

# HEMINGWAY'S " A FAREWELL TO ARMS "

## ( A STRUCTURAL ANALYSIS )



A Thesis  
Presented to  
the Department of English  
Faculty of Arts and Letters  
SANATA DHARMA  
Teacher Training Institute

A Partial Fulfilment  
of the Requirements for the  
Sarjana Degree  
( S1 Programme )



by

*Witarsa Wijaya*

I. 2027

YOGYAKARTA, June, 1986

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"If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good one and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry." (page 193)

ERNEST HEMINGWAY  
"A Farewell to Arms"



## CHAPTER I

### INTRODUCTION

As we know Literature is the art form which uses words as its medium. Literature is read by many and various people because it entertains and does many things to us, such as to please us (for enjoyment or fun) and to enrich our experience of life. Literature is also diversified and very large; it is indeed something in which we all indulge spontaneously, and so might seem to be nearer to play and to be acquainted with, such as dramas, movies, poetry readings, and novels. So, literary modes are very natural to us. They are very close to our everyday life, and to the way we live as human beings. In the book Men of Ideas, (Oxford University Press, 1982) Irish Murdoch, a novelist and tutor in philosophy at Oxford University, said that "in a way as words-users we all exist in a literary atmosphere, we live and breathe literature, we are all literary artists, we are constantly employing language to make interesting forms." Considering the fact, the writer of this thesis feels the need of studying of literature, especially novels because he cannot avoid its presence in everyday life and besides he wants to know its cultural backgrounds and especially the author's vision in experiencing life and so he can enlarge his perceptions and appreciate life as the way it is.

## 1. Backgrounds of the Thesis

The title of the novel is A Farewell to Arms, a fiction written by Ernest Miller Hemingway which was first published in 1929. Twenty-eight thousand copies were sold in fifteen days in America, and in November 12th (the book was published on September 30th, 1929) it was leading most of the best-seller lists. Its closest competitor was another war book, Remarque's All Quiet on the Western Front.<sup>1</sup> In the introduction of the novel itself, it is written there that the book has been reprinted seventeen times up to 1966.<sup>2</sup>

The novel that the writer is going to analyze, fortunately, has been analyzed by Lawrence Klibbe, a professor of Romance Languages of New York University. The title of the book was Ernest Hemingway's A Farewell to Arms, A Critical Commentary, A Guide to Appreciation of Meaning, Form, and Style. It was published by Monach Press, New York, United States of America in 1965. And the book has also been discussed by Stanley Cooperman, an associate professor of English of Simon Fraser University. The title of the book was The Major Works of Ernest Hemingway, A Critical Commentary. It was also published by Monach Press, New York, United States of America in 1965.

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<sup>1</sup>Baker, 1972: p. 310-2.

<sup>2</sup>Hemingway, 1966: Introduction.

Some critics have also put their comments on the novel in Hemingway, A Collection of Critical Essays, which was edited by Robert P. Weeks, a professor of English at the University of Michigan. The book was published by Prentice-Hall, Inc, New Jersey, United States of America in 1962.

The critics were: Malcolm Cowley, a writer who has written books on the resurgence of American letters during the 1920's including Hemingway, Fitzgerald, Faulkner, and Anderson; Sean O'Faolain, a novelist, short story writer, critic and interpreter of modern Irish life, lived in County Dublin, Eire; Ray B. West, Jr., a professor in the Department of Communication Skills at Michigan States University; and Leon Edel, a professor of English at New York University.

Other critics, Earl Rovit, has also put some comments on the same novel in the book entitled Ernest Hemingway, New York, in 1961. Sean O'Faolain in his book, The Vanishing Hero, Boston: Little, 1957. And Edmund Wilson in his book, The Gauge of Morale: The Wound and the Bow, Cambridge: Moughton, in 1941. All the books were printed in America.

Francis Hackett has also presented an article on Saturday Review of Literature, volume XXXII in August 6, 1949 entitled Hemingway: A Farewell to Arms. He talked on the popular account of the novel's appeal.

H. K. Russel, also studied the same novel in the book entitled The Catharsis in A Farewell to Arms, in Modern Fiction Studies, volume I in August 1955.

Carlos Baker, an authority in the fields of modern American and English literature, after a seven year siege, came up with the memoir, entitled Ernest Hemingway, A Life Story. The book was first published by Charles Scribner's Sons in 1969 and then published in Penguin Books in 1972. He also wrote the first full-length critical study of Ernest Hemingway's works in the book entitled Hemingway, The Writer As Artist, in 1952.

In this thesis, some of the aspects that have been discussed by Lawrence Klibbe could also be found in the writer's analysis, such as the descriptions of the plot, the character, the setting and the theme. But the writer will also describe some elements of fiction which Klibbe did not talk about. They are the point of view, the style and tone, the structure and technique and the value. These all are points that contribute to the total work of the novel.

And the difference lies also in the "Method of Analysis," in which the writer will be using an approach so called the "Objective Approach," or the "Structural Analysis."

## 2. Aim of the Thesis

In analyzing the novel, the writer wishes to find

the integration of those various aspects so as to get a full understanding of the literary work of art as a unified and complex whole. And eventually, the writer may move on from the work of analyzing fiction to the joy of experiencing it.

### 3. Scope of the Thesis

In this thesis, the writer would like to focus his attention to describe the various aspects of fiction in term of a structural analysis. And for this purpose, he will discuss:

- a) the plot of the novel,
- b) the setting of the novel,
- c) the character of the novel,
- d) the point of view of the novel,
- e) the style of the novel,
- f) the tone of the novel,
- g) the structure of the novel,
- h) the technique of the novel, and
- i) the theme of the novel.

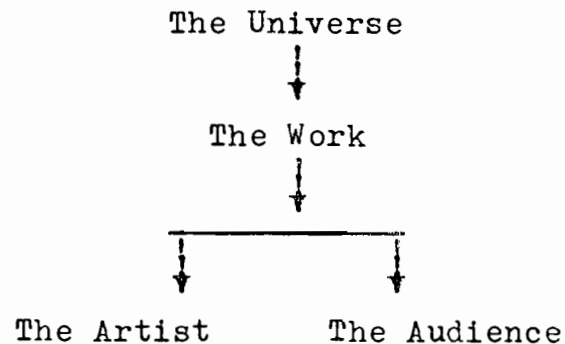
Thus the writer predicts the search for theme, is the search for the forces that unify the many diverse elements that make up the total world of fiction, particularly in A Farewell to Arms.

### 4. Method of Analysis

In this thesis, the writer will analyze the novel using the Structural Analysis, or the Objective Approach,

which is purely a literary analysis and based on theory of literature. It is an analysis which considers a work of art as a whole structure of signs, serving a specific aesthetic purpose and it has its own autonomic structure and intern coherence.<sup>1</sup>

In The Mirror and the Lamp, M. H. Abrams, studied extensively some theories about literature which were used and commonly known in Romantic Era, especially in poetry and English literature in nineteenth century.<sup>2</sup> He showed that the confusion and the various theories could be much more easier to be understood and examined if one stood at the total situation of the work of art itself. He then gave a simple frame work of orientations but it is effective enough and commonly used in literary critic.



In this model, there are four main critical analyses toward the work of art. They are:

1. The Mymetic Analysis, that is an analysis which its orientation is on the universe.

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<sup>1</sup>Wellek & Warren, 1962: p. 141.

<sup>2</sup>Teeuw, 1984: hal. 49.

2. The Structural Analysis, that is an analysis which its orientation is on the work of art itself.
3. The Expressive Analysis, that is an analysis which its orientation is on the artist.
4. The Pragmatic Analysis, that is an analysis which its orientation is on the audience.

Using the structural analysis, first of all, the reader should know some elements that shape the whole book so to speak, the reader should know some aspects of the theory.<sup>1</sup> They are:

- a) facts of the story, which consist of:
  - plot,
  - setting, and
  - character.
- b) aspects of the story, which consist of:
  - point of view,
  - style and tone,
  - structure and technique, and
  - value.

The writer will describe all aspects of the book in order to get a full possible measure of enjoyment.

In Sastra dan Ilmu Sastra, Pengantar Teori Sastra, (Pustaka Jaya, 1984) A. Teeuw, stated that "in the structural analysis, the main difference of certain aspects of the parts of a literary work must have played an important role. So it is with the novel." And he urged that the

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<sup>1</sup>Kenney, 1966: p. 8-106.

need of stressing should be maintained whether on the character or on the plot, the setting, dialogues, point of view, dictions or else. He concluded that if it is an analysis, it should be focused on the specific aspects of the literary work being analyzed.

## 5. Organization

First of all, the writer begins the analysis with the outlines of the story, or the summary; that is the general description of the story, in order to get a clear picture of the subject. The story is divided into five books in all, and the descriptions help in revelation of the theme. The writer will describe it in Chapter II.

In Chapter III, the writer will describe the plot, that is the arranging of events that the author creates. He thinks the plot does not only reveal events in their temporal situation but also in their casual relationships. Plot makes the reader aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect. Furthermore, plot also functions as to serve the revelation or development of character. And for this reason, he thinks plot serves as a vital element in fiction. In plot the reader knows what the characters do and what happens to them. By knowing that, the reader can find the significance and the most revealing of actions. The descriptions help in revealing the theme of the story.



In Chapter IV, the writer will describe the setting that is the time and space at which the events of the plot occur. In setting it includes: 1) the actual geographical location, including topography, scenery; 2) the occupations and modes of day-to-day existence of the characters; 3) the time in which the action takes place, historical period, season of the year; 4) and the religious, moral, intellectual, social, and emotional environment of the characters.

In Chapter V, the writer will describe the characters, that is the people who play in the story, what they are, and what kinds of people they represent. He will also describe the relationships between character and the other elements of the story, and between character and the story as a whole. He thinks that character must be considered as part of the story's internal structure. And all these is done to support the theme.

In Chapter VI, the writer will describe the tone and style or the language of the story. What the writer means by it, is some elements of fiction that are important in contributing to the total work of fiction, particularly in A Farewell to Arms.

They are: 1) the point of view, that is where a story is told, from the inside or the outside. When one speaks of a story told from the inside, it means a story is told from one of the participants or characters in the story. And if it is told from the outside, it means a story is told from

somebody else which does not involve in the story. The former one is called first person narration or the omniscient narrator. And the latter one is called third person narration. The story may be told, for instance, by the protagonist, or the main character. In that case, it is told from his point of view. The reader sees it only as the protagonist sees it. The use of the protagonist as narrator has certain obvious advantages. It corresponds very closely to the reader's experience of life.

2) the style and tone, those are the qualities that every literary work possesses. What the writer means by style is the author's characteristic way of using language. In the author's style, the reader can know his way of perceiving experience and of organizing his perceptions. It also must be fitted to everything else in the work.

On the other hand, tone is the expression of attitudes; in spoken language it is primarily the intonation of the voice. In written language, including the language of fiction, tone is the quality, primarily the quality of style, that reveals the attitudes of the author toward his subject and toward his audience. But it depends on the reader whether he accepts or rejects the author's attitudes. It is through tone that attitude is revealed to the reader primarily in fiction.

3) the structure and technique, those are the elements of fiction that contribute to the total work. What the writer means by structure is, the way of constructing the story,

that is the description by which the writer means the direct presentation of the qualities of a person, place, or thing; the sensory qualities. An effective description is not merely a matter of the author's including all the details he can think of. Rather, the author must select those details most fitted to his purpose and arrange these details so as to insure that his purpose is fulfilled.

A Farewell to Arms is fully narrated with lots of details, but every detail suits to the purpose of the author.

And what the writer means by technique, is the way of telling the story, that is how the author reveals his story to the reader. A distinction is commonly observed by critics is between the scenic and the panoramic techniques. The essence of the scenic is its presentation of movement-by-movement action, often involving dialogues, and while the other one tends to move away from those qualities. But the reader should keep in mind that all of these elements should contribute something to the total meaning of the work.

In Chapter VII, the writer will describe the theme of the novel. That is the meaning the story releases. Theme is not the same as subject. By a theme the writer means some sort of comment on the subject. And subject merely means what the work refers to. Theme is the total meaning discovered by the author after writing the whole book. If it is so, the writer thinks that the process of

discovering theme must be a complex one. And it is the purpose of this thesis to show to the reader that the theme in A Farewell to Arms is the ultimate unifying elements in the whole fiction.

In Chapter VIII, the writer will describe the integration of those various aspects of the novel in order to get a full understanding of the literary work of art as a unified and complex whole.

In Chapter IX, the writer will describe some additional comments concerning the novel so as to get a clear understanding of the fiction.

In Chapter X, the writer will include the didactic part, that is to acquaint SMA students with short stories, as a part of learning teaching in high schools. It is through lots of reading this new kind of literature, and the benefits they get they can slowly raise their motivation to enjoy reading and become involved in the process of analyzing what they read.

In this chapter, the writer will describe the strategy on how to teach short stories to SMA students. And it is through lots of practices, the students can finally understand and get the appreciation of the short stories. The writer hopes that through this kind of activity the teacher can develop considerable enthusiasm and devotion in students and will easily lead to extensive personal reading, especially in reading novels.

The writer thinks, there are many good books especially novels for the reader to read and enrich his life. And it is one of the aims of this thesis to show and introduce to the reader the enjoyment one gets if he knows the tools on how to appreciate the works of art. Only by reading novels, the writer believes, the one that can open up our views and enjoying what life offers, especially by the best authors who had fought for years and years to create the best fictions they have ever created, one becomes more mature and lives life more fully.

In Chapter XI, the writer will come to the conclusion of the whole thesis, and he ends up the analysis with bibliography.

But before the writer starts the analysis, it is necessary for the reader to know some important dates in Hemingway's life, so as to get a clear picture about the author and his works. The writer of this thesis has summarized the information from the book entitled Ernest Hemingway, A Life Story, Pelican Biographies, 1972; and from the book entitled Hemingway, A Collection of Critical Essays, Twentieth Century Views, 1962.

- 1899 July 29, born Oak Park, Illinois; father Clarence Edmund Hemingway, M. D.; mother Grace Hall Hemingway.
- 1917 Graduated from Oak Park high school; rejected by Army because of eye injured in boxing, worked as

sub-reporter for Kansas City Star.

- 1918 In Italy as Red Cross Ambulance driver; Legs severely injured by mortar fragments and heavy machine gun fire midnight July 8, two weeks before nineteenth birthday near Fossalta di Piava.
- 1920-24 Reporter, foreign correspondent for Toronto Star and Star Weekly.
- 1921 Married Hadley Richardson; left for Europe.
- 1923 Three Stories and Ten Poems published in Paris. contained Up in Michigan, Out of Season and My Old Man.
- 1924 In Our Time published in Paris.
- 1925 In Our Time published in United States.
- 1926 The Torrents of Spring published; The Sun Also Rises published.
- 1927 Divorced Hadley Richardson; married Pauline Pfeiffer; published Men Without Women.
- 1928-38 Lived in Key West, Florida.
- 1929 A Farewell to Arms published, commercially success eighty-thousand copies sold in first four months in America.
- 1932 Death in the Afternoon published.
- 1933 Winner Take Nothing published.
- 1935 Green Hills of Africa published.
- 1936-37 Worked and raised money for Loyalist in Spain Civil War.
- 1937 In Spain as reporter for North American Newspapers

- Alliance; To Have and Have Not published.
- 1938 The Fifth Column and the First Fifty-Nine Stories published.
- 1940 Divorced Pauline Pfeiffer; married Martha Gellhorn and For Whom the Bell Tolls published.
- 1942 Men at War published. A Collection of war stories and accounts edited and with an introduction by Hemingway himself.
- 1942-45 World War II newspaper and magazine correspondent.
- 1944 Divorced from Martha Gellhorn; married Mary Welsh.
- 1950 Across the River and Into the Trees published.
- 1952 The Old Man and the Sea published in Life, September 1.
- 1954 Won the Nobel Prize for Literature. Cited for "forceful and style-making mastery of the art of modern narration."
- 1961 July 2, died in Idaho, home.
- 1965 A Moveable Feast published posthumously.

As the reader has read the sketchy biography of Hemingway, the writer found that he wrote the novel using much of his own experiences while he was in Italy and the adventures are apparent in A Farewell to Arms.

For example, he reported in the nineteen-twenties the Greek defeat and the retreat at Smyrna at the hands of the Turks;<sup>1</sup> and though he arrived in Italy after the disas-

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<sup>1</sup>Baker, 1972: p. 139-40.

trous Caporetto retreat, he undoubtedly heard many tales about it and read reports in the newspapers.<sup>1</sup> The shock of war was brought to America when he helped in the munition explosion episode in Milan very shortly after his arrival in Italy.<sup>2</sup> This traumatic episode was reinforced by his own brush with death in 1918 when he was hospitalized after being severely wounded.

The experience is quite similar to that of Frederic Henry, the main character in the novel, in the first book of A Farewell to Arms. It is a novel with a strong autobiographical element but does not detract from its creative and imaginative power.

Alfred Kazin in American Heritage, 1984 pictured him in Hemingway and Fitzgerald, the Cost of Being American, that "what made Hemingway important what will keep his best work forever fresh, was his ability to express a certain feeling of hazard that men in particular do not suffer any less because they go out their way to meet it." From the biography, the reader knows that Hemingway was a productive writer and most of the books were written about wars.

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<sup>1</sup>Baker, 1972: p. 139-40.

<sup>2</sup>Baker, 1972: p. 68.



## CHAPTER II

### THE OUTLINES

#### Book One

The story begins with a description of the surroundings where the narrator (Frederic Henry) lived, about a house where he stayed in a village in the late summer in Italy 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. Troops went by the house and the dust raised powdering the leaves of the trees. The plain was rich with the crops. There were many orchards of fruit trees and beyond the plain, the mountains were brown and bare. There were fightings in one of the mountains, between the Italian army and the Austrians, and at night he could see the flashes from the artillery. In the dark, it was like summer lightning but the nights were cold and there was not the feeling of a storm coming.

The next year, he lived in a house in Gorizia that had a fountain and many thick shady trees in a walled garden and wisteria vine purple on the side of the house. The Austrians did not bombard Gorizia to destroy it but only a little, military speaking, because they seemed to want to come back to the town some time. People lived in it and there were hospitals, and cafes, and artillery along the streets and two bow-

dy-houses, one for troops and the other for officers, and a mess. He sometimes went to the bowdy-house, sat with friends he knew there and drank beer, chatted for hours and had arguments. The priest, the major, and Rinaldi (a lieutenant) who was also a surgeon, and the captain. They made jokes, and laughed, having good time together.

Then he went on a vacation to Milano, Firenza, Roma, and Napoli. While in Milano he met Miss Catherine Barkley, an English girl. When he returned home, he told to Rinaldi, his room-mate, about the meeting and he decided to see her again soon.

Not for long, he became an ambulance driver. He was in the second army. His job was to bring the sick and wounded from the fronts to the hospitals. That day, he had to go to the posts in the mountains and was back in town late in the afternoon. He was told by the major that he should see about the posts during the attack. The attack would cross the river up above the narrow gorge and spread up the hill side. The post for the cars would have to be as near the river as they could get and it should keep covered. When he came back from the posts, Rinaldi asked him to come along to see Miss Barkley. Miss Barkley was in the hospital as a nurse. He agreed. They were supposed to meet at the British hospital in town. It was a big villa built by the Germans before the war. They met Miss Barkley and another friend of her in the garden, and saluted. He met Miss Barkley again and said hello to each other. She was quite tall, blonde, and had a tawny skin and

grey eyes. He thought she was very pretty, while Rinaldi talked to another girl, whose name was Helen Ferguson, a Scottish girl. It seemed that they had a very nice conversation for the first time. After a while they said good bye and left the garden.

The next day he went to call Miss Barkley again. The head nurse met him in the garden and said that she was on duty. Then he went along the narrow road down towards the river crossed the pontoon bridge, which was protected by a shoulder of the mountains and went through the trenches in the smashed down town along the edge of the slope. Every body was in the dug-outs. He had a drink with the captain that he knew in one of them. Then he went back and crossed the bridge to Gorizia. At dinner he ate very quickly and left for the villa where the British hospital was. It was really very large and beautiful and there were fine trees in the gardens. Miss Barkley was sitting on a bench in the garden. Miss Ferguson was with her too. They seemed glad to see him and in a little while Miss Ferguson excused herself and went away. They then talked nicely about many things, such as the job she did, about stopping the war. For the first time, he wanted to kiss Miss Barkley but she slapped his face hard. Her hand had hit his nose and eyes, and tears came in his eyes from the reflex. She felt very sorry after that and said that it was the aspect of nurse's-evening-off, and she did not mean to hurt him. He got angry at first but later he did not mind it at

all. But at last she asked him if she would be glad to be kissed because he was a sweet boy. He held her tight against him and he could feel her heart beating fast and her lips opened as he kissed her and her head was back against his hand and then she was crying on his shoulder, and begged that he should be good to her and told him that they were going to have a strange life after that. After a while he walked with her to the door of the villa and she went in and Henry walked home.

The next day, he went to visit Miss Barkley again after he had gone to the posts for two days. When they met, Miss Barkley asked him where he had been and said that why he had not sent a note. But he said that he would always be back for her. Miss Barkley wanted him to repeat when she said her name "Catherine" and the words "I Love You." He agreed to do so. She was a little crazy about him. In fact, Frederic did not love Miss Barkley nor had an idea of loving her. He thought that this was only a game, like in bridge game, in which you said things instead of playing cards. Miss Barkley knew by feelings that Frederic did not love her and she said that they should not lie when they did not want to hurt each other's feelings. She also said that she had a very fine mood and she was all right now. She said that she was not mad or crazy. It was only a little sometimes. Before they parted, Miss Barkley begged that he would come and see her again.

The next afternoon he heard that there was an attack up the river the other night, and he had to take the car

there. He went with four other drivers. But before he went, he stopped for a moment at the British hospital to meet Miss Barkley to say good bye. And Miss Barkley gave him a necklace. She unclasped something from her neck and put it in his hand. "It was a Saint Anthony," she said. He was surprised and asked whether she was a Catholic. She said that she was not, but they said that the Saint Anthony brought luck. He promised that he would take good care of it for her. Then he went to the car and said good bye to Miss Barkley, but she said no, because she would see him again for sure. He put the Saint Anthony in his breast pocket but a friend of his, the driver of the car told him that it was better to wear it because that was what it was for. So, he undid the clasp of the gold chain and put it around his neck and clasped it. The Saint hung down on the outside of his uniform. Then he forgot about it. After he was wounded he never found it again. Someone probably got it at one of the dressing stations.

He went to the post again and met the major and three doctors in the dug-out. The other four drivers, Manera, Passini, Guvuzzi, and Godini sat in another dug-out to rest. He drank rum with the major and the other two officers there, and wanted to eat because they would not get a chance to eat after the war started. The major said that the bombardment would start when it got dark.

When they were eating, the bombardment started. A big shell came in and burst outside the brickyard. Another burst and in the noise, Frederic could hear the smaller noise of

the brick and the dirt raining down. Out side something was set down beside the entrance. One of the two men who carried the stretcher was looking for the wounded bodies. Then a shell burst near the river bank which he did not hear it coming until the sudden rush. Frederic and his friends went flat and with the flash and bump of the burst and the shell, he heard the singing off of the fragments and the rattle of falling bricks. Gordini got up and ran for the dug-out; he was after him, holding the cheese, where its smooth surface was covered with brick-dust.

They were all eating when the flash came-as a blast-furnace door was swung open, and a roar that started white and went red and on in a rushing wind. He tried to breathe but his breath would not come and he felt himself rush bodily out of himself and out and all the time bodily in the wind. He went out swiftly, all of himself and he knew he was dead and it had all been a mistake to think he just died. In the jolt of his head he heard somebody crying. He tried to move but he could not. He heard the machine guns, and the rifles firing across the river and all along the river. There was a great splashing and he saw the star-shell go up and burst and float whitely and rockets were going up and he heard the bombs, all of these in a moment, and then he heard close to him someone was saying 'Oh Mamma mia.' It was Passini's voice. One of his legs was gone and the other was held by tendons and part of the trousers and the stamp twitched and jerked as though it was not connected. Passini bit his

arm and moaned and choked. Henry tried to help but in vain. Passini was quiet now. He made sure that Passini was dead. When Henry came back to consciousness he found out that his knee was not where it ought to be. The three others were also wounded but not serious. And then they all were sent in the English ambulance.

In the hospital, Rinaldi visited him and brought him a bottle of cognac and told him that he would be decorated. The government wanted to give him the medaglia d'argento but perhaps they could give only the bronze said Rinaldi. Frederic asked him what it was for, and Rinaldi answered because he was gravely wounded and they said if he could prove that he did any heroic act, he could get the silver. Rinaldi assumed that Frederic did something heroic during the war. But Frederic refused it and said that he was blown up while he was eating cheese. Then Frederic asked Rinaldi if he had seen Miss Barkley and he said that he would send her soon to see him. After a while Rinaldi said good bye and left him alone.

It was dark when the priest came. He greeted him and bought some packages and put them down by the bed, on the floor. The priest asked him how his condition was and he said that it was all right now. He picked up the packages and showed him the mosquito-net and a bottle of vermouth and the English papers. They toasted and drank the vermouth together and said that it was for their better health. They talked about the war and love. After talking so much, the priest wanted to leave. Frederic thanked him for many fine presents

and the priest said that it was nothing and promised to see him again.

The next morning, the major in charge of the ward asked him if he felt that he could travel the next day. He said that he could. Then the major said that they would ship him out early in the morning to Milan, where there were better X-ray facilities and where after the operation he could take the mechanico-therapy in the American hospital. But before that, Rinaldi came to visit him and gave him good news. The girl, Miss Barkley was also going to Milan. She went with another friend, to serve as a nurse at the American hospital. It had not got any nurses yet from America. Rinaldi greeted him happily and would miss him soon. He said good bye and tiptoed out with the major.

### Book Two

He arrived in Milan early in the morning. He was unloaded in the freight-yard. And an ambulance took him to the American hospital. The people at the hospital were very surprised because they did not expect any patients at the moment and beside there was not any room available. At last they found one and put him in it. He told the nurse his case, the treatment he had already had and handed to her the papers he had got.

In the afternoon, Miss Van Campen, the superintendent came up to see him. She was small, and extremely suspicious. She asked many questions and seemed to think that it was



somewhat disgraceful that he was with the Italian army. He asked for the doctor and she said that the doctor had gone to lake Como because he had a clinic there. But Frederic said why they did not get another doctor. Miss Van Campen said that he was the only doctor in the hospital. He ate his supper and tried to sleep again. It was dark outside. He could see the beams of the search light moving in the sky. He slept heavily, except once, he woke sweating and scared and then he went back to sleep, trying to forget the dream.

It was bright sunlight in the room when he woke up. He thought that he was back at the front and stretched out in bed. His legs hurt him and he looked down at them, still in the dirty bandages and seeing them he knew where he was. The nurse, Miss Gage informed him that Miss Barkley had come to the hospital. Then she cleaned him up and after that he had a barber. After having the barber, he heard someone coming down the hallway. He looked toward the door. It was Miss Barkley. She came in the room and over to the bed. She greeted him. She looked fresh and young and very beautiful. And when he saw her, he was in love with her. She sat on the side of the bed and leaned over and kissed him. He pulled her down and kissed her and felt her heart beating. He was crazy about her. She stayed for a while and went out soon. In fact, he had not wanted to fall in love with her. He had not wanted to fall in love with anyone. But God knew that this time he really had and he lay on the bed in the room of the hospital.



in Milan and all sorts of things went through his head.

The doctor took an operation on him and he suggested that it would be better to have an X-ray in case of dissatisfaction. The plates came that afternoon. Then three doctors came into his room. They greeted him and asked him to undress which was done by the nurse. He saw his knee was swollen and discolored, and the calf was sunken but there was no pus. They tested the articulation of the knee and they found out that the knee could move partially. The doctors said that it would take three or six months for recovery after the synoveal fluid was reformed. He was amazed with the statement and wanted to try another doctor. Then one of the doctors suggested doctor Valentini, a surgeon of the Ospedale Maggiore. Two hours later doctor Valentini came into the room. He was a major, his face was tanned and had moustache and he laughed all the time. Then the doctor said that he could be operated on tomorrow morning. Then he left the room in a hurry.

That night he was alone in the room. Sometimes Miss Barkley came to his bed at night. She bought crackers and they ate them together and drank some vermouth. They talked for quite a long time about the good temperature he had, the children that would also have good temperature, and the operation that he would have the next day. At the end of the conversation, Miss Barkley said that she would do and say what he wanted her to do or say. 'You see,' she said. 'I do anything you want.' And Frederic said that she was so lovely, sweet and good.

When he was awake after the operation, he had not been away. It was only a chemical choking, so he did not feel it and afterward he might as well have been drunk. His condition was better and it took two and a half hours. Miss Ferguson, one of the nurses who Frederic had met before at the British hospital, was here too with Miss Barkley. She said that she took good care of Miss Barkley and begged him not to put her into troubles or having a baby and suggested to him that she should have a night-off for several days because she looked very tired. Henry agreed and called Miss Gage to replace her. Miss Gage did not mind it and said that she was her friend and stated him not to forget it.

Frederic Henry had a lovely time that summer. He and Miss Barkley always went out with a carriage to the park. They went to dinner at Biffi's or the Grand Italia's restaurant, and sat at the table outside on the floor of the galleria. Sometimes they sat out on the balcony outside his room. After dinner, they walked through the galleria.

Afterward, he went to his bed and when the other patients were all asleep and Miss Barkley was sure that they would not call her, she came into Henry's room. They would be lying together in his bed and he would love to touch her cheeks and her forehead and under her eyes and her chin and throat with the tips of his fingers. It was lovely in the nights and if they could only touch each other, they were happy. Beside all the busy times they had, they had many small ways to make love. They said to each other that they were married the

first time when they had come to the hospital and they counted the months for their wedding day. Frederic wanted to be really married because he was worried about having a child but Miss Barkley said that if they were married, the government would send her away and if they merely started on the formalities, the government would watch her and would break them up. They would have to be married under the Italian law and it was very difficult. But Frederic asked her if they could be married privately somehow. Then Miss Barkley said that there were no other ways, except by church or state. And Miss Barkley continued that they were already married privately because she had not have any religion. 'You are my religion. You're all I've got,' she said. She was faithful to him. But Frederic said that he was going to the front again soon. But Miss Barkley answered that they would not think about that until he went. Miss Barkley was very happy indeed and she had a lovely time with him.

Summer went with hot weathers and there were many victories in the newspapers. He was very healthy and his legs healed quickly. Then he started the treatments at the Ospedale Maggiore for bending the knee, mechanical treatments, baking in a box of mirrors with violet rays, massage and baths. He went there in the afternoons and afterward he stopped at the cafe and had a drink and read the papers and then went back to the hospital. All he wanted during his spare time was to see Miss Barkley. They would talk softly out on the balcony. There was a mist over the town and it started to drizzle

and they got inside the room. Outside, the mist turned to rain and in a little while it was raining hard and they heard it drumming on the roof. Frederic noticed the rain and said to Miss Barkley that it was raining hard. 'And you'll always love me, won't you?', asked Miss Barkley. Frederic said that he would always love her although it was raining hard.

'You're not really afraid of the rain, are you?', asked Frederic to her. 'Not when I'm with you,' said Miss Barkley. 'Why are you afraid of it?', asked Frederic. Miss Barkley said that she did not know why. But Frederic insisted on asking that. At last she said that she was afraid of the rain because sometimes she saw herself die in the rain. And sometimes she saw Frederic die in the rain too. Then she started crying and said, 'Oh God, I wish I was not afraid.' Frederic comforted her, and she stopped crying. But outside it kept on raining hard.

One day in the afternoon, they went to the horse-racing. They went by four; Miss Barkley, Miss Ferguson, Crowell Rodges, the boy who had been wounded in the eyes by the explosion of a shell nose-cap, and him. They backed the horse named Japalac and pooled one hundred liras for the horse. They sat and watched the horse racing. The race was won by Japalac and they got one thousand eight hundred and fifty liras instead of three thousand liras because they paid less than the same amount on a ten-lira bet. Miss Barkley was very happy when they won the race. Then they went to the bar under the grand stand and had a whisky and soda apiece. Then Crowell

and Frederic went down to bet again. After they came back again, Miss Barkley asked him if she could move out from the crowd because she did not like being watched. They leaned on the fence and watched the horses go by, their hoofs thudding as they went past and saw the mountains in the distance and Milan beyond the trees and the fields. Miss Barkley liked this place better and she felt much happier there. But before she felt lonely in the crowd.

The war went worse. The horses had gone to Rome, and there was no more racing. He went to the club and had a drink with the British major. The major told him that the fightings at the front went very badly and the Italian army could not take San Gabriele. The fightings on the Bainsizza plateau were over and by the middle of the month, the fighting for San Gabriele was about over too. The major said that the Italian army had lost one hundred and fifty thousand men on the Bainsizza plateau and on San Gabriele, and forty thousand on the Carso. He said that they were all boiled in the war. The Germans, Russians, Austrians and Italians, they all had been boiled. The last country to realize that they were boiled would win the war, he said. When Frederic came back to the hospital, he found some letters; one from the office, and from his grandfather he received two hundred dollars and the papers. There were letters from Rinaldi and the priest too. He was ordered to have three weeks convalescent leave and then returned to the front. While he was reading the papers, Miss Barkley came in. He saw there was something wrong with her

and he asked what it was about. At first Miss Barkley did not want to tell him what the problem was, but after he persuaded her, she told him the truth that she was pregnant. It had almost been three months ahead. And Miss Barkley begged him not to worry.

'I did everything. I took everything but it did not make any difference,' she said. Frederic did not look shocked or frustrated. He stayed calm and tried to console her and said not to be worried much about that. They were quiet for a while and did not talk. Miss Barkley said, 'We were both together again and the self-consciousness was gone. We really are the same one and we must not misunderstand on purpose.' Frederic said that he was still the same one and added that Miss Barkley was a brave girl.

The next day Frederic had a quarrell with Miss Van Campen because she found out that he drank too much brandy and he got jaundice. He was sick for two weeks with it. Miss Van Campen accused him as an alcoholic and took all the bottles away. Because of the jaundice, he could not leave the hospital as planned.

Finally, he could leave the hospital and Miss Barkley was accompanying him to the station. They went to Milan and stayed for the night there. They had a very nice place and said that it was like their home. They talked about how many babies they would have and she promised that she would write him a letter every day when he was at the front again. The

next day they took a carriage and left the hotel. At Via Manzona, they stopped for a while at the shop to buy a pistol and some cartridges. They stopped at the train station at last and Frederic stepped out from it and told the driver to take Miss Barkley back to the hospital. He said good bye to Catherine and the young Catherine. He walked out into the train and the carriage soon started to leave. Miss Barkley leaned out and he saw her face in the light. She was smiling and waving her hand to him. Frederic went to the train and got in. It was crowded in there. He tried to sleep but he woke up at Brescia and Verona when more men got on the train, but he went back to sleep soon.

### Book Three

He arrived at Udine in the fall and took a camion to Gorizia. He sat for a while and talked with the major that he found sitting in the bare room. The major said that the war was over and asked him if he could go to Bainsizza to take over the four cars and to take Gino's place who had been up there for a long time. He met his friend Rinaldi too and they talked lots of things and had a drink. Then Rinaldi asked him whether he was married now. He said that he was not married yet but was in love with the English girl.

They ate dinner in the hall. The major came later and joined them. Then the priest came also. After the dinner was over, they parted and said good bye to every body there. But the priest stayed because he wanted to talk to Frederic per-



sonally.

The priest thought that the war would be over soon. He did not really know when but he could feel it. Many people he met in the mess were much gentler now. And many people have realized the situation. The Italian army was defeated and the Austrians won the war.

'It was in defeat that we become Christian,' said Frederic. And he said further that they were all gentler now because they were beaten. But the priest hoped for something, not defeat but the victory in the heart. After talking for so long, the priest wanted to leave and they shook hands in the dark and left the room.

The next day, Frederic woke up early in the morning and went to Bainsizza, the Italian post. There, he met Gino and Gino showed him everything; the condition, the situation and the surroundings, where the Austrians had been. It stormed all day. The wind drove down the rain and everything there was stagnant water and mud. The wounded were coming into the posts; some were carried on stretchers, some walking and some were brought on the backs of men that came across the fields. They were wet to the skin and all were scared. He filled the two cars with them as they came up from the cellar of the posts, shut the doors and fastened them. The brigade had received orders that the line of the Bainsizza should be held no matter what happened. Frederic asked about the break-

through and the man said that he heard at the brigade that the Austrians had broken through the twenty-seventh army corps up toward Caporetto. There had been a great battle in the north all day. It was the German army that was attacking the Austrian army. Then the division at the brigade said that they were to retreat.

The next night, the retreat started. The Germans and the Austrians had broken through in the north and were coming down the mountain valleys toward Cividale and Udine. In the night, it was going slowly along the crowded roads, troops marching under the rain, gun-horses pulling wagons, mules, motor trucks, all moving away from the fronts. In the ambulance car, there were Piani, Aymo, Bonello, and Frederic Henry.

On the way to Udine, the car got stuck in the holes. The road was too bad and full of mud. They tried hard to push the car out of the big hole but in vain. At last, they left the car there and took all the things they needed and walked in the rain to Gorizia.

The next day, the staff-car of Germans passed the road but they kept hiding. The Germans had bombarded the bridge and went along the road to the north. And they met the German army again in groups. They were bicycle-troops. And now Henry had to get to Pordenone with the three ambulances but he failed because the Germans had already invaded the town. They walked on and on. On the way to Pordenone, Aymo was shot dead because he was hit low in the back of the neck and the bullet had ranged upward and come out under the right eye. Frederic

noticed that the shooter was not a German soldier. He was an Italian soldier because they would have killed them all if they were Germans.

'We are in more danger from the Italians than the Germans,' said Frederic. The guards were afraid of everything and firing on anything they saw but the Germans knew what they were after. They kept on walking until they found a barn. Frederic and Piani got inside and hid while Bonello ran away to surrender and gave himself to be a prisoner. When they felt that they were saved, they came out from the barn and continued walking. They passed the Germans twice in the rain but the Germans did not see them. At last they met the Battle Police at the end of the bridge. The policemen grabbed him on the neck and put him in a line with the others. They were supposed to be shot dead because they were running away from their regiment. But Frederic ran away from them, trying to save his own life. He jumped into the river. They shot at him but luckily he was unhurt. The current brought him away and he felt that the water was very cold. He held on to the timber with both hands and let the current take him along.

He swam with one hand, the other on the timber, kicking the water and tried to get to the shore. Then he crawled out, pushed on through the willows and on to the river bank. It was half-day light. He lay flat on the bank and heard the river and the rain, and he saw no one. After a while he got

up and started walking along the river bank. He crossed the Venetian plain, took someone's car and speeded to Mestre.

He was saved then. He would not worry about the Germans or the Austrians any more. He was through with them all but he remembered all of his friends. He wished them all the lucks. He thought Rinaldi was at Pordenone now. All he wanted now was to eat because he was terribly hungry. He would eat and drink and sleep with Catherine. He promised to himself that he would never go away any more without her, ever.

#### Book Four

He dropped off from the train in Milan as it slowed to come to the station early in the morning before it was light. He crossed the truck and came out between some buildings and down on to the street. He went to a bar. He drank a glass of coffee and ate a piece of bread. The proprietor tried to sell some papers to him but he said that he was safe and did not want anything because he still had his papers with him. Then he went to the American hospital. He met a porter in the corridor and asked if Miss Barkley was still in the hospital. The porter said that Miss Barkley had gone to Stresa with Miss Ferguson. Then he told the porter not to tell to any body about his arrival in Milan and left. Then he went to a friend called, Simmons. He helped him find a passport and the directions to go. Then Frederic left to Stresa.

The next morning, he took a train from Milan to Stresa.

sa. From the station he took a carriage to the Grand Hotel des Iles Borromees. He took a big double-bed and told the hotelman that he was expecting his wife. Then he went down to the long halls, down the wide stairs, through the rooms to the bar. He ate and drank martinis. After that he asked the barman if he had seen two English girls in town, and added that they came here the day before yesterday. The barman said that he had seen the nurses and would like to find them for him because the barman knew Frederic very well. When Frederic found the girls, they were eating supper. Miss Barkley was very happy to see him again. She looked too happy to believe it. They kissed each other. When they finished supper, they talked for a while. Then they left the hotel.

Frederic took Miss Barkley to his hotel. In the hotel he felt very happy and comfortable with Catherine beside him. He was never lonely and afraid. He knew that the night was not the same as the day; that all things were different, that the things of the night could not be explained in the day, because they did not exist; and the night could be a dreadful time for lonely people once their loneliness have started. But with Catherine, there was almost no difference in the night or in the day, except it was getting better.

In the morning, Miss Barkley went to Miss Ferguson's hotel while Frederic read the papers in the lobby. The barman told him that Count Greffi was asking about him. He was very happy to know that Frederic was around in town again.

He would like to play billiard with Frederic. Count Greffi was ninety-four years old. He had been in the diplomatic service of both Austria and Italy. He was an old man with white hair and moustache and beautiful manners.

That night there was a storm and he woke to hear the rain lashing the window-panes. It was coming in the open window. Then he heard someone was knocking at the door. He went to the door and opened it. It was the barman. He wore his raincoat and carried his wet hat. The barman said to him that some men were going to arrest him early in the morning because he heard them talking in the cafe. Frederic asked the barman what he should do. He suggested them to run away to Switzerland and he would provide them with the boat. Frederic agreed and woke Catherine up. Then they got the things quickly packed. They rowed the boat out until they were out of sight.

Switzerland was about thirty-five kilometers from Stresa. The rain had stopped and it only came occasionally in gusts. Catherine sat in the stern. The boat was light and he rowed easily. When the daylight came early in the morning they had come to Brissago, a place in Switzerland. They went to shore, tied the boat and went to have breakfast in a cafe there. Then the policemen came to arrest and asked them many questions. Frederic said that they were coming there to find places for winter sports. They had their passports and a lot of money. The policemen were convinced and they suggested them to go to Locarno. They escorted Frederic and Miss Bark-

ley until they arrived at Locarno but suddenly Miss Barkley changed the destination and said that they would like to go to Montreux. The policemen left them at Locarno and Frederic took a taxi with Miss Barkley to Montreux.

### Book Five

In Switzerland, Frederic Henry and Catherine Barkley lived in a brown wooden house in the pine trees on the side of the mountain. They had a quiet life, enjoying themselves, reading papers, playing games, talking in the evening and had nice sleeps. Sometimes they walked down the mountain into Montreux. They went to town and Catherine had her hair done in a fine coiffeur's place. Frederic would go to a beer place and drank Munich beer and ate pretzels and read the Corriere della Sera, and the English and American papers that came from Paris. All the advertisements were black-out, supposedly to prevent communication with the enemy. Everything was going badly everywhere.

'I suppose if we really have this child we ought to get married,' Catherine said. Frederic agreed and replied that they would get married as soon as possible. But Catherine said that she would get married any time after she was thin again. She wanted to have a splendid wedding with everyone thinking what a handsome young couple they were. Then she said that the doctor had remarked that she was rather narrow in the hips and she would drink beer to keep the young Catherine small. Beside she had a good blood-pressure.

Then she said that if they were married, she would be an American citizen and at any time they were married under American Law. the child was legitimate. Catherine wanted to see Niagara Falls, The Grand Canyon, and the Golden Gate. They chatted for quite a long time and at last they went home. Frederic could not forget his past and thought about Rinaldi and the priest. But he did not think about them much and he did not want to think about the war. He was through with it. Then he said that he was just a little crazy when he first met Miss Barkley, but now he felt good.

'You say grand so sweetly. Say grand.'

'Grand,' Catherine said.

'Oh, you're so sweet. And I'm not crazy now. I'm just very, very happy.' Then they both went to sleep.

Next morning, they went to Bains d' Alliez, a long walk on the other side of the mountain. Miss Barkley wore hobnailed boots and a cape and carried a stick with a sharp steel point. She did not look big with the cape and they would not walk too fast but stopped and sat on logs by the roadside to rest when she was tired.

They had a fine life. For two months, January and February, the life in Montreux was fine and good. They were both happy. But the next month, they took a train to Lausanne. They stayed in a hotel for three weeks. Then Catherine felt some pains in the stomach and the time was coming for her to deliver a baby. Frederic then phoned the doctor and



the doctor said that she would go to the hospital as soon as possible. So they took a taxi and packed all the things and the baby-things. Outside, it was getting dark. The doctor then took an examination on her. He said that the baby was too big. Then they had to operate on her. The doctors decided to take a Caesarean operation. After an hour, the baby was safely delivered but Catherine was very tired and ran out of blood. The nurse then checked again on her and said that she had a haemorrhage. Meanwhile the doctors tried to start the baby to breathe. But the baby failed. The cord was caught around his neck. So he died. Frederic felt shocked. Then he noticed that Catherine had one haemorrhage after another. Then the doctors could not stop it. She was unconscious all the time, and it did not take her long to die. Frederic stayed silent. He did not say anything to the doctors or the nurses. Then he woke up from the chair, went back to the hospital in the rain.

## CHAPTER III

### THE PLOTS

#### 1. The Main Plot

Frederic Henry, a young American, lives in Italy during World War I. He is a brave man, stays peacefully and leads a good life in Gorizia. At night, he sees the the flashes from the artillery far from his house. There are fightings in the mountains. Sometimes, in the dark, he hears the troops marching under the window and guns going past pulled by motor-tractors. There is much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and grey motor-trucks that carry men, and other trucks with loads covered with canvas that move slower in the traffic. The war is between the Italian army and the Austrians.

He enlists his name with the Italian forces, as an ambulance driver. This young man expects to find adventures in the war. While he stops for supper, a shell hits his dug-out. He is wounded by the bomb explosion and they bring him to the British hospital in town. Having such an experience, Frederic learns the first hand the hardship of war. He wants to search for values in the war but his experience makes him think that the war was not a good

place to find adventures. The war is a cruel, incomprehensible and disillusioning way of life.

In the hospital, he is taken care of by some doctors and nurses, one whose name is Catherine Barkley, a British girl. She takes good care of him. Frederic has met this girl before when he was travelling to Milan. And he fell in love with her at the first sight. Returning home, he tells his room mate, Rinaldi, a surgeon, about the girl. And pretty soon, they often pay a visit to the British hospital. Soon enough they are becoming good friends, and later on they become lovers. The war overpowers all other considerations that meeting between them are brief, subject to cancellation and unplanned. The conversation between the lovers are concise and simple. Frederic Henry is realistic and Catherine Barkley is romantic. In many ways, the girl is in love with love itself. Sometimes, the priest pays a visit to the hospital and brings him some things, like liquor and newspapers. They talk for quite a long time about topics that interest them both. In the British hospital, there is not any good doctors and treatments available. So, they bring him to Milan. In Milan, there is a new hospital. It is an American hospital. They have good doctors there. They take an operation on him soon. After that, they let him rest. Catherine Barkley and her friend, Helen Ferguson, are in this new hospital too. They are here because the hospital needs some new nurses for its operational duties. In the

American hospital, their love grows deeper. It is summer in Milan now. They have good times together there. They go to see horse-racing and eat in the restaurant. Then they later decide to get married. But they cannot do what they want because they have come from different countries and the government does not allow them to do it. If they get married, the government will separate them and send them back to their own countries. The situation is getting worse because Catherine is pregnant. She is very afraid because she often thinks that Frederic will leave her. She is afraid of the rain too. She sometimes sees herself dead in the rain. But Frederic tries to console her. He has changed his mind after he got the accident in war. Now he really loves Catherine and will be responsible for the baby. Then summer passes quickly and Frederic is getting better and better with his health. Soon he has to go to the front line again in Gorizia. Catherine has to stay at the American hospital.

Frederic Henry arrives at Gorizia and meets the major who is sitting in the front room. He orders him to take Gino's place, an ambulance driver, in Bainsizza, the front line of Italy. There he meets a lot of people injured. The army had to defend the place so they fight in an all-out fight. There are many wounded people to be carried to the ambulance. So he and the other drivers help them to the ambulance. While he was doing that, he heard somebody saying that the Germans have broken

through the border and attacked the people. They moved towards Caporetto. The situation gets confused and they are ordered to retreat from the posts immediately. The Italian army loses the fight and has to retreat to Udine, the nearest town. Frederic and the other drivers start to retreat with the ambulance car. On the way, the car gets stuck in the mud-hole and they cannot push it out of it. So they leave the car there and take the things they need and continue walking. Before they arrive in Udine, they see some German soldiers. They can hide themselves so they do not get caught. Then they have to cross a bridge. On the other side of the bridge, there are some Italian soldiers. They are checking the civilians who are passing through it. One of the soldiers grabs him on the neck and puts him in one line with the others. They are supposed to be shot dead. And Frederic Henry is going to be shot too because he runs away from his regiment and he cannot argue for it. But he manages to escape. While the policemen were busy with the others, he jumps to the river nearby. He lets the current bring his body wherever it flows. Then he gets to the river bank and out of the water. From the Venetian plain, he gets someone's car and speeds to Mestre. From there he goes to Milan.

In Milan, he tries to contact Catherine, but the porter tells him that she and Miss Ferguson have gone to Stresa. He quickly goes to his only friend's house, Simmons, who is very helpful and lends him his civilian

shirts. He also tells him how to go to Stresa. Then he takes a train. He stays at the Grand Hotel des Iles Barromees and takes a double-bedroom. He asks the barman if he sees the two nurses. The barman says that they arrived in Stresa the day before yesterday. Then Frederic goes to find them. He sees them eating in the hallroom in a hotel nearby. Catherine is too happy to believe the fact. He kisses her and Miss Ferguson looks them in surprise. Then Catherine moves to Frederic's hotel and spends the night together with him. The next day, the barman tells Frederic that Count Greffi, his friend, would like to see him and play billiard with him. In the night, there is a storm coming with the rain and Frederic hears someone is knocking at the door. He opens it and finds out that it is the barman. The barman says that there are some men going to arrest him early in the morning. And the barman suggests that he had better run away to Switzerland. There is not much time left. He wakes Catherine up and gets packed. The barman provides them with a boat. They get to the boat and row out until they are out of sight. Then, they come to Brissago, a place in Switzerland. They go to a cafe and have breakfast. After that, the policemen come and arrest them. They ask many questions but Frederic says that they are going for a picnic and have some sports. Beside they have their passports and a lot of money. The policemen trust them and set them free. They are suggested to go to Locarno, a tourist resort.

But when they arrive at Locarno, Catherine changes her mind and they go to Montreux instead.

In Montreux, they live happily for some time. They will get married soon because the baby is getting bigger. But Catherine refuses it because she does not want to look big in her wedding dress. So they postpone it. When the time come for her to deliver the baby, Frederic takes Catherine to Lausanne. The doctors are going to take an operation on her because the baby is too big. Catherine agrees to take a Caesarean operation. The baby is born safely but it cannot breathe. The doctors try hard to make it breathe but it fails. The cord is caught around his neck. So with Catherine. She runs out of blood and moreover she has a haemorrhage. She cannot stand the pains and has been unconscious for some times, one after another. And it will not take her long to die. Frederic says nothing. He just keeps silent. Then he walks back to his hotel in the rain.

## 2. The Sub Plot

While Frederic Henry is running away to Mestre in a canvas truck that loaded with guns, he thinks about many things. Lying on the floor of the flat truck with the guns beside him under the canvas, he is wet, cold, and very hungry. It is raining outside. He remembers many things and the following are what he is dreaming about:

He could remember Catherine, but he knew that he

would get crazy if he thought about her when he was not sure yet that he would see her again. He thought that the government might think him drowned in the river and he wondered what they would hear in the States. He was dead and wounded and in a terrible condition. He thought that the priest would be surprised to hear that he was shot dead. And he thought that his best friend, Rinaldi, was probably at Pordenone to retreat if they had not gone further back. He would never see them both again. Such life was over. He wished all the lucks to people who fought with him. All of them, the soldiers, the drivers, the major, the doctors, the priest, the nurses, and his best friend Rinaldi. There were the good ones, and the brave ones, and the calm ones and the sensible ones and they deserved it.

Then he thought that his life was not made to think. He was made to eat. He dreamed about eating and drinking and sleeping with Catherine. It could be tonight but it was not possible. They would have a good meal, and nice sheets and he was never alone. Outside, it is getting dark, the truck moves fast to Mestre. The rain keeps on falling.



## CHAPTER IV

### THE SETTING

The geographical location of the story was set in Europe during the period of World War I, 1914-1918.

At that time, the American troops voluntarily helped the Italian force against the Austrian army which was backed by the German army.

For almost one hundred years, since Napoleon's defeat at Waterloo in 1812, and the Congress of Vienna in 1815, Europe had been comparatively peaceful. Since then, Nationalism had grown stronger in each country. They equipped their own military power so as to get ready for immediate wars. This situation seemed another cause of the World War I.

Although nationalism had produced troublesome rivalries, the European powers at that time, the British and the Germany from 1880 onwards concentrated on building the economies at home as well as their colonies for their goods productions and supplies. At the beginning of the war, a quick victory was the hope of all the wary powers; but soon the monotonous deaths of trench warfare and the mounting casualites in senseless attacks and counter-attacks destroyed the dream of a short war. And the climax of it, the assassination of the Prince of Austria, Frans Ferdinand in 1914, June 28th in Serayewo, Bosnia by the Serbs, was partly responsible of the World War I.

When World War I broke, Austria, Germany and Bulgaria were fighting against the Serbs, Soviet Union and Italy. In 1916, the Germans aggressively attacked to the west after they had won the battle in Belgium. But this time they did not succeed and their position became very weak. In the south of Europe, the fusion of the Austrian army and the Germans attacked the Italian army which always lost its wars badly.

Although the United States was not involved in the war, many of its trade ships were sunk down by the German submarines near the British coasts and the European coasts. Because of that, the United States declared war to the Germans and its allies. In 1917, the first American troops landed in the French west coast.

The places of the novel were mostly in Italy, where the characters lived day by day. There were two hospitals, two bowdy-houses, cafes, and the barracks. There were houses for troops and civilians to stay at night, and the dug-outs where they hid themselves at the war fronts. The places were nicely surrounded by the mountains, the plains, and there were rivers near the villages.

Then Milan, where the protagonist went for better treatments after being severely injured during the attack at the front.

And last, Switzerland, a beautiful place where the protagonists found themselves safe from the battle police who chased them as being suspected traitors.

## CHAPTER V

### THE CHARACTERS

#### I. The Characters in Short

There are many characters who involve in this novel.

Briefly, they are:

##### 1. The Major Characters:

\*Frederic Henry, is the protagonist or the "hero" of the novel, plays almost the whole part throughout the story.

\*Catherine Barkley, is the antagonist or the "heroine" of the novel, comes in turn of necessity to support the protagonist and the whole story.

The romantic, superb mate and lover of the hero.

##### 2. The Minor Characters:

\*Rinaldi, Henry's room mate, the surgeon, the only close friend that Frederic thinks so much of.

\*Helen Ferguson, Catherine's best friend, a nurse where Catherine works together with in the British hospital and in the American hospital.

\*The Priest, the old, wise man that gives Frederic counsels, especially religious and spiritual values in a world at war.

\*Valentini, the lively skillful surgeon at the Ameri-

can hospital that does an operation on the hero.

\*Count Greffi, an old man that lives in the age of World War I that provides Frederic the sense of reasons, and the religious nature of love.

### 3. The Others:

\*Mr. and Mrs. Meyer.

\*Ettore Moretti.

\*Ralph Simmons.

\*The Soldiers: - Captain Varini.

- Manera.

- Passini.

- Guvuzzi.

- Godini.

- Piani.

- Aymo.

- Bonello.

\*The Nurses: - Mrs. Walker.

- Ms. Van Campen.

- Ms. Gage.

\*The Guttingens Family.

## II. The Characters in Detail

### 1. Frederic Henry

In Book One, Frederic Henry, the writer notes does not involve much in the situation, especially in the first few chapters, described by the author. He notices that some people are doing something in the street. He sees troops, motor-trucks, go by the house and down the road. He is merely a street walker who sees all the busy situation going on. He is a man with great observation.

"There was fighting in the mountains and at night we could see the flashes from the artillery." 1)

Sometimes in the dark of the night, he hears the troops marching under the window and guns going past pulled by motor-tractors. He also sees the leaders of the troops who go by small grey motor-cars that pass very quickly. They come out to see how things are going on in the fronts.

The next year, he stays in Gorizia, a small town which has a fountain and many thick shady trees in a walled garden. He still follows the news about the war and now the fighting is in the next mountain beyond and is not a mile away from the village. The house where he lived is beautifully situated between

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<sup>1</sup>Hemingway, 1966: p. 7.

a river and the mountains. People lived on it and there were hospitals, and cafes, and artillery upside streets, and two bowdy-houses. People come always to the cafes and have some drinks. Sometimes they go to the mess and they also have a priest for the ceremony. The priest is young and speaks pidgin Italian. There are the captain, the major, the lieutenant, the priest and Frederic who like to sit in the cafe and have some drinks and spend their leisure time talking together.

During his holidays in Milano, Frederic meets a beautiful English girl, Catherine Barkley, and he tells this meeting to his room mate, Rinaldi, a doctor and also lieutenant. He is so happy and says that he is in love with the girl.

"I am now in love with Miss Barkley. I will take you to call. I will probably marry Miss Barkley." 1)

Frederic is so close to Rinaldi and here the reader can see how close they are to each other.

"While I rubbed myself with a towel I looked around the room and out the window and at Rinaldi lying with his eyes closed on the bed. He was good-looking, was my age, and he came from Amalfi. He loved being a surgeon and we were great friends." 2)

When Frederic and Rinaldi meet Catherine and her

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<sup>1</sup>Hemingway, 1966: p. 13.

<sup>2</sup>Ibid., p. 14.

friend, Helen Ferguson, for the first time after his coming back, they have a very nice conversation. They exchange salutes, and talk about many things, such as the war, Catherine's boy friend who died in the war and about the work she does at the age of fifteen. And Rinaldi seems to have a chance to talk to Helen Ferguson intimately. At the end, it seems that Rinaldi gets the impression that Miss Barkley likes Frederic more than him. So he envies Frederic.

"Miss Barkley prefers you to me. That is very clear. But the little Scottish one is very nice.

'Very,' I said. I had not noticed her.

'You like her?'

'No,' said Rinaldi." 1)

Since the meeting, Frederic often comes to the hospital to see Miss Barkley and soon they become good friends.

"So you make progress with Miss Barkley?"  
'We are friends." 2)

They meet more often now and soon they become lovers, but Frederic at first does not admit that he is in love. He thinks that he was playing cards and had to put some stakes. He lies when he says that he loves Miss Barkley. In fact, he does not know why he was doing that, but he likes his role.

As Frederic becomes familiar with the sur-

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<sup>1</sup>Hemingway, 1966: p. 20.

<sup>2</sup>Ibid., p. 25.

roundings and having been so engaged with the war, he signs his name as an ambulance driver in the Second Army, fights for the Italians. He needs an experience and wants to be totally involved in the war. His duty is to bring the sick and wounded persons to the hospitals from the posts. But the fear of death in the war appears suddenly to his mind.

"Still I would probably been killed. Not in this ambulance business. Yes, even in the ambulance business.  
'Well. I know I would not be killed. Not in this war. It did not have anything to do with me." 1)

And while doing his job, Frederic listens to friends talking about the enemy in the dug-outs, and other opinions then they have arguments about them all. Frederic listens to their comments but he does not give any reply. He merely becomes a good listener.

"What goes to the attack?, said Guvuzzi.  
'Bersaglieri.'  
'All bersaglieri?'  
'I think so!'  
'They aren't enough troops here for a real attack.'  
'It is probably to draw attention from where the real attack will be." 2)

"Tenente,' Passini said. 'We understand you let us talk. Listen. There is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to

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<sup>1</sup>Hemingway, 1966: p. 33.

<sup>2</sup>Ibid., p. 41.



stop it because they go crazy. There are some people who are never realize. There are people who aren't afraid of their officers. It is with them that the war is made.'

'I know it is bad but we must finish it. 'It doesn't finish. There is no finish to a war." 1)

While they are talking seriously and some are relaxing and listening to them, a big shell comes in and burst outside in the brickyard. Every body goes flat to the ground and they could hear the noise of the bricks and the dirt raining down. Frederic is in the dug-out and wants to eat his bread with cheese. He is shocked by the noise and suddenly he goes flat. Then he hears another explosion that shakes the earth again. Then he hears another voice. Somebody is crying and saying something sadly. Passini, his friend is hit at the leg badly and Frederic himself is hit at the head and the leg too. But the wound is not so bad. The red cross-men pulled them out of the dug-out and bring them to the hospital. In the hospital, he gets some treatments and is taken care of by nurses. Experiencing this, Frederic realizes that the war is not a game, nor can be used as a place to test his courage. But he never regrets what has been done nor finds excuses for his actions.

"I'm all right," I said. "Thank you very much." The pain that the major

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<sup>1</sup>Hemingway, 1966: p. 43.

had spoken about had started and all that was happening without interest or relation." 1)

Frederic's relation with Rinaldi and the priest is very interesting to note. The fact that they are both good to him is very obvious. The priest represents a man who gives him advices and spiritual values in a world at war, and Rinaldi, his close friend, supports him and always makes him feel good and feel worthy about anything he does. The priest has hope to instill some of these attitudes to his companions, especially Frederic.

"You understand, but you do not love God.'  
 'No.'  
 'You do not love Him at all?' he asked.  
 'I'm afraid of Him in the night sometimes.'  
 'You should love Him.'  
 'I don't love Him much.'  
 'Yes, he said. 'You do what you tell me about in the nights. That is not love. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve.'" 2)

Rinaldi is at the opposite end of the scale of value. He is a surgeon. The contrast between priest and surgeon, religion and science, believer and nonbeliever is very obvious.

The writer thinks Hemingway has skillfully placed these two chapters, ten and eleven, the visits of the priest and Rinaldi in order to compare and contrast the two viewpoints. At the end of the con-

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<sup>1</sup>Hemingway, 1966: p. 52.

<sup>2</sup>Ibid., p. 60.

versations Frederic is stuck between the realistic world of Rinaldi and the glimpse of hope in faith of the priest. But Frederic merely becomes aware of his actions and realizes himself much better now. The encounter with death turns his life into something new in insight. He is nearly becoming a dead man and now he gets his consciousness back again. He could see things more clearer and is making his plan for his future. But the nightmare was so clear and vividly felt.

"The row of beds that mine was faced the windows and another row, under the windows, faced the wall. If you lay on your left side you could see the dressing-room door. There was another door at the far end that people sometimes came in by. If anyone were going to die they put a screen around the bed so you could not see them die.....

Then the priest would come out from behind the screen and afterward the men nurses would go back behind the screen to come out again carrying the one who was dead with a blanket over him down the corridor between the beds and someone folded the screen and took it away." 1)

The description is so clear and very distinct. Frederic can see it and write it clearly as if it is him that dies. It is his consciousness that tells him something different in experiencing the facets of life differently. He has been through with his dangerous actions and he views life as if it is something precious and graceful. He should not waste it

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<sup>1</sup>Hemingway, 1966: p. 62.

or let it taken by somebody away from him not even the war itself because he is not yet ready to die.

Frederic in Book Two undergoes an important change in his personality and attitude towards life. Hemingway has received recognition in the recent criticism as a very careful craftsman. It is said that he wrote the conclusion of the book seventeen times.<sup>1</sup> Therefore, the writer thinks the differences and changes in Frederic's character should be noticed carefully.

In Book Two, Frederic is transferred to Milan for a better treatment in the American hospital. He is put into one of the new rooms in the hospital and gets some rest. Soon they take an operation on him and later he should take some exercises for his leg treatments.

Then a nurse, Miss Gage tells him that Catherine Barkley, his girl friend, has come to the new hospital to work there, because the new hospital needs nurses for its operational duties. Knowing this fact, Frederic feels very happy and wants to see her as soon as possible. And when they meet, Frederic is falling in love with her, this time he really cannot help loving Miss Barkley.

"I could not believe she was really there

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<sup>1</sup>Baker, 1972: p. 305.

and held her tight to me.'  
 'You musn't, she said. 'You're not well  
 enough, 'Yes, I am. Come on.  
 'No, You're not strong enough.'  
 'Yes, I am. Yes, please.'  
 'You do love me?'  
 'I really love you. I'm crazy about you.  
 Come on, please." 1)

During his convalescent time Frederic does not act much, only in a while he goes to the cafe to drink and reads newspapers. He will go sometimes with Miss Barkley accompanying him and talking with him. He has some X-rays at Ospedale Maggiore and for better care with doctor Valentini, a skillful surgeon in the field of surgery. He would rather stay in bed and have lovely time, talking together with Catherine. Frederic expresses his grateful to her and finds out that he is much happier now. He feels happy that way and always wants to be near Catherine, the girl he really love so much.

"I loved her very much and she loved me. I slept in the daytime and we wrote notes during the day when we were awake and sent them by Ferguson." 2)

Then, Frederic comes to the decision that they both should marry and always stay together. The will is so strong and Frederic is sure that this time he will become a good husband. He takes the responsibility consciously and without hesitation. He wants what he wants and he comes to get them.

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<sup>1</sup>Hemingway, 1966: p. 74.

<sup>2</sup>Ibid., p. 85.

As he expresses his emotion below.

"I wanted to be really married but Catherine said that if we were, they would send her away and if we merely strated on the formalities they would wathc her and would break us apart." 1)

So during his resting time, Frederic is passive, except reading and drinking. There are many victories in the newspapers, the Italians win some of the battles against the Austrians. He is getting better and better and his leg heals quickly. He cannot forget the girl, and all he wants is to see Catherine, his lover.

One day in the afternoon, they went to the horse-races. They went by four and had a good time. Returning from the race, Frederic realizes that the war now turns worse. The Italians always lose in the battle this time. There are no more races or good times. Now the situation is getting worse and with the first night that comes, he knows that summer is gone.

"The fighting at the front went very badly and they could not take San Gabriele. The fighting on the Bainsizza plateu was over and by the middle of the month the fighting for San Gabriele was about over too. They could not take it." 2)

After he taking a barber and a shave, he goes home, back to the hospital. He finds some letters, an

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<sup>1</sup>Hemingway, 1966: p. 90.

<sup>2</sup>Ibid., p. 105.

official one and some others. He is to have three weeks convalescent leave and then returns back to the front. He also gets a letter from the priest and Rinaldi. Then he tells Miss Barkley about his leaving. Miss Barkley at first does not mind at all, but Frederic knows that there is something wrong with her. He forces her to tell the truth and then she reveals that she is having his baby. Frederic is not surprised or gets angry. He is ready to be a good husband and takes the responsibility and becomes a married man. He soothes Catherine and says not to worry now.

"It will be like that. You simply musn't worry. I can see you're worrying. Stop it. Stop it right away.  
'Wouldn't you like a drink, darling?'  
I know a drink always makes you feel cheerful." 1)

Frederic is full in awareness of the fact that he cannot avoid and escape from reality. He accepts it as it is and he knows what is going to happen to him. And he faces it with strength and self confidence. And in the problem where he is trapped he even does not feel sorry for himself although he knows that his life will be tough and is getting too complicated. He has to leave Catherine because of the duty he must carry on with the infantry. And he knows that Catherine is having his baby too. But he decides

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<sup>1</sup>Hemingway, 1966: p. 109.

that he should take whatever the consequences may be and he states his trait clearly.

"They won't get us.' I said.'Because you're too brave. Nothing ever happens to the brave.'  
'They die of course.'  
'But only once." 1)

Even to the death itself, Frederic is not afraid and he also wants Catherine to know about this all. Having all this conversation, Frederic at last feels proud of Catherine and says that she is a brave girl.

One small accident takes place when the superintendent, Miss Van Campen finds out that Frederic keeps a lot of bottles of liquor in his room. And so he gets jaundice. Knowing that Miss Van Campen is very angry and tells Frederic that he should take another week of resting. So Frederic will not leave as planned. He is very upset too. He argues and tries to give some reasons. Frederic here, is characterized as a man who has a strong will and thinks that what he does is no body's concern. He is a man of rigorous temper and a man of sensation.

"I asked you if you had ever known a man who had tried to disable himself by kicking himself in the privates. Because that is the nearest sensation of jaundice and it is a sensation that I believe few women have ever experienced." 2)

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<sup>1</sup>Hemingway, 1966: p. 110.

<sup>2</sup>Ibid., p. 114.



When the time comes to go to the front again, he picks his things up and with Catherine accompanying him, they plan to leave the town. But before they go to the station, they go to a shop to buy some cartridges and a pistol and then Catherine will go to a shop to buy some clothes and they both take a room in a hotel to stay the night. The next day, they leave the hotel and go to the station. At the station, Catherine says good bye to him and she leaves him there. Frederic is sure now that he should do what is to be done whether he likes it or not. And he faces it with full awareness and is fully conscious about the farewell to his girl. He does not feel melancholic or becomes sentimental about this. He is a man of action, and whatever comes on his way he will surely take it spontaneously and without thinking it too long.

"I hate to leave our fine house."

'So do I.'

'But we have to go.' 1)

In Book Three, Frederic Henry is back to the front, and he is summoned by the major to go to the mountains where the fight takes place. There are many wounded people there that have to be carried with the ambulances and then to the hospitals. And now he is going to get them. After being for so long inactive, now he is back to the front, and ready to act again. A man of action he is really.

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<sup>1</sup>Hemingway, 1966: p. 123.

"They are shelling quite a little still but it is all over. You will want to see the Bainsizza.  
'I'm glad to see it. I am glad to be back with you again, signor Maggiore." 1)

But before he goes to the front, he takes dinner with Rinaldi, the major, and the priest that comes later, in joining them. They have a good meal, they talk much about many things and every body is happy to see each other again.

But before the priest goes back to his home, Frederic has a serious conversation with him. They talk about the war and the priest can only guess and has no idea that it would finish sooner or later. The Italians lose the fight and Frederic says that it is because in defeat the people become good. And it is because the people are beaten, they become sincere. And it is because the people are defeated from the beginning that they become nothing and omit what comes on the way. Frederic shows his dissatisfaction about many things, in defeat, in religion, and in war too.

"I don't know. I only think the Austrians will not stop when they have won a victory. It is in defeat that we become Christian." 2)

In Bainsizza, he meets Gino, a man who is also a driver of the ambulance. He tells him everything

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<sup>1</sup>Hemingway, 1966: p. 129.

<sup>2</sup>Ibid., p. 139.

about the place. They talk about the posts and when Frederic talks about losing the war, Gino disagree with him and stated his opinion that what has been done could not have been done for nothing.

"Yes,' I said. 'It can't win the war but it can lose one.'  
'We won't talk about losing. There is enough talk about losing. What has been done this summer cannot have been done in vain." 1)

But Frederic feels embarrassed by what Gino told him. He has seen much of the worst things happening there. What he expects is nothing glorious in reality. He is stuck in the middle of a disastrous situation and he makes a comparison which he has not done before in his life.

"I did not say anything, I was always embarrassed by the words sacred, glorious, and sacrifice, and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and he had read them, on proclamations that were slapped up by billposters over other proclamations, not for a long time, and I had seen nothing sacrifice and the things, that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it." 2)

He is disappointed with the facts what Gino has said but he understands Gino's point of view and admires him for doing such things which according to Frederic

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<sup>1</sup>Hemingway, 1966: p. 143.

<sup>2</sup>Ibid., p. 144.

is ridiculous and is not a funny game of life.

"Abstract words such as glory, honour, courage, or hollow were obscene beside the concrete names of villages, the numbers of roads the names of rivers, the numbers of regiment and the dates. Gino was a patriot, so he said things that separated us sometimes but he was also a fine boy and I understood his being a patriot." 1)

When they are working with the casualties, the division says that they have to retreat because the Austrians have broken through and coming down the mountain valleys toward the Italians' posts. Cividale and Udine. The retreat started from Caporetto. On the way of the retreat their ambulance is stuck in a big muddy hole and it cannot be pulled out.

When they come to a bridge, Frederic sees some officers and the carabinieri (the Italian policemen) standing on both sides flashing lights. It is an inspection from the battle police. Their job is to check on all people who pass it and ask their identities. Frederic is caught then and he is suspected guilty because he runs away from his regiment. The punishment is to be shot dead on the spot. While they are looking at the new passers, Frederic ducks down and pushes between two men and runs to the river. He trips at the edge and goes in with a splash. He runs away. leaving the battle policemen in astonishment.

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<sup>1</sup>Hemingway, 1966: p. 144.

In this concluding idea of Book Three, the writer would say that much of the actions of Hemingway heroes should be understood now. The situation is not in his control anymore, and so he has to change this, and finds a way of escaping from the environment that threatens his life. And the best way of action is to escape, finding another environment that could be controlled. And the significance of the title of A Farewell to Arms, the writer guesses is probably due to this abandonment of a military career by Frederic Henry. Certainly in this section, he has passed through several interesting facets of spiritual growth and development.

"You had lost your cars and your men as a floor walker loses the stock of his department in a fire. There was, however, no insurance you were not of it now.' You had no more obligations." 1)

In Book Four, Frederic Henry accepts his role and there are no radical changes in his moods and personality, but rather a deepening sense of obligation and appreciation and enjoyment. As he states his emotional feelings below.

"There was no war here. Then I realized it was over for me. But I did not have the feeling that it was really over. I had the feeling of a boy who thinks of what is happening at a certain hour at the school house from which he has played truant." 2)

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<sup>1</sup>Hemingway, 1966: p. 181.

<sup>2</sup>Ibid., p. 190.

Frederic Henry is surely a man with lots of energy and actions. He thinks sharp and without much considerations. In this idea of Book Four, Frederic finds another environment which he can control and is happy in this new place. And in this new surroundings he can enjoy life to the fullest moment and becomes aware of the life in every breath he takes. It is an important case to observe what makes Frederic change and what his point of view toward life is. He has seen much of the worst things happening in this war and he gets time to ponder on them. At last he can come up with a conclusion that no matter one does to this life, one will never escape from death. The war will break every single person in this world. Every one who involves has the same faith, no one can deny it. Whatever your belief is, you must surely face it, or it will come to you, sooner or later.

As he states his idea below.

"If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good one and the very gentle and the very brave impartially. If you are not one of these you can be sure it will kill you too but there will be no special hurry." 1)

In Book Five, Frederic Henry basically suffers no character transformation; he has been formed in

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<sup>1</sup>Hemingway, 1966: p. 193.

the first three books. In fact, Book Four is only the intensified traits in which was formulated especially by the great retreat of Caporetto. The cause and effect on behalf of the protagonist has come to its fullest impact and skillfully made real by the master story-teller, Hemingway, as the reader can see in his stunning plot. Suffering and trial come when ideals are brought to bear on specific problems on behalf of the protagonist, and are tested with courage rather than intellectuals. In this case, death is the ordeal to be mastered not to be evaded. And the theme of death is intrinsic in this novel.

"The war breaks every one and afterward many are strong at the broken places." 1)

The writer thinks, there is a structurally good reversal of emphasis in Book Five because the reader has been trapped to fear the death of Frederic Henry in the war as the danger. But in fact, the hero is plunged into the abyss of something worse, the death of Catherine Barkley, without whom the protagonist cannot live happily. And also the writer thinks that this is done to show and stress the existence of death itself and the importance of the matter to the author's mind.

"Often a man wishes to be alone and a

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<sup>1</sup>Hemingway, 1966: p. 193.

girl wishes to be alone too and if they have each other they are jealous of that in each other, but I can truly say we never felt that." 1)

The protagonist seeks no other company excepts his grandfather who gave him three hundred dollars, no friends or social acquaintances; indeed he cannot bear to be alone for too long. This is one of the significant of the protagonist's psychological behaviour.

"I have been alone while I was with many girls, and that is the way that you can be most lonely. But we never lonely and never afraid when we were together." 2)

At the end of Book Five, the reader is led to believe that Frederic will survive and will endure. He has become a man of action, a man of sensation. He never thinks deep, prefers action to thinking.

"It was like saying good bye to a statue. After a while I went out and left the hospital and back to the hotel in the rain." 3)

## 2. Catherine Barkley

Catherine Barkley, the writer notes, plays a comparatively minor role in Book One. She comes to the scene in Chapter Three of the book with a slight

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<sup>1</sup>Hemingway, 1966: p.192.

<sup>2</sup>Ibid., p. 192.

<sup>3</sup>Ibid., p. 256.



information about her told by the protagonist. The reader does not know much about her background except that she had a boy friend and a father.

"You don't believe me? We will go now this afternoon and see. And in the town we have beautiful English girls. I am now in love with Miss Barkley." 1)

"He was a very nice boy. He was going to marry me and he was killed on the Somme." 2)

"Have you a father?"  
"Yes, said Catherine. He has gout. You won't ever have to meet him." 3)

The few encounters with Frederic Henry in Book One, have not led to the creation of a strong character whose will struggles for expression. The writer finds that the heroine is a good woman, loyal and helpful.

"What an odd thing-to be in the Italian army."  
'It's not really the army. It's only the ambulance.'  
'It's very good though. Why did you do it?'  
'I don't know,' I said. 'There isn't always an explanation for everything.'  
'Oh, isn't there? I was brought to think there was.'  
'That's awfully nice." 4)

In Book Two, Catherine Barkley undergoes no fundamental change in character. She is portrayed as an ideal mate for the protagonist and she plays it beautifully.

"I was clean inside and outside and waiting for the doctor. And that's it?"

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<sup>1</sup>Hemingway, 1966: p. 13.

<sup>2</sup>Ibid.; p. 18.

<sup>3</sup>Ibid., p. 122.

<sup>4</sup>Ibid., p. 18.

Catherine said. 'She says just what he wants her to?  
'Not always.'  
But I will. I'll say just what you wish, and I'll do what you wish and then you will never want any ohter girls, will you?" 1)

In Chapter XIX, Catherine is pregnant, and the symbol of the rain is used to convey her fright. She is unsure of herself in rainy, damp, and windy weather.

"Tell me.'  
'All right. I'm afraid of the rain because sometimes I see me dead in it.  
'No.'  
'And sometimes I see you dead in it." 2)

Thus, Hemingway notes the condition of the day, there is an indirect indication of Catherine's mood. The symbol of the rain is very obvious. And it is like a foreshadow to the story.

In Book Three, Frederic Henry is the only character sketched in detail. Catherine Barkley, the heroine, does not appear at all.

Catherine Barkley reappearing in Chapter XXXIV of Book Four, after a long absence, has suffered no changes and has really not altered in her surrender of personality to her lover.

The writer thinks Hemingway has sketched a very romantic heroine who is an ideal mate, but unfortunately it is difficult to accept this standard

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<sup>1</sup>Hemingway, 1966: p. 84.

<sup>2</sup>ibid., p. 100.

as a realistic portrayal in view of the difficulties and the sufferings on behalf of the antagonist, especially the pregnancy which Catherine is undergoing in Book Four. The antagonist is pictured here as a weak, inconsistent character because of the unlimited obedient to the hero.

In Book Five, Catherine Barkley is going to deliver a baby in a hospital in Zurich, Switzerland. But the baby is too big and so she has to have a Caesarean operation. The doctors manage to succeed with the operation but the baby is caught in the neck and it dies after the delivery.

And Catherine Barkley is also too exhausted and runs out of blood. She has an haemorrhage and the doctors could not save her life.

Although Frederic Henry dominates the entire novel and Catherine Barkley never attains full development as a personality, she is the expression of love and the need of purification for her lover's spirit.

The analysis of this character, especially on the role of the antagonist, must be sought on two levels. The changes in her prior to Caporetto and after the protagonist's traumatic adventures in the disastrous retreat. She is in many ways the personification of the ideal heroine, prepared by the author to

devote herself, whatever the cost, to the ideal of love and man.

"You sweet.'

'I'm good. Aren't I good?' You don't want any other girls, do you?'

'No.'

'You see?' I'm good. I do what you want." 1)

Catherine Barkley is best depicted in the death scene. The writer thinks she makes a noteworthy contribution to the Hemingway doctrine about life and death and the world. As she expresses her emotion while she is in the operation room.

"Do you want me to get a priest or anyone to come and see you?'

'Just you,' she said. Then a little later, I am not afraid. I just hate it." 2)

She also provides a perfect complement to the attitude of Frederic Henry. Even, she herself gives the example of facing the death consciously and with courage. But both have the same impression: life is impossible to conquer and death is the ultimate end of the struggle. Again, Hemingway stresses his own vision towards the world as the reader can see it through his characters.

### 3. Helen Ferguson

There are four minor characters who are influential in the development of the main characters. Therefore, they are only discussed in short.

Helen Ferguson, is pictured as a girl with

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<sup>1</sup>Hemingway, 1966: p. 84.

<sup>2</sup>Ibid., p. 254.

strong character, has a brother in the Fifty Second Division and a brother in Mesopotamian, as the reader can read it in page 85.

She also reflects as a girl with a strong will to protect her friends and is a nice, kind and has a good personality.

"Maybe you'll be all right you two. But watch out you don't get her into trouble. You get her to trouble and I'll kill you." 1)

Even Frederic Henry himself likes her too and says that Helen is a fine girl.

Helen Ferguson, also represents the view of morality and is social about the love affair. She condemns the lovers but is unconsciously envious of their love. She thinks Frederic will go away after ruining Catherine, but in fact he comes again to pick her up and wants to get married soon. She knows that they want to get married soon but she judges Frederic as a beast as she expresses her emotions below.

"You've no shame and no feelings. She began to cry. Catherine went over and put her arm around her. As she stood comforting Ferguson. I could see no change in her figure.  
'I don't care, Ferguson sobbed. 'I think it's dreadful. 'There, there, Fergy, Catherine comforted her. I'll be ashamed. Don't cry, Fergy. Don't cry old Fergy.'  
'I'm not crying.' Ferguson sobbed. I'm not crying except for the awful thing you've gotten into.' She looked at me. I hate you.

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<sup>1</sup>Hemingway, 1966: p. 86.

She said. She can't make me not hate you. You dirty sneaking American Italian.' Her eyes and nose were red with crying." 1)

Thus the writer would say that she represents two reactions of society and the outside world; criticism at the adversary of convention and jealousy at the happiness of the two lovers.

"I suppose you'll go off with him now tonight?"  
 'Yes,' said Catherine. 'If he wants me.'  
 'What about me?'  
 'Are you afraid to stay here alone?'  
 'Yes, I am.'  
 'Then, I'll stay with you.'  
 'No, go on with him. Go with him right away I'm sick seeing both of you." 2)

#### 4. Rinaldi

Rinaldi symbolizes the good man who caught in the crudity of war. He has a bright mind, very intellectual person, a surgeon and is an officer in the army but he has given up all belief and the meaning of life and finds a solution for his personal sufferings and those of humanity in physical pleasure, cynicism and hatred, such as going to prostitutes, blaspheming and is always proud of his self-ego.

"Perhaps I have improved, baby. You do not know. But there are only the two things and my work.'  
 'You'll get other things.'  
 'No, We never get anything. We are born with all we have and we never learn. We never get anything new, we all start complete. You should be glad not to be a Latin." 3)

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<sup>1</sup>Hemingway, 1966: p. 191.

<sup>2</sup>Ibid., p. 192.

<sup>3</sup>Ibid., p. 133.

## 5. The Priest

The priest symbolizes the goodness or the bright side of man who yields without restraint the idealism of faith in the war. The chaplain is pictured by good manners, kind hearted and has a high motivation in dealing with spiritual matters.

"When you love you wish to do things for,  
You wish to sacrifice for. You wish to  
serve.  
'I don't love.'  
'You will. I know you will. Then you will  
be happy.'  
'I'm happy. I've always been happy.'  
'It's another thing. You cannot know about  
it unless you have it." 1)

The chaplain longs for peace in the world. Whoever wins the war does not matter him.

"I had hoped for something.'  
'Defeat?'  
'No. Something more.'  
'There isn't anything more. Except  
victory. It may be worse.'  
'I hoped for a long time for victory." 2)

## 6. Count Greffi

Count Greffi is an old friend of Frederic. He is ninety-four years old, with white hair and moustache and beautiful manners. He had retired from the diplomatic services for both Austria and Italy. He is a man of great charm and very famous in the society.

"He had been in the diplomatic service  
of both Austria and Italy and his birth-

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<sup>1</sup>Hemingway, 1966: p. 60.

<sup>2</sup>Ibid., p. 140.

day parties were the great social event of Milan." 1)

Count Greffi symbolizes the great man who Frederic admires and respects. They have shared the same hobbies, such as in playing billiard, drinking wine, and had been in the war before. In some way, Count Greffi represents a past social life which was good and had a splendid custom.

Although these four minor characters play in turn of necessity, they are all making a worthy contribution to the hero's psychological frame of mind.

There are characters in the story who are nameless. The writer would say that they all have contributed to the high extent of the development of the major characters and to the whole story in general. They are there to help the plot run smoothly and logically and also make the story interesting, and functional through their thoughts, words and actions.

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<sup>1</sup>Hemingway, 1966: p. 196.



## CHAPTER VI

### THE TONE & STYLE (THE LANGUAGE)

What the writer means here, is some elements of fiction that are very important in analyzing a novel because they contribute something valuable to the total work of fiction. They are:

- 1) Point of View,
- 2) Style and Tone, and
- 3) Structure and Technique.

The writer will discuss all of them one by one as follow:

#### 1) Point of View

A Farewell to Arms is narrated in the first person with the exception of some use of "we" to denote his identity with other soldiers in the army. So, the plot is developed from the point of view of "I," which is called here first person narration or the omniscient narrator.

The omniscient narrator, within the framework of fiction, knows, simply everything. He can at will enter the mind of any character and tell the reader directly what the character is thinking. Like what happened in A Farewell to Arms, where Frederic is the only narrator and what the reader knows is described only by him. He also tells and describes other characters from his mind. For examples:

- Rinaldi's character,

"He was good-looking, was my age, and he came from Amalfi. He loved being a surgeon and we were great friends." 1)

- Catherine's character,

"Miss Barkley was quite tall. She wore what seemed to me to be a nurse's uniform, was blonde and had a tawny skin and grey eyes. I thought she was very beautiful." 2)

- Helen Ferguson's character,

"Ferguson was a fine girl. I never learned anything about her except that she had a brother in the Fifty Second Division and a brother in Mesopotamian and she was very good to Catherine Barkley." 3)

- Count Greffi's character,

"Count Greffi was ninety-four years old. He had been a contemporary of Mettermach, and was an old man with white hair and moustache and beautiful manners." 4)

The only motive required for his moves from mind to mind is the desire to tell the story as well as possible.

The use of the protagonist as narrator has certain obvious advantages. It corresponds very closely to the reader's experience of life, for each of us the protagonist is in the first person story. We know ourselves from the inside others only from the outside. The writer knows his own thought directly. And the thoughts of others, he must infer

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<sup>1</sup>Hemingway, 1966: p. 14.

<sup>2</sup>Ibid., p. 18.

<sup>3</sup>Ibid., p. 85.

<sup>4</sup>Ibid., p. 196.

from their words and actions. Therefore, the use of the protagonist as narrator telling his own story in the first person, like in A Farewell to Arms creates the sense of immediacy. The reader can observe the description below done by the protagonist:

"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 too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves." 1)

A further advantage of this method is that it can make a positive contribution to the overall unity of the work, because the author must include in his story not only what the narrator can be expected to know but gives the author a valuable principle of selection and helps him to avoid the looseness which is sometimes associated with the omniscient narrator. The author knows what he is doing and choosing rather valuable things shaping these all to come to his goal in achieving what he has already set in mind. In A Farewell to Arms, the reader can observe all the advantages that Hemingway has written. From his point of view, the story has been a successful one and has reached the immediacy on behalf of the reader.

## 2. Style and Tone

What the writer means by style is the author's

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<sup>1</sup>Hemingway, 1966: p. 7.

characteristic way of using language. It is in this sense that all authors have style. And each author has its own style in writing fictions. To judge style whether it is worthy or not and describe the author's characteristic, the novel should meet one condition: that is fitting. Thus the style must be fitted. It should be fitted to the whole thing in the work in order that the work will not be called a good piece of literature. And it rather contributes something to the total artistic of the work itself.

The style of speech of Frederic Henry is noteworthy. Indeed, the style of the entire novel is terse and economical. And Hemingway is surely known as a writer who has its own style of telling stories. In A Farewell to Arms, the reader can observe that the words are simple, clear and short. The hero and the other characters speak shortly and rather straight to the point.

"I would like to go with you and show you things, the lieutenant said.  
'When you come back bring a phonograph.'  
'Bring good opera disks.'  
'Don't bring Caruzo. He bellows.'  
'He bellows. I say he bellows!" 1)

One more thing to note that in using the language, the author usually involves three aspects. They are:  
1) dictions, 2) figures of speech, and 3) syntax.

In diction, it includes the dennotations and the connotations, while in figures of speech it includes me-

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<sup>1</sup>Hemingway, 1966: p. 11.

phor, symbol, personification, and so forth.

In syntax, the author is usually concerned with the sequences of the sentences, how he constructs his mind putting them into words and then sentences. All this is done to make the reading more easier and imaginative.

And in A Farewell to Arms, the author has made a great deal of symbols to convey his purposes. Some are in the symbol of the rain, the mountains, the plains and the water.

"Tell me.'  
 'No.'  
 'Tell me.'  
 'All right. I'm afraid of the rain because sometimes I see me dead in it." 1)

"That fall the snow came very lately. We lived in a brown wooden house in the pine trees on the side of the mountain and at night there was frost so that there was thin ice over the water in the two pitchers on the dresser in the morning." 2)

"The mountains on the other side of the lake were all white and the plain of the Rhone valley was covered." 3)

"But after I had got them 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 back to the hotel in the rain." 4)

Thus an author's style can reveal to the reader his way of perceiving experience and of organizing his perceptions. The differences in style between one author and another

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<sup>1</sup>Hemingway, 1966: p. 100.

<sup>2</sup>Ibid., p. 222.

<sup>3</sup>Ibid., p. 232.

<sup>4</sup>Ibid., p. 256.

are ultimately differences of mind and of personality.

For tone, it is the expression of the attitudes of the author. In every good piece of literature, every work of art should have its own quality because it reveals the manner of thinking, action or feeling of the author toward his subject and toward his audience.

Hemingway while writing this novel, felt strongly that the war itself was not a place to test his courage. It was rather a place where machines were far more important than people because the generals always put much of their concern on the machines rather than the troops. In the war, the brave soldier and the cowardly one are likely to be killed - or not killed - quite by accident. And even as a personal test of courage, the new kind of warfare is usually meaningless. That was why he wrote this novel.

When the novel was first published in 1929, twenty-eight thousand copies were sold in fifteen days in America.<sup>1</sup> In Italy, the book was banned during the Fascists regime of Benito Mussolini, not for any slights against the Italian people, but because the Fascists believed that the novel instilled pacifist feelings in the populace.<sup>2</sup>

So, the tone of war is quite obvious in A Farewell to Arms, because the author vividly executed the battle

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<sup>1</sup>Baker, 1972: p. 310.

<sup>2</sup>Klibbe, 1964: p. 17.

scenes in the first book and even as the background. A part of the experience was true and the rest was purely imagination.

### 3. Structure and Technique

What the writer means by structure is the way of constructing the story, that is the description by which the writer means, is the direct presentation of the qualities of a person, place or thing. In another word, it is the sensory qualities.

Hemingway uses a lot of direct description toward his characters. Almost every character in the novel gets sufficient description told by the omniscient narrator directly. The reader knows exactly what all this is about and the reader feels it and it is so intimate.

"I thought girls always wanted to be married.'  
 'They do. But, darling, I am married. I'm married to you.  
 'Don't I make a good wife?'  
 'You're a lovely wife.'  
 'You see, darling, I had one experience of waiting to be married.'  
 'I don't want to hear about it.'  
 'You know I don't love anyone but you. You shouldn't mind because someone else loved me.'  
 'I do.'  
 'You shouldn't be jealous of someone who's dead when you have everything." 1)

The places he describes, give the reader the feeling of intimacy, the sense of life, and the vividness of views. For examples:

"In the late summer of that year we lived

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<sup>1</sup>Hemingway, 1966: p. 91.

in a house, in a village that looked across 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." 1)

"Sometimes we walked down the mountains into Montreux. There was a path went down the mountains, but it was steep and so usually we took the road and walked down on the wide hard road between fields and then below between the stone walls of the vineyards and on down between the houses of the villages along the way." 2)

So, an effective description according to the writer is not merely a matter of the author's including all the details he can think of but rather he should select those details most fit to his purpose and arrange those details so as to insure that his purpose is fulfilled. And Hemingway is achieving this brilliantly and makes his work valuable and is enjoyable to read. It is there and the closeness of intimacy and the vividness of views are written in full structure.

For technique, that is the way of telling the story, that is how the author reveals his story to the reader. In A Farewell to Arms, Hemingway uses the scenic technique, that is describing the story with movements, actions and sometimes with dialogues. The reader can observe the author's technique in presenting the novel. In the beginning of the story, the omniscient narrator lives in one place and then moves to another. After some time,

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<sup>1</sup>Hemingway, 1966: p. 7.

<sup>2</sup>Ibid., p. 224.



he goes to Milan and then Rome. Then he is back again to the same place as before. At the end of the story, he goes to Switzerland.

And while travelling he does many things too. Meeting people and friends, talking with them, going out often and other activities. He mostly uses direct communication that is using the dialogues.

As the reader knows dialogue is one of the means by which the author conveys information to the reader. It also reveals not only character but also the particular emotional tensions experienced by the characters in a particular situation.

The feeling of safety and security from Catherine's mood is clear shown by her dialogues to Frederic Henry. And it tells the reader a great deal about her inner emotional state. And it is also true with the dialogues of Henry's, he conveys not only his character but also his inner emotional state.

As the reader has seen, the speeches then are not simply casual conversation to fill a few pages, but it is an integral part of the development of the conflicts which is plot and through plot the reader reaches the climax of conflict and finally it comes to the solution or denouement of the story.

## CHAPTER VII

### THE THEME

As the reader has read in the previous pages before, A Farewell to Arms is a themecentered story. The reason is that the characters in the story always try to represent and convey their ideas, concepts and forces. They are deeply developed by the author to attain its full implication to influence the reader's mind.

The role of death and the hero's involvement with it, the writer thinks is one of the probable central themes of A Farewell to Arms, and one which has been much discussed and interpreted by the writer himself and literary critics. And the theme of the story itself can be summed up probably as "death is the ultimate reality end of life of every single man who lives in this world."

To Hemingway, it seems that death is the ultimate reality, and thus it is the fact that the hero, must most surely confronts. Consequently, all of Hemingway's heroes (in this case Frederic Henry and Catherine Barkley) in their confrontation with life, in a sense, are always in training for their confrontation with death. Yet, if the hero is not to be passive in his confrontation, he must control and even choose his death. Like the heroine, Catherine Barkley in A Farewell to Arms, Hemingway chose her death while she was

giving birth. The task which Hemingway has set in his novel, particularly in A Farewell to Arms, is that his hero is to dominate death: to overcome it, in a sense, by meeting it in the fullness of his hero-hood with courage, with honesty, without self-pity, and with full awareness of its presence. As it is clearly shown here:

"They won't get us,' I said. 'Because you're too brave. Nothing ever happens to the brave.'  
 'They die of course.'  
 'But once only.'  
 'I don't know. Who said that?'  
 'The coward dies a thousand deaths, the brave but one?'  
 'Of course. Who said it?" 1)

It is out of this idea that Hemingway's distinction between destruction and defeat arises. Destruction is death per se: the world ultimately breaks every one.<sup>2</sup> But whether a man is defeated or not depends upon whether or not he dies spiritually - afraid and with self-pity.

The man who dies spiritually, whether he dies physically or not, is defeated according to Hemingway. Thus man must dominate death by remaining undefeated, as the ideal soldier in the battle as reflected in the death of Catherine Barkley in the end of Book Five of A Farewell to Arms.

Hemingway's hero is never afraid of death, as it is shown:

"Do you want me to get a priest or anyone to come and see you?'  
 'Just you,' she said. Then a little later, I'm not afraid. I just hate it." 3)

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<sup>1</sup>Hemingway, 1966: p. 110.

<sup>2</sup>Ibid., p. 193.

<sup>3</sup>Ibid., p. 254.

To overcome fear, one must forget a moment and then push aside the dark. And one must enjoy what comes on the way without grumbling but by cherishing it.

These evidents are clearly shown in Book Five of A Farewell to Arms, where the hero admits the reality and overcomes his fear stoically. This view of reality of the author's background in seeing life, the writer thinks, is an important step to take if he wants to understand his work better, and which through his central objective reality of the novel and his vision in seeing the sufferings of men at wars, the understanding of theme in Hemingway's novel could be enriched.

And if the story has its meanings, probably it is important for the reader to know since it is also the purpose of the analysis.

The full meaning of the title is illustrated in Book Five. On the first level of meaning, A Farewell to Arms refers to the abandonment of war on Frederic Henry's part.

"The war seemed far away. But I knew from the papers that they were still fighting in the mountains because the snow would not come." 1)

This interpretation is very clear in the revulsion toward the conflict which the hero expressed in the first book.

"Still I would probably have been killed. Not in this ambulance business. Yes, even in the ambulance business." 2)

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<sup>1</sup>Hemingway, 1966: p. 224.

<sup>2</sup>Ibid., p. 32.

His reactions were intensified in the second book where he joined the army and went to the fronts with other soldiers. He reached the point of outburst in his desertion at the end of Book Three.

"The next night the retreat started. We heard that Germans and Austrians had broken through in the north and were coming down the mountain valleys toward Cividale and Udine." 1)

The war played no role in Book Five.

The escape from Italy to Switzerland provides the excitement of Book Four but even this episode is in the background. The love affair turns to the scene again in the last two books. Therefore, a second critical judgement has been made about the significance of the title of the novel which only can be understood in Book Five, and particularly in Catherine's death.

Frederic in the last lines of the novel states that his farewell to the dead Catherine was like a farewell to a statue. "Arms," may logically be assumed to refer to feminine arms, that is to say, the love of Catherine. She makes the plea to Frederic on the previous page not to share their love with other women he will have in his life, as it is shown here:

"Sometimes I know I'm going to die.'  
'You won't. You can't.'  
'But what if I should?'  
'I won't let you.'" 2)

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<sup>1</sup>Hemingway, 1966: p. 146.

<sup>2</sup>Ibid., p. 248.

The writer should say that both themes, war and love have been the two forces around which Hemingway has constructed his novel. The war would seem to be the main thread, and certainly the first thought that comes to mind in the words "arms" is the martial reference. In addition, the second interpretation needs the reading of Book Five.

And there is an equally interesting third interpretation of the title. One cannot make an armistice or a separate truce with life as Frederic Henry attempted to do with the war. His commitment must be total, and he must pay the price, for winning manhood. The writer thinks, a critical attention must follow the path of Frederic Henry as the central character which flows the other currents of war and love. And the development of character and passage of the story are the prime elements of this novel. If one accepts this emphasis upon the central character rather than the themes of war and love, then, the title refers ironically to the hero's tragic condition. As in the army, he has made a pact with his destiny and he cannot elude it. Only death will be the farewell that the hero can render to the human condition.

Thus theme is the element which defines and reveals truth, which presents a theory or insight: it may re-emphasize certain concepts and values or it may re-evaluate them, expressing them from an unusual angle. Like what Hemingway does in this novel. He wants to show to the reader his concepts of life and death and he brings them into a clear and certain term which is different from other writers.

"If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good one and the very gentle one and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry." 1)

Thus theme is not primarily an end in itself, but a basis for further reflection, an expansion of knowledge and awareness. So in the case with this novel, the writer concludes that the author of this book tries to evoke the reader's awareness of war and shows to the reader his attention on how to release man's anxieties and sufferings toward the war by not engaging in the war any more. No matter what the reasons may be, the real motives are usually useless, have nothing to do with human's prosperity but making the world even worse.

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<sup>1</sup>Hemingway, 1966: p. 193.

## CHAPTER VIII

### THE INTEGRATION OF VARIOUS ASPECTS

As the reader knows the search for theme in fiction, especially in A Farewell to Arms, is the search for the force that unifies the many diverse elements that make up the total work. Because of this reason, the writer is forced to describe its diversal elements so as to prove his hypothesis on the analysis and also as to get an understanding of the work being analyzed.

He will describe theme in correlation with plot, and successively theme with setting, theme with character, theme with point of view, theme with style, theme with tone and its value to the reader. The writer will also describe theme and vision, since it is an important aspect for the reader to know as he analyzes this form of literature, novels, in particular.

#### 1. Plot and Theme

In plot of A Farewell to Arms, the characters themselves do and play their parts rather than things happening to them. And the most significant about A Farewell to Arms is that the characters of Hemingway are engaged extensively in physical actions, in the life of the senses rather than in their intellectual minds or conscience. In A Farewell to Arms the characters, mainly the protagonist



takes the initiative and tries to be involved in the situation created by the author. They are the ones who always move and engage in every scene.

The most revealing of Hemingway is that their heroes always engage to the physical action rather than intellectual acts. And Hemingway gets his heroes skillfully engaged in their immediacy of perception that overcomes their fear - fear from the uncontrollable - of death. He never states bluntly but rather subtly and surely how his heroes, in a sense, always seek and want to be active, in doing these they carefully follow the rules, and control their actions.

This is one good reason to judge that Hemingway really does his plot masterfully. He knows what he is doing with his characters and he skillfully comes to the top of describing the plot into its powerful effect.

The description he writes are so clear like cristal and they bring the feeling of intimacy to the reader. It is as if the reader happens to be there and is involved in it. Let us look at some of his sentences that show all of the evidents and bring to the reader the fun of enjoying in understanding his plot fully.

"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 mountain. 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." <sup>1)</sup>

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<sup>1</sup>Hemingway, 1966: p. 7.

"Sometimes in the dark we heard the troops marching under the window and guns past pulled by motor-tractors. There was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and grey motor-trucks with loads covered with canvas that moved slower in the traffic." 1)

In the beginning of the story, his character is merely an observer, but later on he begins to get involved fully in the business of war.

"Everything seemed in good condition. It evidently made no difference whether I was there to look after things or not. I had imagined that the condition of the cars, whether or not things were obtainable, the smooth functioning of the business of removing wounded and sick from the dressing stations and, hauling them back from the mountains to the clearing-station and then distributing them to the hospital named on their papers, depended to a considerable extent of myself." 2)

Then he gets wounded in the attack while a shell hits his dug-out. The stretcher-bearers hold him out of the dug-out and bring him to the hospital. He needs an operation to get the fragments out of his body.

"Doctors did things to you and then it was not your body anymore. The head was mine and the inside of the belly. It was very hungry in there. I could feel it turn over on itself. The head was mine, but not to use, not to think with; only to remember and not too much remember." 3)

Then the protagonist changes to another environment and transforms and finds a new way of life. He leads a quite good atmosphere of life, and feel happy in the new

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<sup>1</sup>Hemingway, 1966: p. 7.

<sup>2</sup>Ibid., p. 16.

<sup>3</sup>Ibid., p. 180.

surroundings.

"We slept well and if I woke in the night I knew it was from only one cause and I would shift the feather bed cover, very softly so that Catherine would not be wakened, and then go back to sleep again, warm, and with the new lightness of thin covers. The war seemed far away. But I knew from the papers that they were still fighting in the mountains because the snow would not come." 1)

After a short time the protagonist enjoys his new life, then he must go back to face the reality of his existence, and this is skillfully arranged by the author, the defeat of the protagonist, his faith and his last farewell to the woman he really loves, to the dead Catherine in the end of Book Five.

"But after I had them out and shut the door and turned off the light it wasn't any good. It was like saying good bye to a statue." 2)

Thus the plot of A Farewell to Arms if the reader observes carefully consists of five books where in the first book, it depicts the conflicts in the character of Frederic Henry, the hero of the novel. The third book is the longest and most vital element in the determination of the character's outcome. The Caporetto episode is the key to Frederic's philosophical orientation and the last two books show the apparent victory and then shift, inevitably the defeat of the protagonist. The Hemingway preoccu-

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<sup>1</sup>Hemingway, 1966: p. 224.

<sup>2</sup>Ibid., p. 256.

pation with death is intense and full of suspense, and the dramatic quality is high.

It is clear by now that a plot that fits the description described must inevitably have unity.

The plot of A Farewell to Arms has its beginning, middle, and end, that is contained in the three aspects of a good plot. They are plausibility, surprise and suspense. All these are mixed together to make the plot intact and it is what the writer means by unity in whole.

One good point about this novel is that the plot does not call excessive attention to itself but rather runs slowly and smoothly and it works behind the scenes to provide the story with unity of action, to initiate and develop the central conflict, and to complement and emphasize the story's other elements, thus enabling the reader to understand not only what it expresses but its how and why also.

And from this angle, the reader can draw the conclusion that plot is the story's narrative of action, its guidelines for character action and reaction. It serves as a determiner of events and facts as a developer of theme and character.

## 2. Setting and Theme

In setting the reader will find that the events happened in the story, between 1914-1918, during World War I. And the places are in Italy, mostly in Milan and the surrounding towns, and at last, Switzerland.



The most significant about setting is whether the environment of events play an important role in the lives of its characters or not. In A Farewell to Arms, the writer might say that the environment does not play an important role to the characters. It merely serves as a 'neutral setting.' Its function is to help describe about the characters, their activities, their arguments, and their perception of lives. And in this manner, setting serves as an aspect that deals with the events only, the situations happening to the characters.

A good setting always shows the events more lively. And it could be more lively if the author happens to experience it himself, or at least he knows about his setting. This is what happened to Hemingway; where he himself having volunteered and having been rejected because of an eye injury for the American army, enlisted his name in 1918 as an ambulance driver with the Italian forces. Shortly after his arrival in Milan, Hemingway experienced the hardship of war at first hand; the explosion of an ammunition plant in the city caused many casualties, and the young man of nineteen aided in the disaster. When he was sent to the front, he insisted upon being close to the trenches. He handed out Red Cross supplies to the Italian soldier until he was wounded on July 8, 1918.<sup>1</sup>

His experiences resemble those of Frederic Henry in the first book of the novel. From his life story, the

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<sup>1</sup>Baker, 1972: p. 67.

reader knows that Hemingway, like his heroes, also spent a long period in the hospitals where he underwent twelve operations. He returned to the war, fought with the infantry, and won two decorations from the Italian government.<sup>1</sup>

The battle scenes, so strikingly executed in A Farewell to Arms are perhaps the best elements of the novel. The writer would say that Hemingway is certainly writing from a sure background of setting and painfully gained knowledge.

And also, one important thing about the setting of A Farewell to Arms is that local color has no bearing upon feelings of the characters. There are certain habits in Italy, the way of conducts, the way of thinking, which are significant to its citizens, described beautifully by the author of the novel. But all these seem to have no influence on the characters' attitude, mostly the protagonist's. The writer notes that the author uses the present tense a great deal within pages of A Farewell to Arms.

And it is clear by now that setting is an aspect that influences the characters, helps describe the theme, evokes tone or emotional feelings which surround the characters. It also helps to support the plot run smoothly and logically.

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<sup>1</sup>Baker, 1972: p. 70.

### 3. Character and Theme

As a major element in fiction, character is obviously of major importance for theme because in character the reader finds that all the conflicts arise within themselves and where the conflicts arrive at the climax of the story. As one aspect of the facts of the story, beside plot and setting, character is equally important as plot and setting.

Character can also be used by the author in giving logical reasons toward his characters' behaviour. And these characters within themselves implicitly bring along with them.

A Farewell to Arms is a themecentred story, where the characters represent their ideas, concepts and forces for the reader to get. They are deeply developed by the author, as the reader has read in Chapter V.

One matter to be kept in mind in reading the novel is what kind of characters the story deals with. Hemingway in A Farewell to Arms describes his characters totally in his own view and ability in describing them as the "Hemingway Hero." Let us see some of the facts where he describes his characters which are completely his, and who has got recognition as a master story-teller.

"Anger was washed away in the river along with any obligation. Although that ceased when the carabinieri put his hands on my collar. I would like to have had the uniform all off although I did not care much about the outward form. I had taken off the stars, but that was for convenience.

It was no point of honour. I was not against them. I was through. I wish them all the lucks. There were the good ones, and the brave ones, and the calm ones and the sensible ones, and they deserved it. But it was not my show any more." 1)

"You go out darling,' she said. 'I think you are just making me self-conscious.' Her face tied up.  
'There. That was better. I so want to be a good wife and have this child without any foolishness." 2)

Thus there is a more profound aspect to Hemingway's work than the surface simplicity of vocabulary and syntax would indicate, because the writer thinks, Hemingway is really digging deep into the subconscious of his characters.

It should be clear by now that charactererization is needed to the extent necessary to justify the individual's role and existence in the story.

The type of character in A Farewell to Arms is the round character. The round character possesses depth and complexity and it experiences some permanent changes in nature, personality and outlook. This change is often the result of a manifestation or epiphany or an illuminating moment which reveals the essence of the character's nature and of the conflict he faces. The change produced is motivated and plausible, its quality and magnitude are justified in terms of the experiences of the character involved.

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<sup>1</sup>Hemingway, 1966: p. 181.

<sup>2</sup>Ibid., p. 241.



One good reason in judging the characters of fiction is whether the characters in it have qualities or traits, the conditions and forces which have shaped and influenced them should be there, and the methods by which they are revealed are clearly shown. In A Farewell to Arms, the protagonist has no traits and the reader has not convincing backgrounds about who he was and his qualities. The only thing he possessed was only some short brief notes from his grandfather and no clear motivation of getting involved in the situation described in the novel. The reader then can only guess what motivation turns him on and that means a slight defect on behalf of the protagonist.

For characters serve as one of the strongest links between author and readers; as the reader shares the experiences of, identifies with, and judges the characters of a novel, he inevitably gains insight into the author's attitudes and into the purpose of the story.

#### 4. Point of View and Theme

As the knows in telling the story of A Farewell to Arms, Hemingway uses the protagonist as the omniscient narrator. The use of the protagonist as narrator has certain obvious advantages as the reader has read in Chapter VI. It corresponds very closely to the reader's experience of life. It creates a sense of immediacy.

But the advantages of telling the story from the

point of view of the protagonist suggest some of the disadvantages connected with the method. What in some stories may be a source of immediacy, intensity and unity can in other stories be simply an unfortunate restriction. The author may be frustrated to find that he can include in the story only what his narrator may be expected to know. If he has chosen his point of view unwisely, the author may resort excessively to tricks for introducing additional information. All of these may distract the reader's attention from the story to the author's difficulties in writing it.

One good thing about A Farewell to Arms is that its protagonist as the narrator of the story really achieves confidence in the reader's mind to arrive at the full understanding of the story. Hemingway, no doubt, affects the reader's feelings and with full awareness gains the ability to arouse the reader's sense of perceptions to a maximum point that at the end of the story, he is able to arrive at the full conception on behalf of his true experience and the satisfaction on behalf of the reader in revealing those experiences. That means by choosing one point of view, this choice as much as any other made, by any other writer of fiction, has formal, moral and philosophical significance. It is also for the sake of his story to act. So, it is then not 'merely a matter of technique,' but part of the meaning of fiction in the total work.

## 5. Style and Theme

As the reader has read in Chapter VI, what the writer means by style, is the author's characteristic way in using language. In using the language, an author must concern with three aspects. They are:

1) Diction: that is the author's choice of words, and the analysis of diction always leads to some consideration of the denotations and connotations of the words chosen by the author. A word's denotation is simply its dictionary meaning; its connotations are the suggestions and associations aroused by it. A number of different words may have essentially the same denotation, while differing significantly in their connotations. The words used in A Farewell to Arms are short and always full of denotations.

2) Imagery: that is the collection of images in the entire work or in any significant part of the work. And in dealing with it, images may be either literal or figurative. A literal image involves no necessary change or extension in the meaning of the words. While figurative images, commonly known as "figures of speech," must be understood in some sense other than the literal, such as simile, symbol, metaphor, personification, apostrophy, synecdoche, metonymy. In the best fiction, figurative imagery is not, merely ornamental but it is an integral part of the total meaning of the work.

One thing to note in A Farewell to Arms, is the rarity of figurative language. It is impressive to know

because Hemingway chooses simple language and avoids much of the connotations to imply a full understanding of the story.

3) Syntax: that is the way in which the author constructs his sentences. In analyzing an author's syntax, one concerns oneself with such matters as the characteristic length of his sentences, the proportion of simple to complex sentences. In A Farewell to Arms, the syntax is terse and economical. This reflects Hemingway's vision of life, and his meaning of experience.

'The Style is the Man,' is commonly made in literary criticism. This assertion is relevant to the reader's consideration of style in fiction. Part of our experience of the total work of fiction is our sense of the author, our awareness of and response to the qualities of his mind and personality. And the author reveals these qualities nowhere more clearly than in his style. For the choice of words, the putting of the figurative speeches, and the arrangement of the words into larger units such as the phrases, the sentences, the paragraphs, are not merely mechanical processes. They are there to give the maximum appreciation to the joy of reading and imagination.

In A Farewell to Arms, Hemingway has worked so hard and finally matched his style in cooperation with other elements of fiction to produce a final unity. A tightly, coherently, plotted novel of A Farewell to Arms benefits

especially from the unity of style that reflects the controlling mind and personality of the author, Ernest Hemingway.

It is clear by now that an author's style can reveal not only his way of perceiving the experiences but also of organizing his perceptions.

#### 6. Tone and Theme

By tone the writer means the expression of attitudes that the author takes toward his material and toward the audience. For Hemingway, courage and death are serious issues. As a young boy in Michigan north woods, he had learned to respect the strength and power of the individual creature - man or animal - alone with his own death.<sup>1</sup> He had learned to respect courage and control and had gone to war at the age of nineteen expecting an exercise in manhood.<sup>2</sup> And what he encountered there seems to be a joke, except that there was nothing funny about the war. The real political reasons for the war, Hemingway and the other young men of his age were to discover, had little to do with the patriotic slogans and defending the motherland issued from the newspapers and pulpits of America.<sup>3</sup> And even as a personal test of courage the new kind of warfare was meaningless.<sup>4</sup>

These are the reasons what made Hemingway wrote the novel and are also his feelings about the war and the

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<sup>1</sup>Baker, 1972: p. 11.

<sup>2</sup>Ibid., p. 57.

<sup>3</sup>Ibid., p. 84.

<sup>4</sup>Ibid., p. 85.

meaning of war that he wants to convey, is clearly shown in the battle scenes. His expressions showed in the novel are for the reader to know his attitudes and his personal view toward the war as well.

#### 7. Values and Theme

By values the writer means our sense of good and bad, of desirable and undesirable. The values of the characters in the story are worthy for the reader because they reflect the reader's way of thinking and perception of life. From the story, especially the characters, the reader can learn something which is useful to his daily life. Frederic Henry teaches the reader not to complain, never to feel soory for oneself, and never to surrender to emotionalism and sentimentals. In his perception, life can be endured only if a man's will is maintained. One must control himself and strictly follows them without any excuses because one must respect oneself. It is in self respect and in tolerance that man can live peacefully.

Then in the author's sense of the highest end, he seems to promote that every body must die, sooner or later and no one can be missed. Or it will come to you. As Klibbe stated in his book in character analysis that "Once man is granted the boon of life, he must pay the toll. Death is the end of man and it must be faced. One must learn not to live well but to die well. Man is alone, a tragic figure, haunted by his doom and condemned by a

capricious destiny. And love is the bond which can unite men but it can be broken easily by fate."

These are the lessons which Frederic Henry has learned as he leaved the dead Catherine at the end of the story.

### 8. Theme and Vision

According to William Kenney, in his book How to Analyze Fiction, (Monach Press, 1966) "what is of first importance in fiction is not the theme but the vision, which is simply a word for the author's total response to experience, his total relation to the universe." He continues that it is in the nature of the author's vision that it cannot be reduced to a phrase or a sentence any more than his entire personality can be so reduced, for his vision is precisely his personality as it gets into his fiction.

He further judges that what good fiction allows him to do is to look at the human experience through someone else's eyes, the eyes of the author. This is far different from the experience of reading a philosophical essay, for instance, which only permits him to hear what someone else says about human experience.

Then Kenney concludes that in fiction the author creates a world that is relevant to the world in which the author and he live. In the author's fiction he gives him a direct vision of the world and therefore of his own world too.

The writer of this thesis agrees with Kenney's point of view and he feels that by reading the novels especially A Farewell to Arms, he begins to increase the possibilities of his coming to some kind of understanding of his world and of himself better. He begins to see the core of human problems much wider and hopefully understand people better.

The writer hopes by doing all these analyses upon the various aspects of a literary work, he thinks he has proved that those various aspects really play an important role in getting an understanding of the literary work of art.



## CHAPTER IX

### ADDITIONAL COMMENTS

The writer must say that A Farewell to Arms, one of the many works of art of Hemingway's, is a good piece of novel, and is worthy to read. Beside its good structure and easy vocabulary, the style of the novel is always significant, and praiseworthy by lots of its admirers in the world. The analysis of the novel is becoming an appreciation after knowing all the goodness of A Farewell to Arms, and of which in the process of discovering its theme has brought joys and deeper understanding of the author's experience of life.

But one weakness of Hemingway in his work of art, particularly in A Farewell to Arms, is that he always avoid the complexity in style and ideas upon his characters and that makes many critics criticize his art for being an 'art of evasion,'<sup>1</sup> and at times the flight of his characters from the complexities of existence produces nothing significant. The repetitious monotony of the vocabulary conveyed in the novel is certainly not admirable and brings boredom on many occasion. And the charge of escapism on the part of his heroes is difficult to reason. Despite its deliberate limitations of Hemingway's, there are also weaknesses in his own art, as the reader knows the proverb that says 'No Body Is Perfect,'

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<sup>1</sup>Edel, 1966: p. 169-71.

but within his artistic and philosophical limitations, the writer of this thesis is sure that Hemingway worked well and was certainly a prolific writer.

If the reader compares among many of his works of art, A Farewell to Arms is number three in rank, after The Old Man and the Sea and For Whom the Bell Tolls.

The former is published in September 1952 and was partly responsible for Hemingway's winning the Noble Prize for Literature in 1954. Santiago, the protagonist of the novel, was characterized as an old man who fought within his old age to win the battle against the sharks that wanted Santiago's marlin that he had caught before. At the end of the story, Santiago lost his marlin and went back ashore with empty hands, tired and half dead, after three days of struggling.

The most revealing and significant about The Old Man and the Sea, the writer thinks is the vision that the author has set in the novel. Hemingway has set his hero to allow and accept failure, but not defeat and at the end of the story, his hero achieved spiritual victory. It was the will that still maintained that made Santiago survive in the struggle. And then he could still do his everyday life as normal as usual and even have dreams, the activity that he loved so much. Although a man will ultimately face its own destiny - of death, but as far as there is a will, he will survive. This belief is clearly shown in these lines:

"But man is not made for defeat," he said.  
'A man can be destroyed but not defeat.'

I am sorry that I killed the fish though,  
he thought." 1)

And the book itself is interesting to note. The story is not divided into chapters or numbered sections, but only in the time-scheme. It is tight, rather small in size, and showing significantly Hemingway's style in descriptive narrative, and there is no loose ends of narrative, episode, or motivation and in this sense, the book has been justly compared to a lyric poem. It is really worthwhile reading.

The latter one, For Whom the Bell Tolls, is known as his first move as a writer especially the socially responsible writer to recreate the truth<sup>2</sup> to the best of his ability including the insight of human problems and human motivations which the dogmatist prefers to ignore. It was against this vision of reality that moved Hemingway to write this novel, when he published it in October 1940.

Hemingway spoke for the simple truth as a writer not a paid propagandist when he faced the reality of the war in Spanish Civil War in 1936-1939 in Spain when he covered the war for North American Newspaper Alliance.

It was because Robert Jordan, the protagonist of the novel, hated Fascists and its government that made his hero fight together with the peasants in the mountains of Spain against the Fascists backed by the Germans and the Austrians. The motive is clearly shown in these lines, but of course

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<sup>1</sup>Hemingway, 1955: p. 103.

<sup>2</sup>Baker, 1972: p. 525.

this is not the only reason for the author to write the novel.

"My father was also a republican all his life. Also my grandfather, Robert Jordan said." 1)

The book itself was a great success in the market sale. By the end of October 1940, the Book of the Month organization had contracted for two hundred thousand copies and Scribner had printed another one hundred and sixty thousand copies. Ernest stood to gain one hundred and thirty-six thousand dollars from the film sale alone, apart from royalties on Book of the Month printings and the regular Scribner trade edition.<sup>2</sup>

The novel also uses several different narrative techniques. There are internal monologues (where the reader is 'in the mind' of a particular character), objective description (the reader sees or hears by the author rather than by any specific character), and rapid shifts of point of view including from the point of view of 'I.' This was made necessary by the fact that For Whom the Bell Tolls is more ambitious in scope than his earlier books, and to make dramatic effects on the reader as well on the author who really happened to be there when the war took place.

And if the reader compares to Fitzgerald's The Great Gatsby, A Farewell to Arms is still too good and far more well comprehended in plot rather than in its characters.

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<sup>1</sup>Hemingway, 1955: p. 66.

<sup>2</sup>Baker, 1972: p. 538.

The differences lies according to the author's interest and in the central background of the authors themselves in looking at the aspects of the novel, especially in term of character, as their main concern. Fitzgerald was fascinated by the very rich society, therefore he described much of their fantasies and problems, while Hemingway was much indulged with ordinary people, where he believed that both the rich and the poor man are alone in this world and there are no rules or guidelines for life. In a way, he has set his own belief upon his heroes, the protagonists of the novel. So, there are not many character portrayals in his characters. It is in plot that he brilliantly reveals his belief through character and with characterization he describes, the reader can trace his characters that constantly confront the belief he has set before, and it was against the background of this reality, that the characters and events of A Farewell to Arms must be viewed.

## CHAPTER X

### TEACHING SHORT STORIES AS A MEANS TO ACQUAINT SMA STUDENTS WITH FURTHER EXTENSIVE READING IN NOVELS

The reason why the writer stresses on teaching short stories to SMTA students is because the best time to introduce this form of literature is at SMTA level, as the writer knows that some SMTA schools have already put this kind of activity in their objectives, such as SMTA Stella Duce and SMTA De Britto. If the students have already learned to read in English properly and with understanding, the new kind of activity is not a hard task for the teacher to invoke their enthusiasm, despite their difficulties in understanding short stories when they are firstly introduced. And to maintain this good habit, the teacher should encouragingly introduce this new kind of activity, that is to read the short stories. By doing the activity, they can get the benefits, such as they become more familiar with the language, they know more of the language, they understand what they read and begin to like the activity. And it is through lots of reading and the benefits they are aware of, can they slowly raise their motivation in reading short stories and become involved in the process of analyzing what they read, if they are given an adequate knowledge on the subject.

And the task of the teacher then, is showing the students and teaching them some knowledge on short stories, that is of theory of literature, of fiction in particular. To analyze a short story, firstly, he has to know some theories on how to know the facts of the story, which consists of plot, setting and character; and the aspects of the story which are mainly: point of view, style and tone, technique and structure, and so forth. To find the theme, they have to analyze the whole aspects and get the meaning of the story.

Then the teacher shows and selects the stories which suit to the need of the analyses. And later on after they are fully acquainted with the short stories and showing some adequate understanding on the materials, the teacher then, can move to novels. The task will not be easy at first, it takes a lot of the teachers' time and it will be hard in the beginning, but as soon as they are becoming motivated, the way to the light is not far ahead.

The reason why the writer uses structural analysis, is because it is the easiest analysis among the four mentioned on the previous pages before, and is suggested as the best analysis for beginners to acquaint with such activity. And also in this analysis, the student is acquainted with the aspects that make up the whole story. The student will be taught to know them all, and then he is also taught on how to determine the relationship among the parts to the whole. Without them, the writer is sure that the activity will not bring much benefit and enjoyment to the students. If they

are equipped with this knowledge, the writer believes that this new kind of activity will bring lots of pleasure on behalf of the students and the teacher as well.

It is the aim of this thesis also to show the way to the appreciation of short stories to SMTA students so that it will result in insights that make the study of short stories interesting and exciting.

#### 1. The Presentation of the Material

The writer will present a short story written by Ernest Hemingway from the collection of Winner Take Nothing, under the book entitled The Essential Hemingway, Penguin Books, London, 1974. The title of the short story is "A Clean, Well-Lighted Place."

The reason why the writer chooses on this short story is in order to give the students sufficient encouragement to know this form of literature. If the student shows his willingness and is eager to read more and seems to understand easily, then the teacher can show him the collection of the book, that is suitable for the purpose. But for the beginning stage, it is not wise giving much burden to them to read, unless they show some enthusiasm for it. This procedure of analysis can be used also to analyze other short stories as far as they are considered a literary works of art.



## A CLEAN, WELL-LIGHTED PLACE

It was late and every one had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light. In the day time the street was dusty, but at night the dew settled the dust and the old man liked to sit late because he was deaf and now at night it was quiet and he felt the difference. The two waiters inside the café knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him.

"Last week he tried to commit suicide," one waiter said.

"Why?"

"He was in despair."

"What about?"

"Nothing."

"How do you know it was nothing?"

"He has plenty of money."

They sat together at a table that was close against the wall near the door of the café and looked at the terrace where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind. A girl and a soldier went by in the street. The street light shone on the brass number on his collar. The girl wore no head covering and hurried beside him.

"The guard will pick him up," one waiter said.

"What does it matter if he gets what he's after?"

"He had better get off the street now. The guard will get him. They went by five minutes ago."

The old man sitting in the shadow rapped on his saucer with his glass. The younger waiter went over to him.

"What do you want?"

The old man looked at him. "Another brandy," he said.

"You'll be drunk," the waiter said. The old man looked at him. The waiter went away.

"He'll stay all night," he said to his colleague. "I'm sleepy now. I never get into bed before three o'clock. He should have killed himself last week."

The waiter took the brandy bottle and another saucer from the counter inside the café and marched out to the old man's table. He put down the saucer and poured the glass full of brandy.

"You should have killed yourself last week," he said to the deaf man. The old man motioned with his finger. "A little more," he said. The waiter poured on into the glass so that the brandy slopped over and ran down the stem into the top saucer of the pile. "Thank you," the old man said. The waiter took the bottle back inside the café. He sat down at the table with his colleague again.

"He's drunk now," he said.

"He's drunk every night."

"What did he want to kill himself for?"

"How should I know."

"How did he do it?"

"He hung himself with a rope."

"Who cut him down?"

"His niece."

"Why did they do it?"

"Fear for his soul."

"How much money has he got?"

"He's got plenty."

"He must be eighty years old."

"Anyway I should say he was eighty."

"I wish he would go home. I never get to bed before three o'clock. What kind of hour is that to go to bed?"

"He stays up because he likes it."

"He's lonely. I'm not lonely. I have a wife waiting in bed for me."

"He had a wife once too."

"A wife would be no good to him now."

"You can't tell. He might be better with a wife."

"His niece looks after him. You said she cut him down."

"I know.

"I wouldn't want to be that old. An old man is a nasty thing."

"Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him."

"I don't want to look at him. I wish he would go home. He has no regard for those who must work."

The old man looked from his glass across the square, then over at the waiters.

"Another brandy," he said, pointing to his glass. The waiter who was in a hurry came over.

"Finished," he said, speaking with that omission of syntax stupid people employ when talking to drunken people or foreigners. "No more tonight. Close now."

"Another," said the old man.

"No. Finished." The waiter wiped the edge of the table with a towel and shook his head.

The old man stood up, slowly counted the saucers, took a leather coin purse from his pocket and paid for the drinks, leaving half a peseta tip.

The waiter watched him go down the street, a very old man walking unsteadily but with dignity.

"Why didn't you let him stay and drink?" the unhurried waiter asked. They were putting up the shutters. "It is not half-past two."

"I want to go home to bed."

"What is an hour?"

"More to me than to him."

"An hour is the same."

"You talk like an old man yourself. He can buy a bottle and drink at home."

"It's not the same."

"No, it is not," agreed the waiter with a wife. He did not wish to be unjust. He was only in a hurry.

"And you? You have no fear of going home before your usual hour?"

"Are you trying to insult me?"

"No, hombre, only to make a joke."

"No," the waiter who was in a hurry said, rising from pulling down the metal shutters. "I have confidence. I am all confidence."

"You have youth, confidence, and a job," the older waiter said. "You have everything."

"And what do you lack?"

"Everything but work."

"You have everything I have."

"No. I have never had confidence and I am not young."

"Come on. Stop talking nonsense and lock up."

"I am of those who like to stay late at the café," the older waiter said. "With all those who do not want to go to bed. With all those who need a light for the night."

"I want to go home and into bed."

"We are of two different kinds," the older waiter said. He was now dressed to go home. "It is not only a question of youth and confidence although those things are very beautiful. Each night I am reluctant to close up because there may be some one who needs the café."

"Hombre, there are bodegas open all night long."

"You do not understand. This is a clean and pleasant café. It is well lighted. The light is very good and also, now, there are shadows of the leaves."

"Good night," said the younger waiter.

"Good night," the other said. Turning off the electric light he continued the conversation with himself. It is the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada. Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada;

pues nada. Hail nothing full of nothing, nothing is with thee. He smiled and stood before a bar with a shining steam pressure coffee machine.

"What's yours?" asked the barman.

"Nada."

"Otro loco mas," said the barman and turned away.

"A little cup," said the waiter.

The barman poured it for him.

"The light is very bright and pleasant but the bar is unpolished," the waiter said.

The barman looked at him but did not answer. It was too late at night for conversation.

"You want another copita?" the barman asked.

"No, thank you," said the waiter and went out. He disliked bars and bodegas. A clean, well-lighted café was a very different thing. Now, without thinking further, he would go home to his room. He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it is probably only insomnia. Many must have it.



## 2. The Procedures

1. First of all, the teacher reads the text aloud, after each student gets a copy of the story.
2. Then the teacher explains the difficult words:  
cafe, client, colleague, copita;  
brandy, bodegas;  
peseta, pues;  
nasty, nada;  
spilling, shutters;  
hombre;  
otro loco mas, and  
insomnia.
3. The teacher asks the students to read silently and if there are questions that they do not know, they can raise their hands and ask.
4. Then the teacher gives questions about the story:
  - What is the title of the story?
  - Where does the story happen?
  - Who are the characters of the story?
  - Give a summary of the story!
  - ~~What seems to be the problem of that old man!~~
  - Do the barmen agree about the old man's attitude?  
If not, why?
  - Do you like the story? Give your reasons!
5. Questions for further discussion in groups of four students at the most:
  - How does the setting contribute to the atmosphere?

- Describe the old man's personality!
  - From whose point of view does the author tell the story?
  - How do the dialogues serve the plot?
  - Find symbols in the story!
  - How do we learn the author's theme?
  - What part does 'nothing' play in that theme?
  - Describe the tone of the story!
  - What contributes to the dramatic quality of the story?
  - Identify a few lines of dialogue that incorporate a pithy summary of the meaning!
6. The questions above can be used as homework for them to do.

## CHAPTER XI

### CONCLUSION

The novelist wants to stress that the individual matters little in this widening world conflict. Personal courage and manliness are useless against machines; masses of troops are transferred at will from one section to section; mismanagement by the generals, ignorant of the new type of fighting, destroy trust and bred cynicism; and the general corruption, common in all wars, increases as the fightings drag on. In such a confused, mass-scale war of four years costing ten million casualties, one person matters little. Thus, idealism and patriotism become hollow concepts.

The reader then learns that war is not certainly the best way to solve the problems between two disputing countries. We come to think of the aftermath of World War I and II. Millions of people were killed. Now we realize that we should learn from the past because it is the best teacher for us to admit that we are just people who cannot bear when things get too complicated. And if the needs for pride and chauvinism by expanding and conquering other weak nations are still in the heads of the super power countries, the world will never end in peace. And the ordinary people will suffer from it because what has been described in the novel is true and the same thing might happen again. We come to



think about the intervention of the Soviet Union in Afghanistan, Nicaragua; the intervention of the United States in Vietnam, Middle East. There is much sufferings already that causes famine, poverty, unemployment, and the worst of all, that is the dehumanization of the human race.

Today, we live in a world where two super power countries, the Soviet Unions and the United States of America who always want to show their domination over their political opponent. For all of this, they build a sophisticated military defense to maintain their reputation. The United States with its 'Strategic Defense Initiative,' popularly referred to as the 'Star Wars' system and the Soviet Unions with its 'Ballistic Rudals' and 'Nuclear Weapons.' Whoever becomes the winner or the loser in the war, it does not matter much because one thing is sure that wars always take victims, and they are ordinary people, like us. Both countries will suffer however little the damage will be.

Then it is not because of the chauvinism that we must fight for, but rather in friendship between nations that people trust each other. The blind worship upon the motherland will result chaos, pathetic feelings in world peace. The way to peace, the writer believes, is cooperation and helping one another and having a loving concern for the good of other people and nations.

Beside that, the reader also learns that life cannot be justified except to live it. One has to get the experience

from life itself rather than thinking or dreaming about it, like the hero in the novel. It is rather to believe what one has experienced in life than listening to friends or getting it from books. But one thing that one should consider very carefully, is when the action is getting too far out of control or risking too great, one should step back and realize his action, if not one will become the victim of oneself. If one is smart, he will never just trust his action, but he will rather use his intelligence, rationalize it and then take the action. There is a proverb to consider, 'Look Before You Leap,' and it is a warning for us to be more careful. One just lives once, so make the best of it.

It is again worthy to note that the reader knows the language that the author uses in transferring his experience and his work of art. Reading a novel especially A Farewell to Arms with all its well-shaped and its good story, one will find pleasure. Moreover, it gives information and enriches one's life. The novel is so vividly narrated by an author who became a legend in his own lifetime because there was much writing about his works that he himself had ever produced. One will feel curious about the fact and once he reads it, he finds that the book is really entertaining and gives a new insight, that is the human insight. Needless to say that the author, Ernest Hemingway, is one of the first rank American artists and nonetheless a moving and finely wrought response to his time of the nineteen twenties.

When he received the Noble Prize in Literature in 1954, the President of the Swedish Academy stated "he is one of the great writers of our time, one of those who, honestly and undauntedly, reproduces the genuine features of the hard countenance of the age."

And by learning short stories, the student has a chance to level up his habit and is used to reading and enjoying the subject. From the activity, he can sharpen his senses and meditate on the secret of nature which is so magnificent and full of mysteries.

Moreover, this form of literature can enlarge his perception of experience and of life. This side of advantage seems often unthinkable to the common reader.

In reading literary works, one is alert to the deeper meaning rather than to the surface meaning of the story being read. This benefit seems important since our problems of life do not always occur on the surface and seem so easy to solve but sometimes they are hidden in the subconscious of the minds and we should dig deep down inside.

And one more benefit we get if we do a lot of reading, is the richness of expression and of idiomatic utterances. We become fluent and rich in our daily life communication. We can give analogies or illustrations to our audience so as to make our speeches more lively and more interesting.

The method of analysis which the writer chooses is considered simple and yet scientific and suitable for the

beginner in the field of analyzing a literary work of art. He hopes that this thesis can enrich the collection of the Institution in literary theses and to the Faculty of Letters and Arts in particular.

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