
UNIT-1 ABOUT EARNEST HEMINGWAY

Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 About Earnest Hemingway
- 1.3 Earnest Hemingway's works
- 1.4 His Legacy
- 1.5 Hemingway's Aestheticized Landscapes
- 1.6 Glossary of difficult words
- 1.7 Let us sum up
- 1.8 Unit end questions

1.0 OBJECTIVES

After going through this unit, the learners will be able to:

- Know about Earnest Hemingway and his works.
- Analyze how his personal life affected his work.
- Analyze his much anticipated work "A Farewell to Arms".

1.1 INTRODUCTION

Ernest Hemingway was born on July 21, 1899, in suburban Oak Park, IL, to Dr. Clarence and Grace Hemingway. Ernest was the second of six children to be raised in the quiet suburban town. His father was a physician, and both parents were devout Christians. Hemingway's childhood pursuits fostered the interests that would blossom into literary achievements.

Although Grace hoped her musical interests would influence her son, young Hemingway preferred to accompany his father on hunting and fishing trips. This love of outdoor adventure would be reflected later in many of Hemingway's stories, particularly those featuring protagonist Nick Adams.

Hemingway also had an aptitude for physical challenge that engaged him throughout high school, where he both played football and boxed. Because of permanent eye damage contracted from numerous boxing matches, Hemingway was repeatedly rejected from service in World War I. Boxing provided more material for

Hemingway's stories, as well as a habit of likening his literary feats to boxing victories.

Hemingway also edited his high school newspaper and reported for the *Kansas City Star*, adding a year to his age after graduating from high school in 1917.

1.2 ABOUT EARNEST HEMINGWAY

After this short stint, Hemingway finally was able to participate in World War I as an ambulance driver for the American Red Cross. He was wounded on July 8, 1918, on the Italian front near 'Fossalta di Piave'. During his convalescence in Milan, he had an affair with a nurse, Agnes von Kurowsky. Hemingway received two decorations from the Italian government, and he joined the Italian infantry. Fighting on the Italian front inspired the plot of *A Farewell to Arms* in 1929. Indeed, war itself is a major theme in Hemingway's works. Hemingway would witness firsthand the cruelty and stoicism required of the soldiers he would portray in his writing when covering the Greco-Turkish War in 1920 for the *Toronto Star*. In 1937, he was a war correspondent in Spain, and the events of the Spanish Civil War inspired *For Whom the Bell Tolls*.

Upon returning briefly to the United States after the First World War, Hemingway worked for the *Toronto Star* and lived for a short time in Chicago. There, he met Sherwood Anderson and married Hadley Richardson in 1921. On Anderson's advice, the couple moved to Paris, where he served as foreign correspondent for the *Star*. As Hemingway covered events on all of Europe, the young reporter interviewed important leaders such as Lloyd George, Clemenceau, and Mussolini.

The Hemingway's lived in Paris from 1921-1926. This time of stylistic development for Hemingway reached its zenith in 1923 with the publication of *Three Stories and Ten Poems* by Robert Mc Almon in Paris and the birth of his son John. This time in Paris also inspired the novel *A Moveable Feast*, published posthumously in 1964.

During this period following the birth of his first child, Hemingway began to acquire a series of nicknames that eventually culminated in the well-known moniker "Papa." Hadley and John referred to him as "Ernestoic," "Tatie," and "Tiny," and he was also known as "Ernie," "Hem," "Wemedge," and "Hemmy" at various points in his life. "Papa" came about for a number of reasons, including, according to official biographer Carlos Baker, Hemingway's desire to be respected, admired, and obeyed. In addition, "Papa" dovetailed with Hemingway's reputation as a rough-and-tumble outdoorsman and adventurer.

In January 1923, Hemingway began writing sketches that would appear in *In Our Time*, which was published in 1924. In August of 1923 he and Hadley returned to Toronto where he worked once again for the *Star*. At this point, he produced no

writing that was not committed to publication, and in the coming months, his job kept him from starting anything new. However, this time off from writing gave him renewed energy upon his return to Paris in January of 1924.

During his time in Toronto he read Joyce's *Dubliners*, which forever changed his writing career. By August of 1924, he had the majority of *In Our Time* written. Although there was a period when his publisher Horace Liver wright wanted to change much of the collection, Hemingway stood firm and refused to change even one word of the book.

In Paris, Hemingway used Sherwood Anderson's letter of introduction to meet Gertrude Stein and enter the world of expatriate authors and artists who inhabited her intellectual circle. The famous description of this "lost generation" was born of an employee's remark to Hemingway, and it became immortalized as the epigraph for his first major novel, *The Sun Also Rises*.

This "lost generation" both characterized the postwar generation and the literary movement it produced. In the 1920s, writers such as Anderson, F. Scott Fitzgerald, James Joyce, Ezra Pound, and Gertrude Stein decried the false ideals of patriotism that led young people to war, only to the benefit of materialistic elders. These writers held that the only truth was reality, and thus life could be nothing but hardship. This tenet strongly influenced Hemingway.

The late 1920s were a time of many publications for Hemingway. In 1926, *The Torrents of Spring* and *The Sun Also Rises* were published by Charles Scribner's Sons.

1.3 EARNEST HEMINGWAY'S WORKS

In 1927 Hemingway published a short story collection, '*Men Without Women*'. In the same year he divorced Hadley Richardson and married Pauline Pfeiffer, a writer for *Vogue*. In 1928, they moved to Key West, where sons Patrick and Gregory were born in 1929 and 1932. 1928 was a year of both success and sorrow for Hemingway. In this year, *A Farewell to Arms* was published, and his father committed suicide. Clarence Hemingway had been suffering from hypertension and diabetes. This painful experience is reflected in the pondering of Robert Jordan in *For Whom the Bell Tolls*.

In addition to personal experiences with war and death, Hemingway's extensive travel in pursuit of hunting and other sports provided a great deal of material for his novels. Bullfighting inspired *Death in the Afternoon*, published in 1932. In 1934, Hemingway went on safari in Africa, which gave him new themes and scenes on which to base *The Snows of Kilimanjaro* and *The Green Hills of Africa*, published in 1935.

In 1937 he traveled to Spain as a war correspondent, and he published *To Have and Have Not*. After his divorce from Pauline in 1940, Hemingway married Martha Gelhorn, a writer. They toured China before settling in Cuba at Finca Vigia (Look-out Farm). *For Whom the Bell Tolls* was published in the same year.

During World War II, Hemingway volunteered his fishing boat and served with the U.S. Navy as a submarine spotter in the Caribbean. In 1944, he traveled through Europe with the Allies as a war correspondent and participated in the liberation of Paris. Hemingway divorced again in 1945 and then married Mary Welsh, a correspondent for *Time* magazine, in 1946. They lived in Venice before returning to Cuba.

In 1950 he published *Across the River and Into the Trees*, though it was not received with the usual critical acclaim. In 1952, however, Hemingway proved the comment "Papa is finished" wrong, with *The Old Man and the Sea* winning the Pulitzer Prize in 1953. In 1954, he won the Nobel Prize for Literature.

In 1960, the now aged Hemingway moved to Ketchum, Idaho, where he was hospitalized for uncontrolled high blood pressure, liver disease, diabetes, and depression.

On July 2, 1961, he died of self-inflicted gunshot wounds. He was buried in Ketchum. "Papa" was both a legendary celebrity and a sensitive writer, and his influence, as well as some unseen writings, survived his passing. In 1964, *A Moveable Feast* was published; in 1969, *The Fifth Column and Four Stories of the Spanish Civil War*; in 1970, *Islands in the Stream*; in 1972, *The Nick Adams Stories*; in 1985, *The Dangerous Summer*; and in 1986, *The Garden of Eden*.

Ernest Miller Hemingway is acknowledged as the most significant writer of the 20th century American literature. His prose style is universally recognized as one of the innovative of 20th century literature. Hemingway writes of what he knows of his own experience. His writings are honest, direct and clear. The main objective of the present paper is to make a comprehensive analysis of alienation in the selected novels of Ernest Hemingway. The causes of alienation are enumerated by extracting the influencing factors like anxiety, despair, loneliness etc. The passion of his life was to write absolutely truly absolutely with no faking or cheating of any kind. Hemingway presented the theme of violence and death to show that there is much pain and suffering in life, but the ills of life lose their sting before man of courage and iron-will. Hemingway's war experiences made a great emotional and psychological impact on him. His mental deterioration most likely began after his participation in World War I and World War II.

Hemingway's own life and character are as fascinating as in any of his works. On one level, **A Farewell to Arms**, third novel by Ernest Hemingway, published in 1929. Its depiction of the existential disillusionment of the “Lost Generation” echoes his early short stories and his first major novel, *The Sun Also Rises* (1926). *A Farewell to Arms* is particularly notable for its autobiographical elements. Papa was a legendary adventurer who enjoyed his flamboyant lifestyle and celebrity status. However, deep inside lived a disciplined author who worked tirelessly in pursuit of literary perfection. His success in both living and writing is reflected in the fact that Hemingway is a hero to intellectuals and rebels alike; the passions of the man are equaled only by those in his writing.

1.4 HIS LEGACY

A Farewell to Arms was one of the most widely read war novels of the 20th century. It was published during the period between World War I and World War II, a time when war novels were very popular in the United States and around the world. *A Farewell to Arms* was published in the same year as Erich Maria Remarque’s magnum opus *Im Westen nichts Neues* (*All Quiet on the Western Front*), which details the daily horrors of war on the Western front in laconic understatement. Remarque’s characters, like Hemingway’s, are remarkably disillusioned with the war. Hemingway and Remarque together set the precedent for future war novelists Evelyn Waugh, Kurt Vonnegut, Joseph Heller, Tim O’Brien, Sebastian Faulks, and others whose work expresses a cynical attitude toward war and violence.

Love and War Love is an unexplainable relationship between a man and a woman. The relationship can start one way and then transform into something completely different without warning. Each character in this novel has a different understanding of love. In *A Farewell to Arms*, by Ernest Hemingway, the relationship between Catherine Barkley and Frederick Henry closely parallels Rinaldi and the priest’s different views of love.

The character Rinaldi does not take love seriously; he is always in and out of love and always has many short-term flings.

For example, Rinaldi is always looking for a new girl to conquer, “That’s nothing. Here now we have beautiful girls. New girls never been to the front before” (Hemingway 12.) Rinaldi looks at girls and relationships as if they are a game that he can play. Girls to him are material possessions that he can keep as long as he wants, and then get rid of. Furthermore, Rinaldi can only see one facet of relationships, “Where did you meet her? In the Cova? Where did you go? How did you feel? Tell me everything at once.

Did you stay all night?" (Hemingway 11.)

He can only see the physical and sexual side of his and others love affairs. He doesn't go deeper into what truly makes up the relationship, the feelings that a couple has for one another. In addition, Rinaldi is phony towards the women, he does whatever it takes to get what he wants, "I must make on Miss Barkley the impression of a man of sufficient wealth" (Hemingway 12).

When it comes to women, Rinaldi is never his true self. He feels that it is better to be someone you aren't and get what you want, than not get anything at all. He is unlike the priest in his views of love, he is shallow and does not understand what it is to love. The priest has a sincere and deep understanding of love, his relationship with God symbolizes the true awareness of what love is. For example, the soldiers try to make fun of the priest because he does not take advantage of girls like they do, "He should have fine girls. I will give you the addresses of places in Naples. Beautiful young girls accompanied by their mothers. Ha! Ha! Ha!" (Hemingway 8.) The priest is the butt of all the jokes because he is unlike the other men. He does not always have to be involved in the physical act of love like the others do. Furthermore, he does not participate in the immoral actions that the soldiers do, "We go whorehouse before it shuts" (Hemingway 9.)

The men have a constant desire for physical gratification, it is like a emptiness they always have to fill. The priest's relationship with God keeps him continuously satisfied. In addition, God provides the priest with an endless fulfillment of all his spiritual needs, "People soon become thirsty again after drinking this water. But the water I give them takes away thirst altogether. It becomes a perpetual spring within them, giving them eternal life" (John 4:13-14). The physical needs the men have are short term and will not last. The spiritual needs the priest has, the ones that are most important, are met by God. The soldier's relationships leave them empty and wanting more, while the priest's relationship with God keeps him full with love.

Catherine and Henry start off as a fling, but then grow into something more, a love that is real. For example, when the relationship first takes shape, it is not a true love that exists between them, "The love that he feels is almost entirely sexual, however, and derives from the pleasure she gives him" (Donaldson 157.) The love Henry feels for Catherine it is more of a lust. It is purely physical and he is using her for the pleasure he gets from being with her. In addition, throughout the novel Henry does not show any true feelings for Catherine, it is not until the end of the novel where he begins to show true love, "Throughout their affair, Frederic rarely displays honest and thoughtful concern for Catherine's feelings.

Where she invariably thinks of him first, he often does not think of her at all. Only when she lies dying of childbirth in the Lausanne hospital does he finally begin to

want to serve and to sacrifice for her” (Donaldson 160.) It is not until Catherine is threatened with death that Henry’s true emotions begin to form. The thought of life without her sparks this reaction inside Henry. Furthermore, Henry’s sacrifices show how his love for Catherine has changed, “Please go and get something to eat,’ Catherine said. “‘I’m fine, really.’ “‘I’ll stay awhile,’ I said.” (Hemingway 314.) Henry gives up eating so he can stay beside her. This action shows a big change in Henry, he is beginning to think of her before himself. This is the beginning of what true love really is.

In conclusion, Henry’s love for Catherine began to mature when he put her needs above him. In reality this is what true love is. True love is not just a physical one; it is emotional, and spiritual as well. “Mature lovers share equally: they give and gain by giving” (Donaldson 173.)

Works Cited

Hemingway, Ernest. *A Farewell to Arms*. New York: Scriber Paperback Fiction, 1995.

Donaldson, Scott. “Contemporary Literary Criticism.” Rev. of *A Farewell to Arms* by Ernest Hemingway. Gale Research Company 1980 *The New Living Translation: American Bible*. “John 4:13-14” Bible.Crosswalk.com 2001.

1.5 HEMINGWAY’S AESTHETICIZED LANDSCAPES

Before examining the ways in which Hemingway’s landscapes complicate the gendering of nature as exclusively feminine, it is important to recognize that, at least in some respects, Hemingway’s landscapes do conform to the expected model of the pastoral mode. This is most apparent in Hemingway’s use of aestheticized landscapes—landscapes that form an artistic image separate from the flow of the narrative—wherein ‘the action stands still for the description itself’ (Stipes Watts 30). These stylized, artistic landscapes cannot be disentangled from the idea of a nature dominated by a patriarchal ‘male gaze’, which ‘projects its phantasy on the female figure which is styled accordingly’ (Mulvey 808). This sense of female ‘*to-be-looked-at-ness*’ (Mulvey 809) perfectly describes Hemingway’s aestheticized landscapes, which, like the on-screen bodies feminist film theorist Laura Mulvey analyses in her seminal work on ‘Visual Pleasure and Narrative Cinema,’ are pushed into the frame under the examining eye of the male narrator. As the literary scholar Emily Stipes Watts states, ‘the manner in which Hemingway sets apart his landscape descriptions from the narrative flow is a means of “framing” his picture’ (47). From this perspective, Hemingway’s novel is very much in line with Kolodny’s diagnosis of the pastoral mode in American fiction.

In constructing these aestheticized landscapes, it has been widely noted that Hemingway draws on the modernist artistic landscapes of Paul Cézanne (Wilhelm 64; Gruber Godfrey 60; Berman 21-36; Stipes Watts). The implications of this for feminist readings of the novel, however, have yet to be fully explored. In *Ernest Hemingway and the Arts*, Stipes Watts identifies Hemingway's specific debt to Cézanne, stating that he:

[...] borrowed at least four methods from Cézanne for landscape descriptions: the use of a series of planes often cut across by a diagonal line, the careful delineation of even the most distant mountains and ridges, the emphasis upon volumes of space with the use of simple geometrical forms as the basis of definition, and the occasional use of color modulation (40).

According to Stipes Watts, these techniques combine in their focus on order and simplicity to suggest that for Cézanne and for Hemingway, 'Nature has order; it has form; it is not chaos' (41). In examining one of the opening depictions of landscape in *A Farewell to Arms*, we find that this idea of the "order" of nature, and indeed of a feminized nature in the pastoral tradition, seems to be upheld:

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels (3).

The idyllic description of the river, highlighted by the white stones and pebbles standing out against the backdrop of distant mountains across the expanse of the plains, draws its composition directly from the visual arts, and from Cézanne in particular. In this opening description, Hemingway breaks the landscape into three sections, or "planes"; the river, the plains, and the mountains in the distance. As with Cézanne's landscapes, everything in this image is carefully ordered, and delineated, falling into distinct volumes of space. The further dimension beyond the frame gives perspectival authority to the village, and by extension, to the viewer, Frederic Henry. In describing his environment in this way, the narrator becomes the artist, creating landscapes out of the natural world. The construction of these aestheticized landscapes is a process by which it can be argued that nature is 'feminized'; organized into pleasing formations by a patriarchal controlling impulse (Soper 141).

With this in mind, it is interesting to look at the first description we are given of Frederic's love interest—the English nurse Catherine Barkley, and her friend Helen Ferguson: 'We saw their white uniforms through the trees' (17). The two nurse fall under the same aestheticizing impulse as the river at the opening of the novel in that they are primarily of importance through their visual relationship to their setting. Their

white uniforms, promising a virginal purity, signal their presence in the garden, as the half-screen provided by the trees allows Frederic Henry and his companion Rinaldi a voyeur's glimpse of their figures. These aestheticized landscapes and the subjection of the female characters to the same aestheticization supports conclusions of Ernest Hemingway as a masculinist writer, subjecting both his female characters and the landscapes he narrates, to the same male gaze.

1.6 GLOSSARY OF DIFFICULT WORDS

- **FINCA VIGIA:** Ten miles east of Havana is Hemingway's Cuba house - Finca Vigia, meaning "lookout house". Finca Vigia is located in the small, working-class town of San Francisco de Paula. The Cuban people have always respected famous writer's choice to live in a modest town, amongst the people he fished with.
- **MASCULINIST:** Characterized by or denoting attitudes or values held to be typical of men.
- **IDYLLIC:** Extremely happy, peaceful, or picturesque.
- **AESTHETICIZED:** Represent as beautiful or artistically pleasing.
- **FEMINIZED:** Make (something) more characteristic of or associated with women.
- **PATRIARCHAL:** relating to or denoting a system of society or government controlled by men.

1.7 LET US SUM UP

Hemingway inscribed and brushed up 'A Farewell to Arms' in 15 months. The work was initially printed consecutively in the United States in *Scribner's Magazine* between May and October 1929. Charles Scribner's Sons apparently paid Hemingway \$16,000 for the rights—the most the magazine had ever paid for a serialized work. In the late 1920s, *Scribner's Magazine* had an average annual transmission of about 70,000. Despite efforts by the publisher to censor Hemingway's work, many subscribers negated their subscriptions to the magazine. They quoted (among other things) Hemingway's bad language and "pornographic" depictions of premarital sex as reasons for terminating their subscriptions. Authorities in Boston outright banned the magazine.

Since its publication in 1929, Hemingway's *A Farewell to Arms* has been translated into many languages, including Arabic, Italian, Japanese, and Urdu. A number of studied editions have been published. Remarkably, in July 2012, Scribner's published an edition of the novel containing all 47 alternative endings, in addition to pieces from early drafts. Hence this work of Hemingway is one of his most anticipated works and

it is also famous all over America and all across the world. It was due to the aforementioned components, this work of Hemingway became much famous.

1.8 UNIT END QUESTIONS

1. Write a few words on Earnest Hemingway's life.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

2. How did World War I and World War II affect this work of Hemingway?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

3. "Love and War Love is an unexplainable relationship between a man and a woman", elucidate this statement in your own words.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

.....
.....

4. What was Hemingway's experience in Spain?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

UNIT-2 'A FAREWELL TO ARMS': TEXT

Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Plot Summary of "A Farewell To Arms"
- 2.3 Analysis
- 2.4 Alternate Readings
- 2.5 Publication and Reception
- 2.6 Autobiographical Elements
- 2.7 Landscape And Masculinity in Ernest Hemingway's 'A Farewell To Arms'
- 2.8 Territory and the Male Body
- 2.9 Landscape and Male emotion
- 2.10 Masculinity and the Nature/Culture Divide
- 2.11 The indifference of Nature and the Failure of Traditional Gender Roles
- 2.12 War and Love in Ernest Hemingway's 'A Farewell To Arms'
- 2.13 War Literature
 - 2.13.1 War and the American Novelists
- 2.14 Earnest Hemingway as a War Novelist
- 2.15 Glossary of difficult terms
- 2.16 Let us sum up
- 2.17 Unit End Questions

2.0 OBJECTIVES

After going through this unit, you will be able to:

- Learn about the text "A farewell to arms".
- Know how and why it was so controversial.
- Analyze the novel learn about the deeper aspects of the pre and post war modern life.

2.1 INTRODUCTION

A farewell to Arms is a novel by *Ernest Hemmingway*, this novel is set during the *Italian campaign* of the World War I. This novel is completely set at the backdrop of World War I, describing a love affair between the expatriate Henry and an English nurse, Catherine Barkley. This novel became his first best-seller and was called as "the premier American war novel from that debacle World War I.

The focused aspects are many in this theme so thus it can be said that it has many contradictory themes, like: war and love, masculinity and femininity, and fear and courage. Although the setting of the novel is war but is also seen how the characters are able to overcome their fears, redefine gender roles, and fall in love with each other.

In the beginning of the novel Hemmingway describes about environment as “*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. . .*” which are remarkably precise details, because of which we can say that he was precise and has given very minute descriptions. It is also seen that there is interlinking between love and war, War easily puts love in danger, makes it unstable and creates strong disillusionment of love.

The way Hemingway presented the theme of violence and death to show that there is much pain and suffering in life, but the ills of life lose their sting before man of courage and strong will-power, is also something remarkable. Hemingway's war experiences made a great emotional and psychological impact on him.

Another thing that is peculiar in this novel is that the way he symbolizes the Rain and Snow; Rain is often equated with life and growth but here it stands for death, and snow symbolizes hope, both are something which is used distinctively by other writers.

As said before there are many aspects which are focussed and have a contradictory theme in this one of it is Bravery and fear of death. At prior she (Catharine) smiles between the waves, where we get to see the way Catharine bears the labour pain to the extent when it is out of control she says “I’m not brave any more darling. *I’m all broken. They’ve broken me.*” Here its seen the way the grievances are experienced and the way she was brave and carried herself. In continuation of which she says “*I won’t die, I won’t myself die*” is the aspect where we notice the fear of Death she has, this in broader way can be accepted that the way the pupils were braver and courageous enough to handle the problems till the extent during the war time, later how the people fear death. Images of pregnancy have been linked to war and Death.

(https://en.wikiversity.org/wiki/Student_Projects/Theme_of_Alienation_in_the_novel_Farewell_to_Arms)

2.2 PLOT SUMMARY OF “A FAREWELL TO ARMS”

The plot of *A Farewell to Arms* is fairly straightforward. While working with the Italian ambulance service during World War I (1914–18), the American lieutenant

Frederic Henry meets the English nurse Catherine Barkley. Although she still mourns the death of her fiancé, who was killed in the war, Catherine encourages Henry's advances. After Henry is badly wounded by a trench mortar shell near the Isonzo River in Italy, he is brought to a hospital in Milan, where he is eventually joined by Catherine. She tends to him as he recovers. During this time their relationship deepens. Henry admits that he has fallen in love with her. Catherine soon becomes pregnant by Henry but refuses to marry him.

After the hospital superintendent, Miss Van Campen, discovers that Henry has been hiding alcohol in his hospital room, he is sent back to the front. During his absence, morale on the front had significantly worsened. During the Italian retreat after the disastrous Battle of Caporetto (1917), he deserts the army, just barely escaping execution by Italian military police. Back in Milan, Henry searches for Catherine. He soon learns that she has been sent to Stresa, some 95 miles (153 km) away. Henry journeys to Stresa by train. Once there, he reunites with Catherine, and the couple flee Italy by crossing the border into neutral Switzerland.

Upon arrival, Henry and Catherine are arrested by Swiss border authorities. They decide to allow Henry and Catherine—who masquerade as architecture and art students seeking “winter sport”—to stay in Switzerland. The couple pass several happy months in a wooden house near Montreux. Late one night Catherine goes into labor. She and Henry take a taxi to the hospital. A long and painful labor ensues, and Henry wonders if Catherine will survive. Sadly, their son is stillborn. Soon after, Catherine begins to hemorrhage and dies with Henry by her side. He tries to say goodbye but cannot. He returns to their hotel alone, in the rain.

2.3 ANALYSIS

In *A Farewell to Arms*, Hemingway provided a realistic and un-romanticized account of war. He wanted readers to experience the events of the novel as though they were actually witnessing them. Using a simple writing style and plain language, he omitted inessential adjectives and adverbs, rendering the violence of the Italian front in sparing prose. To give readers a sense of immediacy, Hemingway used short declarative clauses and made frequent use of the conjunction *and*. Many years after the publication of *A Farewell to Arms*, Hemingway explained that he used the word for its rhythmic quality: it was, he said, a “conscious imitation of the way Mr. Johann Sebastian Bach used a note in music when he was emitting a counterpoint.” The same language animates the protagonist’s voice, thoughts, and dialogue. The effect is similarly lifelike. Hemingway authentically replicated the way soldiers speak in times of war—profanities and all. (At the request of the publisher, Hemingway’s editor, Maxwell Perkins, replaced the profanities with dashes. Hemingway reportedly

reinserted the words by hand in a few first-edition copies of the novel, one of which he gave to Irish novelist James Joyce.)

Although Hemingway referred to the novel as his *Romeo and Juliet*, the tone of *A Farewell to Arms* is lyric and pathetic rather than tragic. Grief turns the hero away from, rather than toward, a deeper examination of life. Hemingway's depiction of Henry reflects the pathos of the Lost Generation, whose members came of age during World War I. The conclusion of the novel—in which Catherine and the baby die, leaving Henry desolate—is emblematic of the Lost Generation's experience of disillusionment and despondency in the immediate postwar years.

Interpretations of the title vary. The novel may take its name from a 16th-century poem by the English dramatist George Peele. In Peele's lyric poem, conventionally called "A Farewell to Arms (To Queen Elizabeth)," a knight laments that he is too old to bear arms for his queen, Elizabeth I:

His helmet now shall make a hive for bees;
And, lovers' sonnets turn'd to holy psalms,
A man-at-arms must now serve on his knees,
And feed on prayers, which are Age his alms:
But though from court to cottage he depart,
His Saint is sure of his unspotted heart.

Peele's poem reflects some of the core themes of Hemingway's novel: duty, war, and masculinity. However, there is no evidence to suggest that Hemingway knew of the poem's existence, let alone took its title. As some scholars noted, Hemingway selected the title relatively late in the publishing process, while performing manuscript revisions. These scholars argued that the title—and, by extension, Peele's poem—had no influence on the writing or shaping of the novel.

Another interpretation of the novel's title stresses the dual meaning of the word *arms*. In deserting the Italian army, the protagonist bids farewell to "arms" as weapons. When Catherine dies, he bids farewell to the loving "arms" of his mistress. This interpretation of the title blends the two major themes of the novel: war and love.

2.4 ALTERNATE ENDINGS

In 1958 Hemingway told George Plimpton of *The Paris Review* that he "rewrote the ending to [A] *Farewell to Arms*, the last page of it, thirty-nine times before I was satisfied." He claimed that he had trouble "getting the words right." Historians have since determined that Hemingway actually wrote 47 endings to the novel. The endings range in length from a few sentences to several paragraphs. Some endings are bleaker

than others. In one particularly grim ending, titled “The Nada Ending,” Hemingway wrote, “That is all there is to the story. Catherine died and you will die and I will die and that is all I can promise you.” In another ending, Henry and Catherine’s baby survives. This ending—appropriately titled “Live-Baby Ending”—was the seventh conclusion Hemingway wrote.

Hemingway sought advice on the ending from F. Scott Fitzgerald, his friend and fellow author. Fitzgerald suggested Hemingway end the novel with the observation that the world “breaks everyone,” and those “it does not break it kills.” In the end, Hemingway chose not to take Fitzgerald’s advice. Instead, he concluded the novel with these last lines:

But after I had got [the nurses] out and shut the door and turned off the light it wasn’t any good. It was like saying good-bye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain.

2.5 PUBLICATION AND RECEPTION

Hemingway wrote and revised *A Farewell to Arms* in 15 months. The work was first published serially in the United States in *Scribner’s Magazine* between May and October 1929. Charles Scribner’s Sons reportedly paid Hemingway \$16,000 for the rights—the most the magazine had ever paid for a serialized work. In the late 1920s, *Scribner’s Magazine* had an average annual circulation of about 70,000. Despite attempts by the publisher to censor Hemingway’s work, many subscribers cancelled their subscriptions to the magazine. They cited (among other things) Hemingway’s bad language and “pornographic” depictions of premarital sex as reasons for terminating their subscriptions. Authorities in Boston outright banned the magazine. On June 21, 1929, *The New York Times* reported :

The June issue of Scribner’s Magazine was barred from bookstands...by Michael H. Crowley, Superintendent of the Police, because of objections to an installment of Ernest Hemingway’s serial, ‘A Farewell to Arms.’ It is said that some persons deemed part of the installment salacious.

Scribner’s defended Hemingway’s work, claiming “the ban on the sale of the magazine in Boston is an evidence of the improper use of censorship which bases its objections upon certain passages without taking into account the effect and purpose of the story as a whole.” The publisher argued that the work was neither immoral nor “anti-war.”

A Farewell to Arms first appeared as a novel in the United States in September 1929. Scribner’s ordered an initial print run of about 31,000 copies. Hemingway numbered

and signed 510 first-edition copies. The novel was Hemingway's first best seller; it sold some 100,000 copies in its first 12 months. Unlike the serial, the novel enjoyed a generally warm reception. A *New York Times* review described it as "a moving and beautiful book." In November 1929 the London *Times Literary Supplement* deemed it "a novel of great power" and Hemingway "an extremely talented and original artist." The American novelist John Dos Passos—Hemingway's contemporary and sometime friend—called the novel "a first-rate piece of craftsmanship by a man who knows his job."

In Italy, news of the novel's publication was not received well. Many Italians resented Hemingway's (highly accurate) depiction of the Italian retreat after the Battle of Caporetto. The fascist regime under Benito Mussolini banned the novel. Some scholars speculated that the ban was instituted in part because of a personal conflict between Hemingway and Mussolini. Years before, Hemingway had interviewed Mussolini for *The Toronto Daily Star*. In an article published in 1923, Hemingway referred to Mussolini as "the biggest bluff in Europe." *A Farewell to Arms* was not published in Italy until 1948.

Since its publication in 1929, Hemingway's *A Farewell to Arms* has been translated into many languages, including Arabic, Italian, Japanese, and Urdu. A number of revised editions have been published. Notably, in July 2012, Scribner's published an edition of the novel containing all 47 alternative endings, in addition to pieces from early drafts.

2.6 AUTOBIOGRAPHICAL ELEMENTS

A Farewell to Arms has been praised for its realistic depiction of war. Its realism has often been attributed to personal experience: the novel is informed in no small part by Hemingway's own wartime service. Although Hemingway spent less time and had a more limited role in World War I than his protagonist, the resemblance between his experience and Henry's is nonetheless striking.

During World War I, Hemingway worked as an ambulance driver for the American Red Cross. Like Henry, he served on the Italian front and suffered a severe injury on the Austro-Italian front. On the night of July 8, 1918, while handing out chocolate and cigarettes to soldiers, Hemingway was struck by fragments of an Austrian mortar shell. He was wounded in the foot, knee, thighs, scalp, and hand. In all, he absorbed more than 200 pieces of shrapnel—by his own count, 237.

In the aftermath of the explosion, the injured Hemingway reportedly carried a man to safety. (He was subsequently awarded a medal of valor for this action, among several others.) Hemingway was ultimately taken to a Red Cross hospital in Milan, where he

met and fell in love with a nurse named Agnes von Kurowsky. At age 26, von Kurowsky was seven years his senior. Although she did not fully reciprocate his love, von Kurowsky was fond of Hemingway and enjoyed his company. In a diary entry on August 25, 1918, she wrote that Hemingway “has a case on me, or thinks he has. He is a dear boy and so cute about it...” Once Hemingway began to recover from his injuries, the pair attended operas and horse races together. In September 1918, about two months after Hemingway’s injury, von Kurowsky volunteered for service in Florence during an influenza outbreak. She and Hemingway maintained correspondence. In her letters, von Kurowsky called Hemingway “Kid.” He called her “Mrs. Kid” and “the missus.”



Agnes Von Kurowsky and Ernest Hemingway

Agnes von Kurowsky and Ernest Hemingway, Milan, Italy, 1918.

Ernest Hemingway Photograph Collection/John F. Kennedy Presidential Library

Von Kurowsky’s feelings for Hemingway were never as deep as his affection for her. She broke off the relationship in a letter dated March 7, 1919, not long after Hemingway returned to his home in Oak Park, Illinois. In the letter, von Kurowsky explained that she was “still very fond” of Hemingway but “more as a mother than as a sweetheart.” According to his sister, Marcelline, Hemingway vomited after reading the letter. Years after Hemingway’s death in 1961, his son, Jack, called the loss of von Kurowsky the great tragedy of his father’s early life.

Von Kurowsky almost undoubtedly served as the source for the heroine in *A Farewell to Arms*. When asked about Hemingway’s novel in 1976, she said, “Let’s get it straight—please. I wasn’t that kind of girl.” She objected to the insinuation that she and Hemingway were lovers, insisting that Catherine Barkley was an “arrant fantasy” and that the affair in the hospital was “totally implausible.”

2.7 LANDSCAPE AND MASCULINITY IN ERNEST HEMINGWAY'S A FAREWELL TO ARMS



Ernest Hemingway in his military uniform in Milan, Italy, 1918, where, like his character Frederic Henry, he served as an ambulance driver.

Since his first works came to critical attention, Ernest Hemingway has occupied a space in the critical and cultural imagination as a definitively “masculine” writer. His novels and stories focus on male narrators in difficult or extreme situations involving war, violence, and the natural world, and his critical heritage has focused on these elements and on Hemingway’s personal life in order to maintain this characterization. Recent feminist re-evaluations of Hemingway’s works, however, have led to new readings which complicate the issue of gender identity in his works and provide a basis for renewed discussions of masculinity and the Hemingway hero (Traber 28). Hemingway’s landscapes provide another avenue through which to navigate these discussions, as they, like the masculinities his works explore, cannot be reduced to one layer of significance or to one gender.

In his 1947 essay, ‘Hemingway,’ literary critic Robert Penn Warren popularized the idea of the ‘code hero’ in Hemingway’s fiction (Beck 68). These heroes, Warren argued, ‘represent some notion of a code, some notion of honor, which makes a man a man, and which distinguishes him from people who merely follow their random impulses’ (Warren 2). Following Warren, a number of critics have sought to relate Hemingway’s heroes to a variety of masculine literary traditions.[1] These multiple incarnations of masculinity and the sometimes-opposing ideals they embody exist within *A Farewell to Arms* as competitors, fighting to become the final expression of

the hero's masculinity. Indeed, the novel's protagonist, Frederic Henry, performs various masculine roles within the narrative; the war hero, the romantic hero, the man-in-nature, the modern cynic, all without success.[2] These various masks of masculinity can be explored through Hemingway's narrative landscapes, which betray the psychology of the male narrator, present the male body as the host of an embattled masculinity, and ultimately push back against a tradition of American pastoral that codes nature as exclusively feminine (Kolodny; Carpenter).

The coding of nature as feminine has been termed 'the uniquely American "pastoral impulse"' (Kolodny 8). In the hugely influential work, *The Lay of the Land*, literary critic Annette Kolodny analyses the history of the American pastoral mode as a literature predicated on a relationship between the isolated male, and a feminized nature, which, paradoxically, occupies the position of both mother and lover.[3] Hemingway's acceptance and perpetuation of this correspondence is widely assumed (Romesburg 146), yet I hope to reveal the ways in which Hemingway manipulates and subverts the expectations of the pastoral mode by rejecting this idea of an exclusively feminized nature, and by instead fostering links within the narrative between the landscapes therein and various masks of masculinity. My aim here is not to entirely refute these readings of a feminized nature in Hemingway's novels, but to interrogate that feminization where it occurs, and to draw out the exact nature of the relationship between landscape and gender in *A Farewell to Arms*. In so doing, I show that Hemingway's uses of gendered landscapes, like his representations of gender in the novel more generally, are not as clear-cut as they may at first appear. It is important to note, however, that whether represented as masculine or as feminine, these landscapes remain subject to the male agency of both Hemingway's narration and Frederic's experience, while producing different performative effects.

2.8 TERRITORY AND THE MALE BODY

The first way in which Hemingway's use of landscape problematizes this reading of *A Farewell to Arms* is through his portrayal of wartime territories. At first inspection, Hemingway's territorialized landscapes—landscapes that are presented as parcels of land to be won or lost—are simply further examples of the patriarchal impulse to dominate: 'There was fighting for that mountain too' (4). Yet what is interesting about these landscapes is that they invite, but are not so easily reduced to, a single-gendered reading. The complication at the heart of the gendering of these landscapes is linked to the tension between viewing *A Farewell to Arms* as a 'love story' or as a narrative of 'masculine self-fashioning' (Stychacz 3). As a love story, the underlying expectations of narrative tradition, both in terms of the pastoral mode and the romance genre, would combine to support the gendering of these territorialized landscapes as feminine; love, after all, is a battlefield. As a narrative of conflicted masculine selfhood, however, the "body" of the landscape is necessarily male. From this

perspective, the territory that is being fought over in the novel is Frederic himself, in an internal battle for self-realization.

The idea of Hemingway's landscapes as a metaphor for masculinity is made explicit through the connections drawn between these landscapes and the male body: 'The forest had been green in the summer when we had come into the town but now there were the stumps and the broken trunks and the ground torn up' (6). The 'stumps' and 'broken trunks' correspond directly with the male body, and, more specifically, with the injuries and amputations that resulted from fighting in the war. The reference to 'ground torn up' pushes this connection between man and nature beyond the physical into the psychological, suggesting a sense of groundlessness, dislocation, and anguish. Taken as a symbolic representation of an embattled masculinity, the war-torn landscape can be interpreted in parallel with representations of the actual male body in Hemingway's text and suddenly we were in it and it was snow [...] the bare ground was covered, the stumps of trees projected, there was snow on the guns and there were paths in the snow going back to the latrines behind the trenches' (6).

The peaceful snow-covered landscape that has stilled the war is as precariously calm as the description of Frederic's anaesthetized leg later in the novel:

He used a local anesthetic called something or other 'snow', which froze the tissue and avoided the pain until the probe, the scalpel or the forceps got below the frozen portion. The anaesthetized area was clearly defined by the patient and after a time the doctor's fragile delicacy was exhausted (86).

The snow of the landscape mirrors the deliberately named 'snow' of the anesthetic. This correlation unsettles the suggestion at the beginning of the novel that the war is winding down. As with Frederic's leg, the snow has only temporarily numbed the area, and so the strife of war still exists beneath. In connecting the male body to the landscape, Hemingway is able to reinforce key narrative moments through this dual underpinning.

2.9 LANDSCAPE AND MALE EMOTION

Territorialized landscapes: Gary Cooper and Helen Hayes in *A Farewell to Arms* (1932), a film adaptation of Hemingway's novel that focused on the romance narrative.

Perhaps the most fundamental way Hemingway allies his landscapes to a sense of masculine identity is through the projection of Frederic's thoughts and emotions onto the landscapes he narrates. As literary scholar Cecilia Farr states, Hemingway's characters 'affirm that by "telling" the landscape in which we live, we, indeed,

construct ourselves' (163). Returning to the front after a break, he describes in it all the glories of the spring: 'The fields were green and there were small green shoots on the vines, the trees along the road had small leaves and a breeze came in from the sea' (10). The renewing effects of Frederic's time away are projected onto the scene he describes at a moment when the realities of the war remain distant to him. This sense of Hemingway projecting Frederic's emotions on to the landscape is most apparent where the description of the same landscape is altered within just a few pages. Reunited with Catherine, Frederic narrates the landscape he sees from the window by foregrounding the civilized gardens with which Catherine has been associated from her first appearance in the novel:

Catherine was asleep and the sunlight was coming in through the window. The rain had stopped and I stepped out of bed and across the floor to the window. Down below were the gardens, bare now but beautifully regular, the gravel paths, the trees, the stone wall by the lake and the lake in the sunlight with the mountain beyond (222-23). In highlighting that which he associates with the nearby Catherine, we can infer that his private thoughts are at that moment of her. Away from Catherine, and viewing the scene from a different perspective, it becomes haunted and ugly: 'Stresa looked deserted from the lake. There were the long rows of bare trees, the big hotels and the closed villas' (226). This description offers a more realistic picture of Stresa during the war, and reveals much about Frederic's mental state following his desertion. The unpopulated landscape can be read as a proxy for his sense of disconnection from the camaraderie of the war effort, and for the empty shells of the various masculinities he has found lacking and has by this point abandoned. These psychological landscapes allow Hemingway to reveal some of Frederic's more private thoughts and emotions in a narrative that, at least on the surface, often elides the deeply personal.

2.10 MASCULINITY AND THE NATURE/CULTURE DIVIDE

One of the biggest conflicts for any masculine identity is that between the natural and the mechanical or technological. As English scholar Mark Allister describes, 'men have traditionally been associated with machines, from gun to plow, from bulldozer to fighter jet; and yet men have also been taught to venerate wilderness, which is usually hurt by those machines' (2). The contradictions between masculinities centered on the 'natural' and those centered on the 'modern' are explored in Hemingway's novel through the tensions he introduces between the earth as a maternal, and thus feminine force, containing what Kolodny describes as 'the hope of rebirth and regeneration' (189), and the war-torn landscape as an externalization of both the male body, and the psychology of the soldier. Frederic Henry is allied to technology and modernity through his role as an ambulance driver, and to pastoral nature through the brief moments of respite he enjoys intermittently across the narrative.



Trenches at Monte San Gabriele (Skabrijel) along the Italian front, 1917.

The moments of *A Farewell to Arms* that seem the most peaceful are those moments in the midst of war where through some momentary respite Frederic connects with nature: ‘The earth of the dugout was warm and dry and I leant my shoulders back against the wall, sitting on the small of my back, and relaxed’ (45). These moments are facilitated by landscapes which occupy the middle ground of the ‘pastoral ideal’ (Marx 255), set between the over-civilized nature of manicured gardens and the true wilderness of the mountains:

There were villas with iron fences and big overgrown gardens and ditches with water flowing and green vegetable gardens with dust on the leaves. We could look across the plain and see farmhouses and rich green farms with their irrigation ditches and the mountains to the north (115-16).

This passage describes a temporal as well as a spatial regression; we move into the past as we gaze into the distance. The layering of the landscape places the wild mountains and the once-kempt gardens in contrast to the centralized idyll of the farm. The overgrown, neglected garden with its overflowing ditches offers a comment on the true value of the ‘civilized’ nature of the wealthy villas. The relative speed with which it has begun to revert to its wild, overgrown state, illustrates the frailty of modern civilization. Set against this picture of ruined grandeur, the rich farmland with its careful irrigation ditches remains fertile. The relationship between man and nature, which come together, for Hemingway, in the age of pre-industrial agriculture as exemplified by the farmland, has, it would seem, cultivated a rich oasis in which masculinity and nature can thrive together.

This relationship, however, is not one that can exist in the present. The location of this way of life as firmly in the past is underscored later in the novel during the retreat. Frederic comes across a barn, which ‘seemed like a good place’. Once there, he experiences another moment of temporary respite:

The hay smelled good and lying in a barn in the hay took away all the years in between [...] The barn was gone now and one year they had cut the hemlock woods and there were only stumps, dried tree tops, branches and firewood where the woods had been. You could not go back (192).

There is a double sense of distance here, created by the pastoral longings of Frederic Henry's past self, which are then severed by the reflections of his 'present day' self on returning to the scene sometime later. As literary scholar Joyce Wexler states, 'The juxtaposition of the narrator's memories and his present thoughts permits us to measure the impact of Catherine and the war in him' (121). The desertion of the landscape in the "present" lends a finality to the suggestion that this type of masculinity is no longer feasible in the modern age.

Where representations of "natural" masculinity in *A Farewell to Arms* are found in the pastoral nature of retreat, those of "modern" masculinity are to be observed in both the mechanized war and the militarized landscapes it traverses, and in the urban spaces which provide a counterpoint to the novel's use of the pastoral. The representations of the military in Hemingway's novel question the war-hero as a viable masculine ideal in the modern world:

Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees were too dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and the leaves, stirred by the breeze, falling and the soldiers marching, and afterward the road all bare and white except for the leaves (3).

The layering of clauses in this description is suggestive of the layering of dust on the trees it describes. The repetitive 'and the' reflecting the monotony of the marching and the incessant accumulation of filth from the war until we find 'the road bare and white except for the leaves.' The dirt and dust has shifted from the road to the surrounding environment, leaving the road as white as the pebbles from the idyllic stream in the opening paragraph of the novel. This description emphasizes the tension between the "natural" environment and the destructive war that tarnishes it. The afterthought given to the fallen leaves: 'except for the leaves,' suggests the insignificance of natural life, and by extension, human life, to this modern war. The faceless 'troops' are just another aspect of the collective war-machine.

As an ambulance driver for the Italian army, Frederic Henry's role allies him to the technology and mechanization of modern warfare. The uncomfortable relationship between this new way of waging war and the masculine ideal of the soldier come together in Frederic's sense of emasculation in his role: 'It's not really the army. It's only the ambulance' (17). These modernized elements are what strip the war-hero of

his romantic status; as Catherine laments of her lost beau, ‘He didn’t have a sabre cut. They blew him all to bits’ (19). Frederic not only feels unheroic—as evidenced by his farcical undercutting of the circumstances under which he obtained his medal, ‘I was blown up while we were eating cheese’ (59)—but that his part in the war is equal to, or even less than that of the vehicles he conflates himself with: ‘I went out where we washed the cars to take a shower’ (34-5). Just as modernized warfare has trampled Frederic’s idyllic landscapes, so too has it destroyed another traditional masculine ideal, that of the soldier-hero.

Alongside the defunct pastoral ideal and the modern war that undermines traditional narratives of the soldier-hero, Hemingway also explores the possibility of a new form of intellectual cynicism as a masculinity for the age. Set against traditional masculinities, this cynicism refuses to strive towards an ideal, but functions as a response to the ruptured and uncertain times. Charles Hatten argues that Frederic’s two friends; the priest and Rinaldi are ‘linked respectively with traditional ideals and modern cynicism’ (88). From the basis of this demarcation, it is possible to observe how both forms of masculinity are rejected by Frederic. The priest wants him to go to Abruzzi, a wild, mountainous region of central Italy where ‘[t]here is good hunting,’ but the other officers disagree: ‘He doesn’t want to see peasants. Let him go to centers of culture and civilization’ (8). The difference between these locations, the rural and the urban, sets up the divide between nature and culture that is at the heart of these competing versions of masculinity. Abruzzi is shown to be another pastoral idyll, ‘where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting’ (12-13). It is demonstrably limited to the past in the feudal echoes of the address ‘Lord,’ and is belittled by the other soldiers as such.



35cm Austro-Hungarian naval cannons on the Italian front, 1916.

Frederic's choice not to visit Abruzzi allies him temporarily with the cynical conception of manhood favored by the drunken officers, and with its urban center in Italy—Milan:

I had gone to no such place but to the smoke cafes and nights when the room whirled and you needed to look at the wall to make it stop, [...] and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and not caring. Suddenly to care very much and to sleep to wake with it sometimes morning and all that had been there gone and everything sharp and hard and clear and sometimes a dispute about the cost (13).

Frederic's disorienting experience in Milan demonstrates the inadequacy of this cynical response to modernity, and to the position of the individual male within that society. In this passage, he mixes emotions and sensations with objects and reality in a jarring juxtaposition: 'everything sharp and hard and clear and sometimes a dispute about the cost.' His objective reality is obfuscated, ostensibly by the 'smoke cafes' and the drinking, but also by the mental confusion of giving in to a masculinity in crisis. Frederic's inability to find a center to his narrative thread in this section reflects the confused and frightening sensation of being in an urban environment without a suitable form of expression for his masculine selfhood.

2.11 THE INDIFFERENCE OF NATURE AND THE FAILURE OF TRADITIONAL GENDER ROLES

Alongside the strong connections between Frederic's psychology, his physicality, and the landscapes he narrates, Hemingway also presents a separate view of nature as a wild and indifferent force; a force that eventually serves to bring out the underlying danger in idealized gender roles for both men and women that has been latent in the narrative. In opposition to the anthropocentric nature of Frederic's narrative, Hemingway's novel conflates a wild, elemental nature with the ravages of war, presenting both as forces acting beyond the realm of human agency: with rain coming in sheets there was a bombardment [...] There was much shelling and many rockets in the rain and machine-gun and rifle fire all along the line [...] between the gusts of wind and rain we could hear the sound of a great bombardment far to the north (166).

The sounds coming in great swellings and bursts from the distant north show the remoteness of this wild nature to Hemingway's characters as the war and the weather continue to be unmoved by personal narratives. This remote, impersonal nature is never more apparent than during Catherine's difficult labor: 'It's just nature giving her hell' (283), the tragic result of which marks with finality the hopelessness of Frederic's endeavors to construct a meaningful identity based on idealized notions of masculinity.

The final sections of the novel are entirely devoid of the narrativized landscapes which had been at its heart for so long. As Catherine lies dead from the ultimate performance of femininity—childbirth—Frederic’s masculinist gaze has visibly shifted: ‘It was like saying good-by to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain’ (293). Here, the aestheticizing nature of the male gaze previously enjoyed by Frederic is finally found wanting. The ‘statue’ as an art object is simply a thing to be viewed, not an agent of subjectivity, and this is what Frederic mourns. As scholar William Glasser concludes, Frederic is too late in coming to learn ‘that what he has finally come to love, and now feels the loss of, has left her body’ (467). In the final moments of the novel, Frederic is confronted with the emptiness both of his own male gaze, and of the pursuit of an identity formed solely through the performance of traditional gender roles.

In a novel dedicated to expressions of masculinity in various guises, these final pages seem to undercut that entire premise, particularly in the stark image of Frederic’s dead child, ‘a freshly skinned rabbit’ (286). The male child, a product of all of the masks of masculinity Frederic employed throughout the course of the narrative, cannot survive. This image represents the symbolic death of Frederic’s quest for an identity formed through traditionally idealized notions of masculinity. The natural/pastoral image of the skinned rabbit in this context is particularly damaging for the concept of pastoral nature as a retreat, and a recuperative force. In this single image, we see the failure of all of Frederic’s performances of masculinity, and we are left with the final, almost clichéd ending of a man who has lost everything, walking back to his hotel in the rain. The irony of the final image comes from the fact that it also is a performance: that of the tragic hero. Frederic’s ‘tragic flaw’ is his doomed search for an ideal of masculinity, which can no longer exist. That the book ends with yet another mask underlines the futility of Frederic’s project, but also its continuation. For all of the protagonist’s failed experimentations with gender-as-performance, the final impulse of the narrative is one of dissatisfaction, and a dogged determination to locate the masculine ideal, however futile.

Hemingway’s use of landscape in *A Farewell to Arms* reflects the various masculinities lived and performed within the text, offering a critique of the traditional and emerging myths of masculinity portrayed. The landscapes operate symbolically and psychologically to reveal aspects of Frederic’s characterization, thoughts, and emotions that are otherwise absent or subdued within the narrative itself. Frederic’s connection to the landscapes he aestheticizes and projects onto is eventually severed by the war and the wild, elemental nature that the narrative allies with it. Faced with the overwhelming realities of war and an impersonal nature, Frederic’s patriarchal outlook and the landscapes it engenders cannot hold. In losing this perspective, the immateriality of the various performances of gender roles in the narrative is revealed, culminating in the tragic irony of the ending. Viewed in this way, the overall pattern

of the novel is one that seeks out and then turns away from various models of gendered self-representation, seemingly unendingly, and without hope for a positive resolution.

2.12 WAR AND LOVE IN ERNEST HEMINGWAY'S A FAREWELL TO ARMS

War no doubt signifies a complex human activity and it has a long history. The notion of war can be well analyzed with reference to human evolution. "As Neitzche recognized the move from cultural to social selection – the transition from the hunter gatherer societies to the state was the fundamental change in human life the caesura between natural selection and self-conscious evolution that occurred when man found himself finally enclosed within the walls of society. For it was the move which transform as the 'semi-animals' we once were into human beings we have become" (Coker 7). This is where survival of the fittest holds true. Even Charles Darwin's *Origin of Species* can be cited as an example.

Traditionally it was man not woman who played an active role in war. The older notion of war gets connected with duels and chivalry and this is mostly seen in Romantic novels, where purpose was simply to win the heart of a woman. When it comes to duels men had always been there. "For the man imbued with a chivalrous respect for the opposite sex wrote Robert Baldick an injury or insult to a woman to whom he was related or attached was the gravest and most obvious reason for a duel" (Locke 32). This is one side of the coin. But the question which remains to be addressed is that which remains to be addressed is that why women were kept out of combat? For this we need to go back to the stereotypical roles assigned to man and woman, where woman had no option but to confine herself to the four walls of the house and to attend the domestic chores. But with the passage of time this dichotomy underwent a change. "In the twentieth century, also the idea that women were more peace-loving than men was being questioned. Early twentieth century feminism had infused a new uncertainty into assumptions about the gentleness and nurturing behavior of women" (Bourke 312). This debate is still on in contemporary times as well.

Fighting well can be categorized under war ethics which paves the way for heroic deed. It can turn combatant into winner or loser. But violence and bloodshed which is a part and parcel of war has always been condemned everywhere. Why do nations indulge in war? What are the causes of war? It has lot to do with human behavior. "Stoppard. A. Brooke in *Discourse on War* points out: 'It comes down to us from brutes and is linked to it. I can't tell why there is a sense of keen pleasure, eagerness and exaltation. We cannot get rid of this heredity passion. It is universal as acute in the civilized as in the savage'" (Bourke 97). These brutes as such have nothing to do with morality which means that they can got to any extent so as to satisfy their motive.

“Quincy Wright in his journal *A Study of War* points out: ‘Scientific investigators tended to attribute war to immaturities in social knowledge and control as one might attribute epidemics to insufficiency of public health services’” (Howard 10). For soldiers participation in war is the need of hour because they have no other option but to serve the nation and prepare themselves for the ultimate sacrifice. “The truth is often told by soldiers who fought these wars” (Nayar 56). When it comes to professional commitment soldiers no doubt are accordingly trained. What is more important for them is to know how to act in a precarious situation. “Combat could never be a theoretical business like pure mathematics or pure science or pure anything else but was always dependent on man and his training observes the editor of the *Australian Army Journal* in 1956” (Bourke 2).

It was with the passage of time that the notion of war underwent a complete transformation especially when it is taken in the context of seventeenth, nineteenth and twentieth century. Mechanical clock, steam engine and computer are frequent metaphors used with reference to the transformation of war. “... it was in the course of World War Second that the first use of computer emerged as well as the development of Cybernetic theory both of which had a dramatic impact on our thinking about war” (Coker 37). Even in present times it is Cybernetic world which plays an instrumental role in war and the components which can create havoc are Email, Twitter and Blog.

War at such can be analyzed under different dimensions. It is instrumental as well as metaphysical. However most devastating in history has been World War first and second. What is significant to note is the survival of human relationships (based on love, compassion and mutual trust) in a war-torn atmosphere which ought to be analyzed in pure psychological terms.

Literally it is love and brotherhood which can unite man with his fellow beings and vice versa of it paves the way for enmity.

2.13 WAR LITERATURE.

Each work of art has a message. When it comes to war literature it can be Poetry, Drama and Novel which deals with war in details. When war literature is taken with reference to twentieth century it gets connected with First and Second World War and atrocities of war dominated most of the works. “The sense of disillusionment is expressed through Prose, Drama and Poetry of that period. The literary output of the First World War can be early identified as it is marked by frustration, discontentment subversion of values and above all spiritual decay. The post war period was of utter chaos and confusion.” The yardstick holds true for both British and American fiction.

2.13.1 War and the American Novelists

War with reference to American Novel "...is only a small part of world literature" (Hatcher 225). But it can be taken as one of the components for the analysis. Literature no doubt is the reflection of society and writer as such cannot escape from the political and cultural scenario during which he/she lived. American novelists also followed the same strategy. Stephen Crane, Harry Crosby, Ernest Hemingway, John Dos Passos were the prominent ones. They skillfully highlight the trauma of war. Other novelists like Karl Shapiro, J.D. Salinger, Kurt Vonnegut, Norman Mailer and Joseph Heller also got indulged in war because most of them served overseas. Ernest Hemingway's first novel *The Sun also rises* has the epigraph given by Gertrude Stein. "You are all a lost generation" (Meyers 191). The hint is towards Ernest Hemingway, F. Scott Fitzgerald and to a lesser extent T.S. Eliot and Ezra Pound. Why Ernest Hemingway and F.Scott Fitzgerald fall under lost generation? It is simply because what is seen in their fictional world is the degradation of morality. "For writers like Hemingway, Dos Passos and Cummings the experiences of their generation was the only traditionThey worshipped gods of sex, liquor and violence because they had nothing else" (Saxena 19). In brief it could be said that the two world wars made a profound impact upon American Novel. The aftermath of World War First was equally disastrous for American economy. In most of the novels it is the trauma of war which gains more weightage. Reportage, comradeship and escapism are the prominent themes found in American War Novels. Particularly comradeship has always played the role of catalyst at the warfront.

2.14 EARNEST HEMINGWAY AS A WAR NOVELIST

The question which remains to be addressed is up to what extent Ernest Hemingway's indulgence in war remains justified especially when it is taken in the context of his fictional world. Hemingway was not a soldier. He was actively involved in the world of journalism. He played instrumental role in Greco-Turkish War, Spanish Civil War and in World War Second as a reporter. It was Spanish Civil War which forms the background of his novel *For Whom the Bell Tolls*. When United States entered in World War First he voluntarily joined the Italian ambulance unit so as to serve all those soldiers at the warfront. But destiny had something else in store for him. While saving the life of one of the soldiers at the warfront, he got badly wounded and was hospitalized. It was while recuperating with his wounds in the hospital that cupid knocked at his door. "The main attraction and most effective therapy at the hospital was a lovely American nurse Agnes Von Kurowsky with whom Hemingway quickly and inevitably fell in love (Meyer 36-37). Had Agnes not jilted him the relationship between the two would have definitely culminated with wedding bells? But with what is significant to note is that "With Agnes Hemingway also established a pattern of falling in love during war." He meet his third wife Martha Gellhorn during Spanish

Civil War he had three broken marriages. He had liaison with several women besides his wives and this relationship is prevalent in his fiction as well.

Most of his female characters are modelled on women he meet in real life. “Hemingway believed that the best writing is certainly when ‘you are in love.’” (Meyers 41, 42).

Ernest Hemingway was honored by the Italian government for his heroic deed. By and large it was humanitarian feeling which worked with him and the other part was his enthusiasm which in a way persuaded him to be at the warfront. “Hemingway conscious of the fame he might achieve for exploits in Italy which were described in the Oak park newspaper called his experience: ‘The next best thing to getting killed and reading your own obituary’” (Meyers 33).

He was always on the move and lived an adventurous kind of life. “... Hemingway’s friends were not writers and rivals but soldiers and sportsmen, men of action with integrity and technical skill” (Meyers 330). Cafes, sports and travel is the basic component of Hemingway’s fiction and the negative side of it is death and alcoholism which dominates the scene. Hemingway witnessed death very closely because of war. Most of his characters develop craving for all those things which have been lost on account of war because they want to lead a normal life. Moreover they are controlled by circumstances. Love is one of the component of Hemingway’s fiction.

“Love is the basic cause of tragedy of the Hemingway hero. Love for him is an alternate God, a faith which he wants to adopt in place of the lost values of his times. This love begins as an attraction for the opposite sex, and in the course of time, transcends physicality. It assumes the form of a divine feeling often expressed by the term ‘agape’” (Meshram 136). Suffering of characters as such can be well connected with Hemingway’s personal life. Suicide of his father and accidents he meet during his life time had severe impact upon his persona. He remained a heavy drinker throughout his life which in a way made him prone to several health problems.

*“What does a man care about?
Heming way asked in June 1961.
Staying healthy. Working good.
Eating and drinking with his
Friends. Enjoying himself in bed.
I haven’t any of them (Meyers 559).”*

This is an open fact that we are born to die and the ultimate end of life is death and death Keeps no calendar. As long as we are alive, we aspire for everything and Hemingway did the same. But can death be painless? The answer to this question is

no. Death is always preceded by suffering. Hemingway was a happy-go-lucky person but towards the end he had lost everything. This is what led to his suicide.

Hemingway always tried his best to be realistic in fiction. "He felt he could write only about what he had actually experienced and his literary credo was to tell as it was." At times he went few steps back but on the whole realistic picture formed the background of his novels.

"Two of Hemingway's most successful public images were the soldier, the sage. He was a natural leader and claimed that he 'fought in all wars' though he had actually fought in none of them" (Meyers 238, 39). What he saw in war that disillusioned him to a great extent. This is what is reflected by most of his heroes. War on the whole proved to be a mixed bag for Hemingway. But it remains part and parcel of his fiction. The predominant aspect of war and love is seen in the novels: *The Sun also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *Across the River and into Trees*. It is war which paves the way for love in *A Farewell to Arms*. War and love can be described as interdependent themes. Love as such is replaced by death towards the end. Hemingway while writing *A Farewell to Arms* had to face so many ups and downs...

Quoting Hemingway:

During the time I was writing the first draft said Hemingway in 1948....

"My second son Patrick was delivered

In Kansas City by Caesarean section

And while I was rewriting my

father killed himself in Oak Park

Illinois.... Illinois.... I remember all these

things happening and all the places

we lived in and the fine times

and bad times we had in that

year. But much more vividly I

remember living in the book through

from the beginning to the point

where I went on writing and each

day I stopped when I was still

going good and when I knew

what would happen next. The fact

that the book was a tragic one

did not make me unhappy since

I believed that life was a tragedy

and knew that it could only

have one end (Baker 97)."

It is World War First which forms the background of *A Farewell to Arms*. “In *A Farewell to Arms* the only novel set on terrain which Hemingway did not actually visit he used military histories and newspaper accounts to provide the factual basis of the Austro-Italian campaign that took place when the novelist was still in high school in Oak Park” (Meyers 216). *A Farewell to Arms* revolves around an American ambulance driver Frederic Henry serving in Italian army during World War First and an English nurse Catherine Barkley working in a nearby British hospital. Catherine Barkley has been modelled on Agnes Von Kurowsky by the first love of Ernest Hemingway. She has lost her fiancé in war. She in her heart of hearts is very much clear about the loss of someone who has been very dear. She wants replacement of her fiancé. This is one of the reason why she falls in love with Frederic Henry.

But what is Frederic Henry before he meets Catherine Barkley? He like his creator is a happy-go-lucky man, fond of wine and visits brothels along with his companions. Love in this novel attains a broad connotation and characters (besides protagonists) express their reaction towards love. Hemingway has dwelt in detail so far as the difference between love and lust is concerned. This is shown with reference to Frederic Henry, his friend Rinaldi and Priest.

“Rinalidi stands for an age in which values have withered away. The Priest in contrast seems to possess the values which would make the modern wasteland meaningful” (Bakshi 74). The Priest connects love with religion, this is where one can attain communion with God and it can heal the wounds of people in a war-torn community. Even Saint Anthony Medal which Frederic Henry receives from Catherine Barkley symbolizes God. God is the savior of mankind at the time of crisis and one must have complete faith in God. Spiritual alienation will lead us nowhere. Count Greffi the eldest man knows that the most precious thing in life is love. But he too yearns for the communion with God. Frederic Henry has hardly any notion of what true love is but at the same time he yearns for all those things which have been lost because of war.

To care for someone or to show our concern for someone or in other words to help someone who is in trouble can be taken as one of the forms of love. But scene at the Milan hospital (where Frederic Henry is admitted after getting injured) is different. The doctor who is supposed to examine the patient is absent. No one in the hospital except Dr. Valentini is worried about the condition of patient. This is an example of war-torn community, where everyone is segregated. What will happen to the next person? This is nobody’s business. The remedy of this trouble lies in harmony and harmony can be achieved only through compassion.

Love in case of Frederic Henry (which he express at a later stage) acts as a healer because love provides him with”...a chance of being authentic in a world which

otherwise runs on pragmatic solutions and convenient lies” (Beck and Gersheim 87). But who brings this change? It is no other than Catherine Barkley who deserves appreciation because she is the one who brings complete transformation in Frederic Henry. Frederic Henry no doubt enjoys the company of his roommate Rinaldi to the maximum extent. But it is Catherine Barkley who makes him understand what protection and care is all about. This fact cannot be denied that it is war which brings Frederic and Catherine on one platform. The first encounter between these two characters is simply a casual affair particularly from Frederic’s side. Moreover it was an order of the day for youth during wartime to indulge with women in amorous adventures. “Psychoanalysts have used the term ‘split-ego problem’....The man with this problem has developed the feeling early in life that there are essentially two kinds of women in the world: those who like his mother are to be treated with reverence and in no other way and those who being fallen in his view are undeserving of this respect. Members of the second he considers fair game for seduction but ineligible for marriage” (Weinberg 189-90). The yardstick holds true for Frederic despite the fact that not much is revealed about his family. He takes liberty with Catherine Barkley because she is easily available to him. But slowly and steadily things change for Frederic Henry. The turning point comes when Catherine Barkley joins the same hospital where Frederic is recuperating.

Love never happens by force. “No one can decide to fall into or out of love but might at any moment find themselves falling through the trapdoor into a new dimension.” Frederic Henry falls through the trapdoor and from her onwards it is all together a new story for him. From Catherine’s side there is utmost devotion, concern and care which she feels for her lover, because the value of love “... lies in the special intense experiences—it offers specific, emotional, engrossing and unavoidable” (Beck and Gersheim 88) and Catherine leaves no stone unturned. She always wants to be with him. She knows how to make adjustments even when she is expecting. While Frederic in the very beginning is not what Catherine is, Hemingway makes Frederic grow through emotional bonding which he shares with Catherine.

It is obvious for two lovers (when they join hands with each other) to create their own world because “Love builds its nest out of the symbols lovers use to overcome their unfamiliarity with one another.... The nest is decorated as the focus of their togetherness and turns into a flying carpet bearing their shared dreams” (Beck and Gersheim 89). Frederic and Catherine are not legally married but they loved each other passionately. The power of love is so strong that it persuades Frederic to make separate world with Catherine. These lovers are so much absorbed in their world that they do not want anyone to be a part of their life. Both of them are uprooted. This is one of the basic feature of war-torn society. But Catherine is blessed with an ability to make home everywhere no matter whether it is hospital or hotel. Home symbolizes belongingness. Frederic through this belongingness is drawn towards domestic life.

Indulgence in domestic life signifies responsibility for both the lovers. Frederic achieves true commitment with Catherine. It is a new dawn and peak point comes when both of them make their way to idyllic surroundings of Switzerland so as to wait for the baby and Frederic admits it openly: “We know the baby was very close now and it gave us both a feeling as something were hurrying us and we could not lose any time together” (Hemingway 239). But unfortunately this bliss remains short lived because Catherine dies after giving birth to a dead son.

It is usual for a woman to undergo pain when she is about to deliver a child. Same happens to Catherine. Her death is a biological accident. Catherine can be well categorized as an epitome of true love and whosoever comes in contact has a word of praise for her. But why Hemingway makes her die towards the end? What is her fault? Tables are turned when these two lovers are about to start their new life. Is Hemingway somewhere talking about the true basis of man-woman relationship that it needs to be sanctioned by proper ceremony? Can we say Catherine lived a life of sin? Then Frederic is to be equally blamed, but nothing happens to him.

Literally love can be defined as a union of two hearts. “When the philosopher finishes defining love (and undoubtedly to do so, he must accord to the term its spectrum of diverse meanings), we are left with the fact that some people seem to love their mates forever, unquestioningly...” (Weinberg 182). If this notion is taken into consideration the word sin, will never do justice with Catherine’s character. Then why death embraces her? So far as autobiographical element of this novel is concerned Catherine is the only way out through which Hemingway expressed his resentment towards Agnes Von Kurowsky. This can be taken as one of the factor for the tragic end of this novel. But the story does not end here. What is more important is to know what actually hampers the love story of Frederic and Catherine.

Here comes the role of external forces which are beyond the control of protagonist, where protagonist is simply a puppet. *A Farewell to Arms* is a love story and the fate of these two lovers, hovers under the dark shadow of war. Frederic and Catherine follow an unconventional life style. Traditional values cannot provide them sustenance but this is what was prevalent in War-torn community where there is thin line of difference between unconventional and conventional things. Catherine and Fredric cannot marry each other because of war. Uncertainty and life threatening situation is simply on account of war. “One can easily grant that as the novel unfolds, the impression of war itself grows steadily more saturated with a sense of doomsday qualities: that was an essential part of Hemingway’s theme” (Bakshi 64). Most of the characters depicted in Hemingway’s fiction are men and women of action. The very fact is that war cannot be pleasant experience but notions like chivalry, liberty, patriotism do form a part of it. War in the very beginning of this novel and towards the end presents all together a different picture. This novel has been divided into five

books. The first two books revolve around war which paves the way for love. The third book presents escape of protagonist from the harsh realities of war. The last two books revolve around love colored with war.

The prevalent doom has been exaggerated by the use of imagery and symbolism. “Beauty in Hemingway is the beauty of land of men and women of the nobler animals of the clean, the honest, the well-lighted, the no concealing, the brave” (Baker 65). The Adjectives – clean, honest, no concealing and brave are fully applicable to Catherine. It is only Catherine who shines in the midst of war. Her beauty has no match. Her hair has been described as one of the important symbol. When Frederic makes love to her, he lets her hair fall down. Long hair can be described as one of the feminine trait and Hemingway himself had a word of appreciation for women with long hair. Catherine’s hair symbolizes protection from the outside world where everyone is engrossed in war. Natural beauty as revealed by narrator has been defiled because of war. The image of soldiers carrying ammunition proves to be disgusting. Seasonal changes play an instrumental role in the progression of war as well as in the love story of Frederic and Catherine. Falling of rain is a dominant symbol because it foreshadows several crucial episodes particularly with reference to death and inevitable doom. One of the ambulance driver named Aymo while taking wine says: “We drink it now. Tomorrow may be we drink rainwater (Hemingway 149) and shortly afterwards he gets killed. Catherine reveals openly to Frederic: “I am afraid of rain and sometimes I see myself dead in it” (Hemingway 100). The prophecy turns to be true because when Catherine dies in the hospital it is raining outside and the novel is concluded with rain. It is raining even when Frederic makes a comeback to the warfront. On the whole it is rain which moves the plot of the novel.

What is significant to note is the extent through which war has victimized everyone. Most of the characters during the course of action react differently towards war. When the novel starts Frederic is already a part of military action. Frederick is an American serving an Italian army. At the very outset Frederic like his creator represents all those American men who were lured by war because in the very beginning it promised something chivalrous to them His involvement in war ought to be analyzed in terms of service he does at the warfront and the relation he shares with his comrades. He has certain qualities which in a way makes him different from rest of his companions. Up to certain extent he can be described as heroic because he knows how to help others in need of hour. He is well acquainted with military discipline. He keeps his heroic values intact even when he returns to the warfront, for the simple reason that he wants to serve. In contrast to Frederic there is another war hero named Ettore who wants to be a part of American army simply for his own gains. One of the ambulance driver named Passini has a different notion about war. He puts it as: “There is a class that controls a country that is stupid and does not realize anything and never can. That’s why we have this war” (Hemingway 56). This is what modern warfare is all about.

Nothingness which Hemingway describes as nada is prevalent in war-torn society. Frederic after his desertion from army suffers from the same problem. He reveals to Catherine very clearly: “My life used to be full of everything. Now when you aren’t with me I haven’t a thing in the world” (Hemingway 198). This means that the only world of for Frederic is Catherine but at the same time he has a regret for desertion. Indirectly he keeps on thinking about war and at times feels worried about the fate of his companions. What prompts him to desert his professional commitment? This needs to be addressed in detail. When it comes to professional commitment desertion is unethical. But what is unique about Hemingway hero is that he “...is an idealist whose knowledge of the ugly social and moral truth shatters his idealism forcing him to change, adjust, transform or develop a new philosophy of life...” (Bakshi 28). What he thinks in his heart of hearts and what he encounters are two different coins. Which road to choose or which way to adopt makes him problematic. Frederic suffers from the same dilemma the very moment he joins his regiment in Italy. His regiment is segregated and everyone feels disgusted about war. For Frederic it is all together an alien world. The turning point comes when one of his comrades gets killed and other one makes an escape. What paves the way for disillusionment of Frederic is of course mismanagement on the part of Italians serving at the warfront. The Italians when invaded by Germans are not in a position to retaliate. It is his confrontation with battle police (who are on the side of enemy) which persuades him to plunge into river so as to be on the safe side. So in a true sense Frederic is not a deserter. He deserts army and makes an escape from Italy because of the compelling circumstances. He is left with one alternative that is to break away from this harsh world and unite with Catherine. Love at times gains an upper edge. But then also Frederic is heartbroken because he loses Catherine towards the end. In a way he bids adieu to war as well as to his beloved.

So where does Frederic actually stand? “Frederic Henry’s ruminations simply go to show that if he and Catherine seem star-crossed, it is only because Catherine is biologically double-crossed, Europe is war-crossed and life is death-crossed” (Baker 101). Both the lovers try their best to survive in a wartorn world but death is the inevitable end of life. Whatever is destined that will always happen no matter whatsoever the ways and means may be. This is a lesson for Frederic. Frederic matures with the passage of time. We see how Frederic desperately prays to God when Catherine is about to die:

*“Everything was gone inside of me.
I did not think. I could not
think. I know she was going to
die and I prayed that she
would not. Don’t let her die. Oh,*

*God, please don't let her die.
I'll do anything for you if
you won't let her die. I'll do
anything for you if you won't
let her die. Please, please,
please, dear God, don't let
her die. Dear God, don't let
her die. Please, please, please,
don't let her die. God please make
her not die. I'll do anything for you,
say if you don't let her die (Hemingway 254)."*

Catherine had to die. Her death no doubt is a big loss for Frederic but the other part of the story is that it teaches him much about life. Frederic suffers from pain but he survives because Hemingway by and large deals with the survival of the fittest. The love story of Frederic and Catherine is an eye opener to all of us. The message is clear that life has to be on the move and in order to survive in this brutal world one needs to be mentally strong.

2.15 GLOSSARY OF DIFFICULT TERMS

- **ABRUZZI:** It is a region in Italy.
- **REALISM: Realism**, in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favor of a close observation of outward appearances. As such, realism in its broad sense has comprised many artistic currents in different civilizations.
- **DISILLUSIONMENT:** A feeling of disappointment resulting from the discovery that something is not as good as one believed it to be.
- **SCRIBNER'S MAGAZINE: *Scribner's Magazine*** was an American periodical published by the publishing house of Charles Scribner's Sons from January 1887 to May 1939. *Scribner's Magazine* was the second magazine out of the Scribner's firm, after the publication of *Scribner's Monthly*. Charles Scribner's Sons spent over \$500,000 setting up the magazine, to compete with the already successful *Harper's Monthly* and *The Atlantic Monthly*. *Scribner's Magazine* was launched in 1887, and was the first of any magazine to introduce color illustrations. The magazine ceased publication in 1939.

2.16 LET US SUM UP

Ernest Hemingway is one of the greatest writers that America has produced. His works have indeed, contributed immensely in shaping the literary path in his country.

All his novels are tragedies and tragic heroes because he is always conscious of man's mortality. In this paper, we have undertaken a critical study of Hemingway's exploration of the theme of 'the trapped man' in A Farewell to Arms and The Old Man and the Sea. Hemingway believes that man is biologically trapped and doomed to suffer and die. This is clearly demonstrated by Frederick Henry in A Farewell to Arms. However, in The Old Man and the Sea, Santiago, the protagonist has demonstrated that though man is a victim of a hostile universe, he is not made for defeat. Santiago's actions prove that with a dogged determination and focus, it is possible for humanity to overcome the biological trap and achieve success in life. We believe that this important lesson lays credence to the utilitarian value of literature to the society. This prerequisite for overcoming the biological trap is a necessary antidote because the trap does not only hang over Hemingway's characters but humanity as a whole.

2.17 UNIT END QUESTIONS

1. Elaborate the character of Catherine.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

2. Why was Hemingway's "A Farewell to Arms" considered to be conflicting and contradictory?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

3. Elaborate the idea "Masculinity and The Nature/Culture Divide".

.....

4. Critically appreciate "A Farewell to Arms in your own words".

.....

5. What autobiographical elements do we see in this work of Hemingway? Elucidate.

.....

UNIT-3 A STUDY OF NARRATIVE STRATEGIES IN 'A FAREWELL TO ARMS'

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Literature Review
- 3.3 Narrative Strategies in '*A Farewell To Arms*'
 - 3.3.1 Chronological order
 - 3.3.2 Analepsis
 - 3.3.3 Prolepsis
- 3.4 Narrative Voice in "A Farewell to Arms"
- 3.5 Narrative Manner in "A Farewell to Arms"
- 3.6 Narrative Person in "A Farewell to Arms"
- 3.7 References
- 3.8 Let us sum up
- 3.9 Unit end questions

3.0 OBJECTIVES

After going through this unit, you will be able to:

- Analyze the narrative strategies used by the writer while writing this novel.
- Learn new literary terms like 'Analepsis' and 'Prolepsis'.
- Learn the literary techniques used by the writer while writing this novel.

3.1 INTRODUCTION

A Farewell to Arms is one of the most influential novels written by Ernest Miller Hemingway. Early in 1918, Ernest Hemingway joined the Italian Red Cross during World War I. On July 8, 1918, while he was on the front lines, a trench mortar shell injured him, so he was sent to a hospital in Milan and there he fell in love with an American nurse named Agnes von Kurowsky in the Red Cross. Hemingway created his such experience into *A Farewell to Arms* and became the prototype of the protagonist Henry in this novel. It is generally agreed that *A Farewell to Arms* is a classical anti-war novel vividly depicting the cruel war life, complicated mental world of the servicemen. This novel got an immediate success and won much attention among readers and critics (Beegel 1996).

3.2 LITERATURE REVIEW

Since its publication, *A Farewell to Arms* got much attention from scholars at home and abroad. In China, researches mainly focus on analysis of the theme, natural symbolism, characters and translation studies. Wang Zhen (2017) thinks that war and love are the central theme of this novel and Hemingway showed his deep hatred of war. According to the research of this paper, war is the real root of the couple's tragedy in this novel. Some scholars studied the symbols used in *A Farewell to Arms*. In "Symbolic Uses of the 'Rain' in *A Farewell to Arms*", Gu Ming, Wang Bo, Yudan (2010) points out that "rain" is an indicator of tragedy and disaster for the couple. In the perspective of characters, Shan Xiaorong (2012) analyzes Catherine Barkley in two sides with examples, putting emphasis on Catherine Barkley's attitudes towards love, war and death, by which the author expresses the cruelty of war and his hatred towards war. Huang Zhuangyong (2017) incisively and vividly depicts the characters' inner feelings and highlights the author's intended theme. In "On Translator's Subjectivity from the Perspective of George Steiner's Hermeneutic Motion Case Study of Two Chinese Translations of *A Farewell to Arms*", Xu Yuli (2018) stresses the important role of translator's subjectivity based on the comparative study of this novel's two Chinese versions by Lin Yijin and Tang Yongkuan. Wang Kaiqiang (2018) makes a study of the dialogue translation of this novel in "Conversational Implicature" as an Approach to Fictional Dialogue Translation: A Case Study of *A Farewell to Arms* Translated by Lin Yijin", and he finds that the meaning and context are of guiding and evaluating significance to the translation of dialogue in novels.

At abroad, the researchers give more attention to the studies of language features, themes and characters in *A Farewell to Arms*. Lewis (1992) holds the opinion that the novel's language style was more intriguing than its theme of war. William (1989) stresses impersonal poetics in this novel, and he points that Frederic is actually Hemingway's version of Eliot's poetics of impersonality with its metaphysical mask taken off. Raabe (1999) makes an analysis of anatomical metonymy in *A Farewell to Arms*. In terms of thematic studies, Gajdusek (1989) analyses the novel from the perspective of integrity psychodynamics and he argues that all relations between individuals are an outcome of life pressures. Some scholars make a study of the characters in this novel. Elliott (1993) discusses Henry's crisis of masculinity through an examination of gender fluidity and sexual indeterminacy function. In his essay Whittier (1992) argues that Catherine's death in childbirth has a prophetic significance, which signifies women's procreativity in the interests of male art. Admittedly, researches on *A Farewell to Arms* have been making headway at home and abroad. Nevertheless, studies on this novel's narrative approaches have a large room for the further exploration. This paper aims to analyse narrative strategies in *A Farewell to Arms*, including an analysis of narrative order, narrative voice and

narrative situation. It is supposed to promote a better understanding of this novel from the narrative perspective.

3.3 NARRATIVE STRATEGIES IN ‘A FAREWELL TO ARMS’

3.3.1 Chronological Order

A Farewell to Arms is the one of Hemingway’s works written in chronological order. The plot develops involving around Henry and Catherine. The whole story could be described briefly by the plot of lines: Henry’s joining the army, his acquaintance with Catherine, the love between Henry and Catherine, Henry’s departure from the front line and finally Catherine’s death in difficult child-birth labour. Hemingway arranged the above series of events by following the time order one after another. The chronological order and cause-and-effect relationship each other make the plot well-knit, coherent and compact.

3.3.2 Analepsis

Analepsis is a term put forward by Genette. Traditionally, analepsis is referred as flashback or retrospection. In *A Farewell to Arms*, Hemingway occasionally takes analepsis. For instance, there is such an episode that Henry withdrew into a barn with his soldiers. While he was lying in the barn, suddenly a sentimental moment came to him: The hay smelled good and lying in a barn in the hay took away all the years in between.The barn was gone now and one year they had cut the hemlock woods and there were only stumps, dried tree-tops, branches and fireweed where the woods had been. You could not go back. If you did not go forward what happened? You never got back to Milan.

In this analepsis, the protagonist’s mind returns to his youth age, which has nothing to do with the previous narrative. Such seemingly irrelevant retrospection presents a contrastive and dramatic effect: the past tranquillity and innocent days has gone forever, just despair and violence waiting for them. The employment of analepsis makes the cruelty of war much more prominent and impressive.

3.3.3 Prolepsis

According to Genette, prolepsis is a foreshadowing or anticipation in telling a story. In *A Farewell to Arms*, all the major events are foreshadowed in some way or another, implying the inevitability of the fate. For instance, every time it rains, harmful events will occur to Henry and Catherine. During the summer time, after Henry gets recovery from his leg operation, he intimately talks with Catherine on the veranda of the

hospital. At that time, it begins to rain. A chat centring “rain” goes between Henry and Catherine:

“It’s raining hard.”

“And you will always love me, won’t you?”

“Yes.” “And the rain won’t make any difference?”

“No.”

“That’s good. Because I am afraid of the rain. I like to walk in it.

But it’s very hard on loving. I’m afraid of the rain because sometimes I see me dead in it”.

In the dialogue, the rain has a typical symbolic meaning, which foreshadows the gloomy future of their relationship and this is why Catherine feels awesome and burdensome for their love every time it rains. The rain constantly predestines Catherine’s fate: finally she dies in the rain.

3.4 NARRATIVE VOICE IN A FAREWELL TO ARMS

Narrator’s voice, actual voice and implied writer’s voice sometimes are mixed, which sometimes is hard to tell. It’s a little complicated because voice of narrator is contained by the voice of actual writer and implied writer. Take the last two sentences of chapter one for an example, “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. It is obviously that Henry does not detect the irony in the word “only”. On the contrary, he has responded to another voice—one that can render the ravages of cholera into a statistic about army casualties and that can dismiss the lives of seven thousand soldiers with the word “only”. Yet Henry actually is speaking with the voice of the military high command here. Hemingway in this way is presenting Henry not just as a seemingly pure narrator but also a character who does not understand the war or the larger destruction of the world, which also exposes the desolation of the spirit.

In a word, “bi-voice” narration is the prominent feature. It could be found that one voice is Henry—the recorder, speaking from the time of narration; the other is Hemingway—the author. Complicated though it is, narrative voice is a crucial element in a story especially a destruction one.

3.5 NARRATIVE MANNER IN A FAREWELL TO ARMS

Compared to Hemingway’s other achievement, it is his mastery of the art of modern narration that makes him win the Nobel Prize. His style puts emphasis on masses of

aspects including objectiveness, minimal metaphor, highly selective details, together with neutral and specific choice of diction, amount of use of simple declarative sentences. Hemingway more tends to employ showing instead of telling, and he is adept at transmitting message without any use of the flowery language (Zhang, 2005). In *A Farewell to Arms*, Hemingway copes with the accurate observations closely connected with reality so that not only what Frederic sees but also what he feels can help readers get access to the novel. Just as Henry's contemplation in his talk with the clergyman, those abstract terms, such as valiance, honor and glory etc., cannot be applied to the harshness and indifference of the war. Thus speaking of the withdrawal, Hemingway only presents the readers the most concrete and precise details without any romantic and idealistic package of war.

In chapter 15 of the novel, there is a shift away from love and towards to war, another thematic analysis.

Hemingway takes a neutral and journalistic style to report the battlefield. In this way it enhances the realism of the narrative and proves incredible unsettling. Indeed, showing is more powerful than telling directly. Hemingway does not usually attempt to expose his emotion or real inner thoughts of the war. He gives the actions of characters a central place without making any unconnected comments so characters' images are out of natural objects, more illustrative and memorable to readers.

3.6 NARRATIVE PERSON IN A FAREWELL TO ARMS

American Lieutenant Frederick Henry is the narrator in *A Farewell to Arms*. As an ambulance driver, he is the eyewitness of WWI. He lives in the Italian army and met his first final lover---Catherine Barkley. In the third-person point of view, almost everything related to Henry, including his actions, verbal language, and even his inner thoughts are in an unchained position.

Truly, the language in the novel are so brief that he harbours nothing in it, while it successfully makes us struck. When he is at the front, his fear shocked the reader by employing most natural and acceptable words. His love for Catherine, overwhelmed and powerful, make readers emotionally moving. At the end, when Catherine passed by owing to the childbirth, the reader could also feel the heart wrenching. From this point of view, nothing less than narrative person can depict it thoroughly.

Therefore, it is very obvious that Frederick Henry, to some extent, stays true to himself. One time Frederick Henry depicts his living surroundings in detail:

I went out to look at the cars and see what was going on and then came back and sat down in the dugout with the four drivers. We sat on the ground with our backs against

the wall and smoked. Outside it was nearly dark. The earth of the dugout was warm and dry and I let my shoulders back against the wall, sitting on the small of my back, and relaxed. It is a very specific portrayal of Henry's life scene and readers will have a vivid picture on what the ambulance drivers' living conditions. It is still this case when we transfer to Henry's relationship with Catherine. Readers can easily perceive Henry's view of love and dedicate psychological change from Henry's point of view.

Suppose Hemingway took the second or third point of view, it's not likely to demonstrate such valuable experience and real-like life. Actually, one of the novel's attractions is its closeness to readers, and Henry and Catherine are like the common pair of lovers in their life.

From Henry's point of view, it's possible to demonstrate almost every aspect in his life and what is going on between Catherine and himself, including his devotion to Catherine and their baby. The narrator has a god's view on the details occurring to them. It's not possible for the readers to get close to their personal life, some of their external behaviours and most of the mental activity if Hemingway takes the other point of view. The dedicate feeling between Henry and Catherine will be easily neglected, and even the general characteristics of this novel may be at the loss or at least quite different.

There can be little doubt that Hemingway was a great master of narrative arts with a global influence. As the analysis in the above-mentioned, he skilfully employed all the techniques in *A Farewell to Arms*. This paper gives an exploration of narrative order, narrative voice and narrative situation in this novel, which reflects Hemingway's exceptionally talented writing arts. The tentative probe of the employment of the narrative strategies will give a light on Hemingway's fiction narrative, offering fresh appreciation of Hemingway's works.

3.7 REFERENCES

Beegel, F. S. (1996). The Critical Reputation of Hemingway. In Scott Donaldson. *The Cambridge Companion to Ernest Hemingway*. Shanghai: Shanghai Foreign Language Education Press.

Elliott, I. (1993). A Farewell to Arms and Hemingway's Crisis of Masculine Values. *Literary Interpretive Theory*. <https://doi.org/10.1080/10436929308580117>.

Gajdusek, R. E. (1989). A Farewell to Arms: The Psychodynamics of Integrity. *The Hemingway Review*.

Gegeruna. (2012). Henry's Tragedy of Disillusionment in Hemingway's *A Farewell to Arms*. *Journal of Language and Literature Studies*.

Genette, G. (1980). *Narrative Discourse*. Trans by Jane F. Lewin. Oxford: Basil Blackwell.

Gu, M., Ma, B., & Yu, D. (2010). Symbolic Uses of the 'Rain' in *A Farewell to Arms*. *Science & Technology Information*.

Hemingway, Ernest. (2014). *A Farewell to Arms*. New York: Scribner.

Levis, R. W. (1992). *A Farewell to Arms: The War or the Words*. New York: Twayne Publishers.

Raabe, D. M. (1999). Hemingway's Anatomical Metonymies. *Journal of Modern Literature*.
<https://doi.org/10.1353/jml.1999.0055>

Wang, J. (2014). Illness and Lyricism: The Narrative of Women's Trauma in *Farewell to Arms*. *Foreign Literatures*.

Wang, K. Q. (2018). Conversational Implicature as an Approach to Fictional Dialogue Translation: A Case Study of *A Farewell to Arms* Translated by Lin Yijin. Chongqing: Sichuan International Studies University.

Wang, Z. (2017). Death Consciousness and Tragic Narration of War Novels—A Case Study of *Farewell to Arms*. *Journal of Nanyang Institute of Technology*.

Whither, G. (1992). Childbirth, War and Creativity in *A Farewell to Arms*. *Literature Interpretation Theory*.
<https://doi.org/10.1080/10436929208580087>

William, D. (1989). The Poetics of Impersonality in *A Farewell to Arms*. *University of Toronto Quarterly*.
<https://doi.org/10.3138/utq.59.2.310>

Xu, Y. L. (2018). On Translator's Subjectivity from the Perspective of George Steiner' Hermeneutic Motion Case Study of Two Chinese Translations of *A Farewell to Arms*. Tian Jin: Tianjin University of Commerce.

Zhang, W. (2005). *The narrative art of Hemingway's novels*. Shanghai: Shanghai Academy of Social Science Press.

3.8 LET US SUM UP

To conclude the idea, *A Farewell to Arms* ends with separation of Henry from Catherine. Hemingway's style of such ending has a lot to do with his time. Catherine's death shapes Henry's real identity; the identity that best matches him and the identity which is permanent and solid. Henry becomes the loneliest person in the world at the end and finally he realizes 'to be lonely' is the remaining identity in this degenerate world. A man's becoming masculine or a woman's becoming feminine is just a pose. He knows the truth that an alienated person like him cannot have any other identity except being lonely. The last line of Henry arouses sympathy in the audience, "After a while I went out and left the hospital and walked back to the hotel in the rain" (Hemingway, p.256). This idea of alienation and the reconstruction of a person's identity are dominant in Hemingway's novel, *A Farewell to Arms*. This loss of root and self is the sociocultural phenomenon that prevails in the contemporary time. Montrose says, "The focus of such work has been upon a refiguring of the socio-cultural field within which canonical Renaissance literary and dramatic works were originally produced; upon resituating them not only in relationship to other genres and modes of discourse but also in relationship to contemporaneous social institutions and non-discursive practices" (Rivkin, p.779). The new historicist's reading of *A Farewell to Arms* explores a socio-cultural text behind the history of the Great War. Hemingway presents the most debatable issue of gender after America enters into the war. The American dream's optimism is questioned by the Great War I, which brings economic crisis and alienation in human lives. The novel's protagonists, Lieutenant Frederic Henry and Catherine Barkley seem to fight with their culturally alienated identities, that is to say, who they are. America's involvement in the war breaks the all relationships and families. The war brings in America 'cynicism' instead of hope. Henry's bidding farewell to Catherine signifies this alienation which is the typical cynicism in the contemporary American. Henry's attempt to make a neutral family with Catherine is denied due to the destruction of the family values in the America. Hemingway gives an outstanding example of alienation through George, a character in this novel, who tells Henry when he wants some from him, "That's all right, Tenate". I know how it is. I know how a man gets short" (Hemingway, p.89). By this word, 'short', Hemingway signifies a person's getting 'short' in modern time.

3.9 UNIT END QUESTIONS

1. What do you understand by the term ‘Prolepsis’?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

2. Elucidate the narrative techniques used in Hemingway’s “A Farewell to Arms”.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

3. Define Analepsis and its use in Literature.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

.....
.....

4. Write a short note on the Narrative Voice of 'A Farewell to Arms'.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....