has done for prose what Eliot has done for poetry'. [8] In his accurate rendering of sensuous experience, Hemingway is a realist. As he himself has stated in *Death in the Afternoon*, his main concern was 'to put down what really happened in action; what the actual things were that produced the emotion you experienced'. [9] This surface realism of his works often tends to obscure the ultimate aim of his fiction. This has often resulted in the charge that there is a lack of moral vision in his novels. Leon Edel has attacked Hemingway for his 'Lack of substance' as he called it. According to him, Hemingway's fiction is deficient in serious subject matter. 'It is a world of superficial action and almost wholly without reflection - such reflection as there is tends to be on a rather crude and simplified level'. [10]

But such a casual dismissal as this, presenting Hemingway as a writer devoid of 'high seriousness', is not justified. Though Hemingway is apparently a realist who has a predilection for physical action, he is essentially a philosophical writer. His works should be read and interpreted in the light of his famous 'Iceberg theory': 'The dignity of the movement of an iceberg is due to only one eighth of it being above the water'. [11] This statement throws light on the symbolic implications of his art. He makes use of physical action to provide a symbolical interpretation of the nature of man's existence. It can be convincingly proved that, 'While representing human life through fictional forms, he has consistently set man against the background of his world and universe to examine the human situation from various points of view'. [12]

In this aspect, he belongs to the tradition of Hawthorne, Poe and Melville, in whose fiction darkness has been used as a major theme to present the lot of man in this world. Hemingway's concern for the predicament of the individual resembles the outlook of these 'nocturnal writers'. 'As with them, a moral awareness springs from his awareness of the larger life of the universe. Compared with the larger life of the universe, the individual is a puny thing, a tragic thing. But in this larger life of the universe, the individual has his place of glory'. [13] This awareness of the futility of human existence led Hemingway to deal with the themes of violence, darkness and death in his novels. By presenting the darker side of life, he tries to explore the nature of the individual's predicament in this world.

What attitude should a man take toward a world in which, for reasons of the world's own making and not of his own, he is fundamentally out of place? What personal happiness can he expect to find in a world seething with violence ... what values could one respect when ethical values as a whole seemed universally disrespected? [14]

This metaphysical concern about the nature of the individual's existence in relation to the world made Hemingway conceive his protagonists as alienated individuals fighting a losing battle against the odds of life with courage, endurance and will as their only weapons. The Hemingway hero is a lonely individual, wounded either physically or emotionally. He exemplifies a code of courageous behaviour in a world of irrational destruction. 'He offers up and exemplifies certain principles of honour, courage and endurance in a life of tension and pain which make a man a man'. [15] Violence, struggle, suffering and hardships do not make him in any way pessimistic. Though the 'vague unknown' continues to lure him and frustrate his hopes and purposes, he does not admit defeat. Death rather than humiliation, stoical endurance rather than servile submission are the cardinal virtues of the Hemingway hero.

A close examination of Hemingway's fiction reveals that in his major novels he enacts 'the general drama of human pain', and that he has 'used the novel form in order to pose symbolic questions about life'. [16] The trials and tribulations undergone by his protagonists are symbolic of man's predicament in this world. He views life as a perpetual struggle in which the individual has to assert the supremacy of his free will over forces other than himself. In order to assert the dignity of his existence, the individual has to wage a relentless battle against a world which refuses him any identity or fulfilment.

To sum up, Hemingway, in his novels and short stories, presents human life as a perpetual struggle which ends only in death. It is of no avail to fight this battle, where man is reduced to a pathetic figure by forces both within and without. However, what matters is the way

man faces the crisis and endures the pain inflicted upon him by the hostile powers that be, be it his own physical limitation or the hostility of society or the indifference of unfeeling nature. The ultimate victory depends on the way one faces the struggle. In a world of pain and failure, the individual also has his own weapon to assert the dignity of his existence. He has the freedom of will to create his own values and ideals. In order to achieve this end, he has to carry on an incessant battle against three oppressive forces, namely, the biological, the social and the environmental barriers of this world. According to Hemingway, the struggle between the individual and the hostile deterministic forces takes place at these three different levels. Commenting on this aspect of the existential struggle found in Hemingway's fiction, Charles Child Walcutt has observed that, 'the conflict between the individual needs and social demands is matched by the contest between feeling man and unfeeling universe, and between the spirit of the individual and his biological limitations'. [17] This observation is probably the right key to understand Hemingway, the man and the novelist.

#### Endnotes

1. Cleanth Brooks, 'Ernest Hemingway, Man On His Moral Uppers' *The Hidden God* (New Haven and London: Yale Press, 1969), p. 6.
2. Mark Spilka, 'Hemingway and Fauntleroy, An Androgynous Pursuit', *American Novelists Revisited* ed. Fritz Flishmann (Boston, Massachusetts G.K. Hall and Co., 1982), p. 346.
3. Abraham H. Lass, *A student's Guide to 50 American Novelists* (New York: Washington Square Press, 1970), p. 175.
4. Mrs. Mary S. David and Dr. Varshney, *A History of American Literature* (Barilly: Student Store, 1983), p. 315. Hereinafter cited as Mary S. David.
5. Mary S. David. p.312
6. Mary S. David. p. 315.
7. P.G. Rama Rao, *Ernest Hemingway, A Study in Narrative Technique* (New Delhi: S. Chand and Co., 1980). p. 4. Hereafter cited as Rama Rao.
8. Rama Rao, p. 31.
9. Ernest Hemingway, *Death in the Afternoon* (London: Grafton Books, 1986), p. 8. Hereafter cited as Death in the Afternoon.
10. Leon Edel, 'The Art of Evasion' in *Hemingway, A Collection of Critical Essays*, ed. Robert P. Weeks (Englewood Cliffs, NJ: Prentice Hall, 1962), p. 170.
11. *Death in the Afternoon*, p. 171.
12. B.R. Mullik, *Hemingway Studies in American Literature* (New Delhi: S. Chand and Co., 1972), p. 8.
13. Chaman Nahal, *The Narrative Pattern in Ernest Hemingway's Fiction* (New Delhi: Vikas Publication, 1971). p. 26.
14. W.M. Frohock, *The Novel of Violence in American Literature* (Cambridge, Massachusetts: Cambridge University.
15. Philip Young, 'Ernest Hemingway' *Seven Modern American Novelists, an Introduction* ed. William Van O' Connor (Minneapolis - The University of Minnesota Press, 1966), p. 158. Hereafter cited as Philip Young.
16. W.R. Goodman, *A Manual of American Literature* (Delhi: Doabe House, n.d), p. 357. Hereafter cited as Goodman
17. Charles Child Walcutt, *American Literary Naturalism, A Divided Stream* (Minneapolis: University of Minnesota Press, 1974), p. 275.



# World War I—The Great War

World War I (1914-1918) is known by many names: the Great War, “the war of illusions,” “the war to end all wars.” When the shooting finally ended, an estimated 10 million people were dead and 20 million were wounded. It was the war that introduced the deadly arsenal of modern weaponry to soldier and civilian alike.

The assassination of the Archduke Franz Ferdinand of Austria-Hungary triggered the war in June of 1914. But the real causes of the conflict go deeper. A brand of aggressive nationalism had taken root across all Europe. Germany, France, and England had become imperial powers with economic rivalries around the globe. The interlocking royal families of Europe created far-flung political alliances and pledged to take sides in case of conflict. Add to this the coming revolutionary struggle in Russia, and all the pieces were in place for a catastrophe.

A four-year conflict followed. Germany, Austria-Hungary, and the Ottoman Empire (mostly today’s Turkey) fought against the Allies, led by France, England, Russia, Italy and, eventually, America. The bulk of the war pitted adversaries along the Western front in a brutal standoff known as trench warfare. The Italian and Eastern fronts, though bloody, were secondary to the decisive battles consumed the heart of France and Belgium until

whole landscapes were devoid of life.

After the Great War, combat would never be the same. The trenches were only one aspect of a conflict that saw the deployment of revolutionary and murderous new technology. The machine gun, the airplane, the armoured tank, submarines, and poison gas were used in warfare, most of them for the first time—an arsenal that would dominate military strategy and planning for the century to come.

Though almost all the great battles were fought in Europe—the Marne, the Somme, Verdun, Ypres, Tannenberg—the Great War was a global conflict. Turkey, where the bloody battle of Gallipoli was waged, was a close ally of Germany. Australia and New Zealand entered on the side of the Allies. The United States did not join the Allies until 1917, but played a key role in stopping the final German offensive and bringing the war to an end in November of 1918.

The Great War might have been aptly named had the combatants heeded its warning. But the Treaty of Versailles in 1919, burdening Germany with enormous reparations, was partly responsible for setting in motion the rise of German fascism and the Nazi party. Before the memory of the first great war had dimmed, an even greater threat was on the horizon.

## Modernism

Modernism was a movement that revolted against the literature, music, art, and architecture of Western culture. A group of visionaries emerging at the turn of the 20th century targeted the classical and romantic strains of European tradition as static and passé. Depressed by the militarism and chaos of the Great War, Modernist finally questioned fundamental values such as progress and enlightenment, which had long defined the Western tradition.

Modernism emerged in the visual arts as early as the 1860s, with Édouard Manet. Further developments in the natural and social sciences encouraged a new group of Europeans around the turn of the century. The art of this early modernism was abstract, innovative, and often utopian. The decades to follow saw a proliferation of bold new artists and movements, each challenging those that had come before: Futurism (Boccioni), Dada (Duchamp), Cubism (Braque, Picasso), and Expressionism (Kandinsky). Literary modernism flourished during the years between the world wars — effectively, the movement’s second generation. Modernist technique in poetry and fiction relied on such devices as shifting perspective, stream-of-consciousness

narration, non-linear structure, and symbolic fragmentation. In the hands of James Joyce, T.S. Eliot, Gertrude Stein, Virginia Woolf, and William Faulkner, the great legacy of the Enlightenment and 19th-century realism crumpled beneath the force of a sustained literary revolt. The struggle for the artistic soul of the West reached out to the built environment as well. International School architects like Le Corbusier and Mies van de Rohe stressed simplicity, transparency, glass, steel, and concrete—an affront to the tradition that extended from systematic Classical temples through intricate Gothic cathedrals and Baroque palaces to the overcrowded urban jungle. The industrial neighborhoods of the West soon heralded the new vision of architects who subscribed to the dictum that “form follows function.”

In the music of Stravinsky, the mythmaking of Joyce, or the architecture of Frank Lloyd Wright, Modernism stamped the 20th century with an indelible mark. Fueled by innovations in the sciences, Modernism critiqued Western tradition until, by mid-century, it had itself become a part of that tradition.

## Hemingway's Characters

Use the following information about Hemingway's hero to answer questions 1 and 2:

Hemingway's heroes have many recognizable and consistent traits. These include:

- a general loss of faith in conventional morality; the Hemingway hero is cut off from the traditional values of home and family.
- the ability and desire to do his job well.
- the belief that no matter how much trouble life gives a person, he must never let his suffering show, except for fears, which surface at night.
- a belief that the world is generally a cruel place.
- he demonstrates that men and women can find moments of meaning and happiness despite the cruelty of the world.

You can read more about The Hemingway Hero in the article on "Hemingway's World" in this study guide.

1. Look at chapter 7: Select one of the other traits common to Hemingway heroes and prove that Frederic Henry possesses it.
2. Read the paragraph on 'basic Hemingway characters' in this study guide and think back to what you've read so far. What type of Hemingway Hero is Frederic Henry at this point in the novel?
3. Look at chapter 13: List at least two things Henry does in this Chapter that helps to establish him as an example of a typical Hemingway hero.
4. The character of Catherine is a very controversial one among Hemingway's critics. Some insist that she is too ready to please Frederic, which makes the character unbelievable. Others think Hemingway is trying to show the blending of wills that takes place when two people are truly in love. Write one or two paragraphs about Catherine. Do you think her actions in this chapter are believable? What do you think she might know about life that Frederic has yet to learn? Cite incidents or use quotations from the chapter to support your answer.
5. List some other important characters that you have read about. Add some characteristics. How are they different from Frederic? How can you compare or contrast them with his character?

Answer after you have read chapter 21: Review the characteristics of a Hemingway hero. Which of those traits does Catherine demonstrate when she tells Frederic about the baby?

## Hemingway's Style

**The following instructions are for questions 1 - 4.**

Hemingway earned the Nobel Prize for Literature in 1954 because of his unique writing style. Each of the following passages from the first chapter in this story illustrate a different element of his writing style. Decide which element or elements of style are present in the passage and briefly defend your choice.

Hemingway's style:

- His sentences and vocabulary are simple and spare, departing from the flowery writing style of the past.
- Hemingway's writing is full of sensory details, which are presented to the reader as facts, just as a newspaper presents the facts in a story.
- His writing style changes to reflect the changing states of mind of the characters. Look for this change when the inner feelings of a character are presented as a "stream of consciousness," or when the character is drunk. At these times, Hemingway breaks away from his normal simple sentence structure to include long, flowing sentences. These sentences often have both rhythm and repetition to help the reader experience the feelings of the character.
- Although his sentences are often choppy and simple, Hemingway effectively uses understatement to help the reader understand the atmosphere of war and the feelings of his characters.

1. "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army."

2. "There was fighting in the mountains and at night we could see the flashes from the artillery. In the dark it was like summer lightning, but the nights were cold and there was not the feeling of a storm coming."

3. "The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves."

4. "There was fighting for that mountain too, but it was not successful, and in the fall when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain."

## Hemingway's World: Themes, Motifs and Use of Language

Because they have a fundamentally coherent “world view” (i.e., an essentially cohesive view of the nature of the universe and of human life in that universe), great writers tend to be repetitious. That is, certain basic themes tend to recur throughout their work and generally, similar elements (i.e., types of characters, conflicts, occurrences, symbols, images, etc.) tend to recur in their handling of these themes. In these respects, Hemingway was certainly no exception. From his earliest stories to his last, posthumously published novel, the same basic themes and motifs tend to recur again and again. Since some initial familiarity with the central concerns and chief characteristics of a writer's work can contribute to a reader's understanding and appreciation of that work, the following material identifies and comments briefly on the chief themes and recurrent motifs in Hemingway's fiction.

### “Nada” and the Nature of the Universe

For Hemingway, man is born into a completely naturalistic and totally indifferent universe: a universe without supernatural sanction, and thus without purpose, order, meaning, or value. The “nada” (or “nothing”) then focuses on man's confrontation with the absence of God, the indifference and seeming hostility of the universe, and thus with the absence of purpose, order, meaning, and value in the universe and in human life.

#### RELATED MOTIFS, IMAGES, ETC.

- A. **Death:** the great nada, inevitable and ever present.
- B. **Darkness and Disorder:** symbols of the chaos, ignorance, and hostility of the universe.
- C. **War and/or the “Violent Encounter”:** symbols of the hostility of life and the ever-presence of pain and death.
- D. **Bad Nerves:** the fear, anxiety, and loss of control, which the recognition of nada brings.
- E. **Insomnia:** symptomatic of the fear of nada; a symbol of man's attempt to, as well as his inability to, stop thinking about nada.
- F. **Despair:** the absence of hope and confidence which the recognition of nada tempts man toward, and against which man must struggle.

### Chance and Accident

In a universe without purpose, order, meaning, or value, man is a victim of the irrational and often hostile workings of chance and accident, which often bring about gratuitous pain, destruction, loss, and death.

## RELATED MOTIFS, IMAGES, ETC.

A. **The Unreasonable Wound:** the unexpected and irrational injury; symbol of the irrational hostility of life, and of the ever-presence of destruction and death.

B. **The Unreasonable Death:** same as above, but with the focus on death.

C. **The Unreasonable Loss:** same as above, but with the focus on a wound which results in the permanent loss of an ability, or on the death of a loved one.

D. **Bad Luck:** the negative, often hostile and destructive presence of chance and accident.

## Illusions, Realities, True Values and False

A universe without supernatural sanction is inexplicable (i.e., it has no purpose or order in terms by which man can interpret and thus explain it), and it is morally indifferent (i.e., it embodies no governing values by which man can order and direct his life). For Hemingway, all traditional religious and/or philosophical explanations of the universe (and the value systems based upon these explanations) are simply illusions invented and maintained by men and their social institutions. The Hemingway hero must reject all traditional, socially sanctioned explanations of the universe and the value assumptions based upon them as false and misleading. He must accept the realities of nada, of chance and accident, and of death; and, having done so, he must attempt to discover, through experience and honest evaluation of experience, the things and qualities that possess immediate and/or practical human (as opposed to divinely sanctioned or philosophically deduced) values. For Hemingway, since there are no divinely sanctioned absolute values, a thing, an experience, or an activity is valuable to the extent that it gives one a measure of immediate physical pleasure (good food, drink, sex, etc.); heightened emotional intensity (love, risk, danger, art, conquest, etc.); or to the extent that it helps one develop and/or reaffirm a realistically based self-control, and thus gives a measure of purpose, order, and ultimately, dignity to one's behaviour and to one's life. Such values are **immediate** and **practical** in two senses: first, because they do give one pleasure, intensity, and self-control; and second, because such values have no significance beyond the pleasure, intensity, and self-control they give.

## The "Undefeated" and the "Code" of Conduct

While man has no control over his ultimate fate in a chaotic universe, nor does he have control over the vicissitudes of chance, accident, and destruction of which he is a victim, he can control the manner in which he confronts his fate and the manner in which he responds to the vicissitudes of chance, accident, and destruction. Hemingway's work embodies (in various forms) a "code" of conduct in terms of which, though a man may be victimized and, finally, destroyed, he may yet remain "undefeated" by refusing to yield in the face of his victimization, and by confronting his sense of destruction and death with honour, on his own terms. In this sense, as Santiago in *The Old Man and the Sea* says, "A man can be destroyed but not defeated."

The Hemingway “code” consists of standards and forms of conduct by which a man can confront the realities of nada (of chance, accident, destruction, and death) with dignity, and thus by which he can impose a measure of purpose, order, meaning, and value upon his life. The concept of “dignity” is both the basis and the goal of the code. For Hemingway, dignity is the expression of true moral integrity, and it is the highest possible attainment of character. Basically, dignity is self-control in the face of nada, destruction and death (“Grace under Pressure”). Such self-control is a visible expression of the self-discipline, knowledge, skill, and poise a man must achieve—as well as the honesty, courage, persistence, and stoic endurance he must possess in order to confront the vicissitudes of his life and the inevitability of his death on his own terms and with honour.

#### **RELATED MOTIFS, IMAGES, ETC.**

A. **Ritual:** the faithful compliance with the patterns of behaviour developed to impose order and purpose on one’s actions.

B. **Grace Under Pressure:** the artist’s or sportsman’s uncompromising commitment to conduct himself—regardless of the risks involved or the probability of failure—according to the rules and forms which govern his art, sport, or profession.

C. **The Artist-Sportsman:** symbol of dignity and uncompromising compliance with the code of proper conduct.

D. **Clean, Well-Lighted Places:** symbols of the order, purpose, meaning, and value created through and exhibited by compliance with the demands of the code.

#### **Basic Hemingway Characters**

A. **Anti-Heroes:** characters who are blind to the reality of nada, who live according to illusions, false values, and/or random impulses; such characters are generally either stupid and messy, idealistic and deluded, or self-centred and destructive.

B. **Apprentice Heroes:** characters who have recognized the reality of nada and who (depending on the stage of their growth) are either struggling with the fear, anxiety, and loss of control which the recognition of nada brings, or who are in the process of learning the nature of true values and the requirements of the code.

C. **Exemplars or Code Heroes:** characters who have recognized and accepted the reality of nada, who have learned the nature of true values, and who live in compliance with the requirements of the code. Such characters are the models from whom the apprentice heroes learn. (The Hemingway Code Hero)

#### **Characteristic Hemingway Stories**

A. Those in which the focus is on the apprentice hero and (depending on the particular story) his discovery of, first reactions to, and/or initial attempts to come to terms with nada and to learn to deal effectively with it.

B. Those in which the focus is on the exemplar or code hero, who has accepted the reality of nada and who already lives by the “code,” and through it, controls himself and his posture toward life.

C. Those in which the focus is on the teacher/student relationship between exemplar and apprentice heroes.

(Some critics believe Abruzzi represents Hemingway’s vision of paradise. Cite incidents from this chapter to prove or disprove this theory.)

## Note with weekly assignments

*These questions stimulate your understanding of the novel and they enable you to log quotes about the main themes, style and characterisation. One way of completing these assignments is to read the assigned chapters first and then go over the questions. For some questions a short answer will do (or even a keyword), but for some you will suffice with a (short) quote (always note the page number!). You could also read the questions before you read each chapter and take notes as you read. As you are expected to discuss and present your findings in class, you have to use time at home and in R-lessons to prepare. We will also let you work on in A-lessons.*

## Weekly Assignment 1

### Chapter II

1. Briefly describe the relationship between the priest and the officers in the bawdy house. What does this relationship suggest to the reader about the impact of the war on human values?

### Chapter III

1. What does the priest “know” in the following passage from the book? “He had always known what I did not know and what, when I learned it, I was always able to forget.”

### Chapter IV

1. Briefly describe Catherine Barkley. What is the significance of the riding stick she carries?

2. What evidence is there that Catherine is **disillusioned** by the war?

### Chapter V

1. What are Frederic Henry’s goals concerning Catherine at the beginning of the evening? How does Catherine confuse him, so that at the end of the chapter he refers to her as his “friend”?

### Chapter VI

1. What evidence is there in this chapter that Catherine is not crazy, but only playing a game with Frederic Henry? What kind of game is she playing?

### Chapter VII

1. How does Frederic Henry try to help the soldier who is limping along the side of the road? What do the efforts on the soldier’s behalf say about Frederic Henry’s **attitude** toward the war?

2. Locate a passage in this chapter that demonstrates Hemingway’s use of **stream of consciousness**.

3. At the end of the chapter, Frederic Henry goes to visit Catherine, but she is unavailable. How does he feel about Catherine at this point in the story?

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### Chapter VIII

1. Why does Catherine give Frederic Henry the St. Anthony medal? How does she feel about him at this point in the story?

2. What literary technique is Hemingway using in the following excerpt from the story?

What is implied in this passage about the effectiveness of the church during wartime?

“The saint hung down on the outside of my uniform and I undid the throat of my tunic, unbuttoned the shirt collar and dropped him in under the shirt. I felt him in his metal box against my chest while we drove. Then I forgot about him. After I was wounded I never found him. Someone probably got it at one of the dressing stations.”



3. In what ways does Frederic Henry's description of the scenery change as he gets near the battle area?

#### **Chapter IX**

1. In what ways does Frederic's opinion on how to stop the fighting differ from the opinions of the other ambulance drivers?
2. Find a sentence in the description of the shelling which illustrates Hemingway's **stream of consciousness** style of writing.
3. Hemingway includes two horrible deaths in this chapter. Briefly describe one of these deaths and speculate on why they are so graphically presented at this point in the story.

#### **Chapter X**

1. How does Frederic Henry's conversation with Rinaldi show Henry's changing views concerning the war, women, and the church?

#### **Chapter XI**

1. Find a passage in the chapter where the priest defines love.
2. Sometimes **foreshadowing** is very subtle. What future event do you think Hemingway foreshadows in this chapter?

#### **Chapter XII**

1. Find an example of **understatement** in this chapter where Frederic Henry coolly and simply details the horrors of war.

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### **BOOK TWO**

#### **Chapter XIII**

1. Who are Miss Van Campen, Mrs. Walker, and Miss Gage. In what ways are they different?
2. List three requests Frederic Henry makes his first day and night at the new hospital.

#### **Chapter XIV**

1. Define the literary technique "comic relief" and find an example of comic relief in this chapter.
2. How do you think Miss Gage feels about Miss Barkley's arrival at the hospital?

#### **Chapter XV**

1. How does Henry convince the house doctor to let Dr. Valentini examine him?
2. What evidence is there that Henry likes Dr. Valentini?

#### **Chapter XVI**

1. What evidence is there in this chapter that the war is all around Frederic and Catherine?

#### **Chapter XVII**

1. What possible future events are hinted at in this chapter, which help Hemingway to maintain the reader's interest in the story?

## Weekly Assignment 2

### Chapter XVIII

1. Why don't Catherine and Frederic get legally married?
2. Frederic and Catherine are in love so they ignore the dangers around them. List two potential problems they know they may experience in the future, but are ignoring so they can be together.

### Chapter XIX

1. Briefly identify Mr and Mrs Meyers. Why doesn't Catherine like Ettore Moretti?

### Chapter XX

1. One of the major themes in this book is the impact the war has on the values of the characters. What does the incident where Catherine and Frederic bet on Light for Me reveal about their values?
2. Aside from the crooked betting, what does Catherine dislike about the track?

### Chapter XXI

3. In your opinion, how well do you think Frederic handles the news that Catherine is pregnant? Why do you think she keeps her pregnancy a secret for three months?

### Chapter XXII

1. **The theme of human values and morality** is found throughout this novel. What do you think this chapter is saying about the consequences of Frederic's excessive drinking?

### Chapter XXIII

1. "We crossed the far end of the square and looked back at the cathedral. It was fine in the mist."

What do you think Hemingway is saying about the **value of organized religion** during war time to help couples like Frederic and Catherine stay together?

2. Why do you think Catherine's opinion of the red room changes?
3. What do Catherine and Frederic talk about that helps to establish both characters as "typical Hemingway heroes"?
4. Review the **five main plot elements** found in most novels (introduction, rising action, climax, falling action, resolution). If Book I is the introduction, prove that Book II is the Rising Action.

### Chapter XXIV

1. Why do you think Frederic gives up his seat on the train to the captain of the artillery without making a fuss?

## Weekly Assignment 3

### BOOK THREE

#### Chapter XXV

1. Find a comment in the chapter that expresses the Major's pessimistic attitude toward the war.
2. Why does Rinaldi say to Frederic, "You act like a married man"? What are the "sacred subjects" Rinaldi encounters all of his life?
3. Rinaldi says, "We are born with all we have and we never learn. We never get anything new. We all start complete. You should be glad not to be a Latin."  
What is Rinaldi born with that he believes is all he will ever have in his life? What does Frederic have in his life that Rinaldi lacks?
4. In what way has the priest changed since Frederic saw him last?
5. Why do you think the Major ignores the priest's recommendation that Rinaldi needs a leave and why does he deny the fact that Rinaldi may have syphilis?

#### Chapter XXVI

1. Why does Frederic believe the war will continue?
2. What does the priest mean when he says, "Many people have realized the war this summer"?
3. What do you think are the reasons for the change in Frederic's attitude toward war, from an idealistic eager soldier to the gentle soldier he has become?

#### Chapter XXVII

1. What strategy does Frederic propose to help the Italians win the battle with the Austrians? Why won't the Italians consider this plan?
2. What are Frederic's orders concerning the wounded if a retreat is ordered?
3. Some critics believe the following passage from this chapter sums up **Hemingway's views on war**. What do you think he is saying about the importance of abstract ideals like glory when compared to real places or people?

"I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain.... There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates."

#### Chapter XXVIII

1. Find an example of the stream of consciousness technique in this chapter.
2. Why does Frederic decide to take a side road? In what way is this decision a change in Frederic's usual behaviour as a soldier in the Italian army?

#### Chapter XXIX

1. Why do you think Frederic decided to shoot the sergeant for disobeying his orders? What other way could he have handled the situation? Some critics believe this incident diminishes Frederic's hero status. What is your opinion?
2. In what ways can the killing of the sergeant be considered to be ironic?
3. Define the terms anarchist and socialist.

### **Chapter XXX**

1. How is Aymo killed? Why does Frederic feel badly about his death?
2. Why does Bonello leave Frederic and Piani?
3. For what reason are the carabinieri questioning the Italian officers who try to cross the bridge?
4. Find an example of sarcasm in the paragraph describing the questioning and execution of the Italian officers by the carabinieri.
5. Many critics believe Frederic's escape from the carabinieri is the **climax** of the book. Cite incidents from the chapter to support or refute this idea.

### **Chapter XXXI**

1. What steps does Frederic take to make himself inconspicuous to the other soldiers he passes? How does he manage to get out of the area?

### **Chapter XXXII**

1. What new life does Frederic look forward to, now that his life as a soldier in the Italian army is over?

## Weekly Assignment 4

### BOOK FOUR

#### Chapter XXXIV

1. What does Frederic mean when he says he has made a “separate peace” with the war?
2. Find a passage in this chapter that suggests Frederic has never been in love with another girl in the same way he loves Catherine.
4. As a typical Hemingway hero, Frederic suffers from loneliness and fear at night. Frederic states that:

“But with Catherine there was almost no difference in the night except that it was an even better time. If people bring so much courage to this world the world has to kill them to break them, so of course it kills them.”

In what way might this passage be an example of **foreshadowing**? What does Hemingway reveal to the reader about his state of mind and attitude toward life?

#### Chapter XXXV

1. Briefly identify Count Greffi.
2. What does the barman offer to give Frederic “Any time you want it”? Why do you think this offer is important in the story?
3. What are Count Greffi’s opinions on the following topics?

Wisdom in old age -

The war -

Religious devotion -

#### Chapter XXXVI

1. Why do you think the bartender helps Frederic and Catherine escape to Switzerland?

#### Chapter XXXVII

1. Find an example of **comic relief** in this chapter.
2. How do Catherine and Frederic know they have reached Switzerland?
3. What do you think is the **significance of the title** of this story? At what point in the story does Frederic make his “Farewell to Arms”?

### BOOK V

#### Chapter XXXVIII

1. Why does Catherine want to drink beer? Why doesn’t she want to get married right away?
2. Hemingway calls this novel his “Romeo and Juliet.” Find a passage in this chapter where Frederic and Catherine define the depth of their love for each other.

#### Chapter XXXIX

1. Review the characteristics of **a typical Hemingway hero**. Which of those characteristics is Frederic illustrating in this chapter?

#### Chapter XL

1. “We knew the baby was very close now and it gave us both a feeling as though something were hurrying us and we could not lose any time together.”

Why do you think Frederic and Catherine feel the need to hurry?

#### Chapter XLI

1. How does Catherine feel when they are preparing to leave for the hospital?
2. Catherine is having a difficult labour. Frederic is sent from the room so the doctor can examine Catherine. What does Frederic mean when he thinks, “You never get away with anything”?
3. How does Frederic feel when he sees the baby?

4. The following passage is one of the most famous **metaphors** in literature. Briefly describe how this metaphor illustrates the major theme in the story that the world is cruel and death is inevitable.

“Once in camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first toward the center where the fire was; then turned back and ran toward the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burnt and flattened, and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire.”

5. In what ways does Catherine prove herself to be a typical Hemingway hero?

6. In the concluding paragraph for this novel, Frederic describes Catherine’s body as being like a cold statue. Remember that Hemingway is a master of **understatement**; what do you think he might be saying concerning his belief in an eternal life after death? Is there any other explanation for his description of Catherine’s body as a statue?

7. In what ways can this novel be considered to be a loss of innocence story? How has Frederic changed since the first Book? Did Catherine change?