

**LOVE VERSUS WAR IN THE NOVEL  
BY ERNEST HEMINGWAY “A FAREWELL TO ARMS”**

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**INTRODUCTION**

*When “A Farewell to Arms”<sup>1</sup> by Ernest Hemingway was published in 1929, it immediately captures the imagination of the American public and later became one of the most widely read war novels, especially the First World War novels, of the 20<sup>th</sup> century. With this novel the author contributed to the theme of “the lost generation” which he previously had touched in his “The Sun Also Rises” (1926)<sup>2</sup>, although chronologically, the years and the events reflected in “A Farewell to Arms” are prior to those shown in “The Sun Also Rises” three years earlier. With its coming at the end of the postwar decade, “A Farewell to Arms” actually summed up and brought to focus its inner meaning. The novel turned into as a literary statement about the postwar generation showing where they had come from and what were the hardships they had gone through. It was spiritedly received by the critics as original as powerful. Hemingway was commonly recognized to be much better than other authors at viewing his contemporaries who came into the war, were largely formed by it, and felt demobilized even after it was over. “A Farewell to Arms” became Hemingway’s first best-seller, its publication cemented his stature as a modern American writer. Proven Ernest Hemingway’s genius brought the novel popularity, which in turn, made 30 years old writer successful and financially independent<sup>3</sup>.*

*Evidently, “A Farewell to Arms” appeared to be largely autobiographical as for its external details. It came out of its author’s experience, who went to war in 1918, volunteered for ambulance service in Italy, was seriously wounded and decorated twice. The novel seems to sum up Hemingway’s life and literary experience gained during and after the war<sup>4</sup>.*

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<sup>1</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976.

<sup>2</sup> Hemingway E. *Fiesta (The Sun Also Rises)*. Moscow : MIO, 1981.

<sup>3</sup> Hemingway E. *A Farewell to Arms* by. *Goodreads*. URL: [https://www.goodreads.com/book/show/10799.A\\_Farewell\\_to\\_Arms](https://www.goodreads.com/book/show/10799.A_Farewell_to_Arms).

<sup>4</sup> Meyers J. *Hemingway: a Biography*. URL: [https://books.google.com.ua/books/about/Hemingway\\_a\\_Biography.html?id=XIIEAQAIAAJ&redir\\_esc=y](https://books.google.com.ua/books/about/Hemingway_a_Biography.html?id=XIIEAQAIAAJ&redir_esc=y).

Firstly and primarily, “A Farewell to Arms” reveals a bitter truth about the First World War, its horrors, cruelty, tragedy, and meaninglessness. It tells about those who fought it for reasons not always understood, and whose lives were dramatically mangled by the war mechanism. Hemingway’s book depicts the fear, the comradeship, the courage of an American volunteer, and the people he met in Italy. Although “A Farewell to Arms” is generally known as a novel of war, Ernest Hemingway also provides its readers with a highly dramatic and passionate love story of the two people who met in the war and experienced intolerable sufferings because of it.

### **1. The plot and the portrait of the two main characters of “A Farewell to Arms”**

For about a century the literary reflection of a loving relationship unfolded in the Hemingway’s novel against the war background has been placed in the focus of numerous writings provided by biographers, critics, and experts impressed by the writer’s masterpiece. With a great variety in their backgrounds and views, they have been continually reflecting on “A Farewell to Arms” success among both readers and writing circles<sup>5</sup>. Even today, they proceed to present and exchange their often controversial and debatable approaches to the text of the novel as well as to the specific and supportive role of its historical, social, moral, and psychological contexts. But they are mostly unanimous in praising Hemingway’s style when trying to consider literary and writing tools and devices used by the author for picturing his characters, their feelings and behavior<sup>6</sup>. Additionally, they take a keen interest in the ways the novel manifests and renders personal views and intentions of its author. This study has been grounded in and produced with a frank acknowledgement and deep appreciation for their writings. However, it reflects a subjective personal approach of the author of this article to Hemingway’s novel, and therefore, presents a result of its subsequent revision and reconsideration.

As for the plot of the novel, it is rather trivial and fairly straightforward. It tells a story of Frederic Henry, an American lieutenant in the Italian ambulance service during World War I. He falls in love

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<sup>5</sup> Bracken H. A Farewell to Arms. Summary, Characters, Themes, & Facts. URL: <https://www.britannica.com/topic/A-Farewell-to-Arms-novel>.

<sup>6</sup> Baker C. Hemingway: The Writer as Artist. 1972. URL: <https://books.google.com.ua/books?id=yP-cgVNr55wC&printsec=frontcover&hl=ru#v=onepage&q&f>.

with an English nurse, Catherine Barkley, who returns his feeling. When being wounded, Henry is sent to a hospital where Catherine nurses him. During their happy summer Frederic recuperates. Then Catherine confesses that she is pregnant. Henry returns to the front and witnesses the disastrous retreat. He deserts, finds Catherine and joins her. Fearing that his desertion might be disclosed and result in an arrest and then war-crimes trial, he flees with Catherine to Switzerland. They come to Lausanne to bare their child, but both mother and baby die.

The two main heroes of the novel, Frederic Henry and Catherine Barkley, are viewed by many critics as a war-time Romeo and Juliet, whose lives are not simply marked by the war, but what is more, crashed by war fatality<sup>7</sup>.

In the summer of 1915, the Italians have just entered the war, and Frederic Henry, the narrator and the protagonist of the novel, an American who has been living in Rome and studying architecture, joins the Italian army, serving as a lieutenant. He is in charge of the ambulance drivers at the Northern Italian front. At the beginning of the novel, as he has never experienced true loss, he believes that war is dreadful but necessary. He has a lust for adventure, drinking, and women. Frederic does not seem to be very committed to serving the allies. He is quite uncertain when asked about the reasons for his army service abroad:

“What an odd thing – to be in the Italian army”.

“It’s not really the army. It’s only the ambulance”.

“It’s very odd though. Why did you do it?”

“I don’t know”, I said. “There isn’t always an explanation for everything”<sup>8</sup>.

Frederic meets Catherine amidst of war pandemonium where soldiers are dying in the frontline. Their affair, like the one of Romeo and Juliet, begins as a mere flirtation. Frederic sees Catherine as just another diversion though he immediately notices her beauty and attraction. But he merely focuses on her appearance without any idea of a possible serious affair: “Miss Barkley was quite tall <...> was blonde and had a tawny skin and grey eyes. I thought she was very beautiful”<sup>9</sup>. Frederic goes out on a date with Catherine and their relationship begins. He sees it as a sort of entertainment he can have with an English-speaking girl

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<sup>7</sup> Cover stories: beautiful book-jacket designs – in pictures. *Books. The Guardian*. URL: <https://www.theguardian.com/books/gallery/2017/oct/21/cover-stories-beautiful-book-jacket-designs-in-pictures>.

<sup>8</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 42.

<sup>9</sup> *Ibid*. P. 42.

abroad. He does so because of his boredom and he is a bit surprised by Catherine's words and behavior: "I thought she was probably a little crazy. It was all right if she was. I did not care what I was getting into. This was better than going every evening to the house for officers <...>"<sup>10</sup>. He sincerely admits to himself: "I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards. Like bridge you have to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were. It was all right with me"<sup>11</sup>. But accidentally, when wounded by a mortar shell, Henry is thrown together with Catherine in a hospital, his feelings for Catherine slowly start to grow, the romance deepens and becomes more serious: "God knows I had not wanted to fall in love with her. I had not wanted to fall in love with any one"<sup>12</sup>. However, very soon he has to admit that "When I saw her, I was in love with her. Everything turned over inside of me"<sup>13</sup>.

If at first Frederic light-mindedly used to be certain he would not die in the war, afterwards his sense of immortality abandons him as soon as he witnesses the horrors of the war in which he and his war brothers happen to be involved. He is not the same Henry who took the war very casually. He becomes more thoughtful after wounding. "Outside the post a great many of us lay on the ground in the dark. They carried wounded in and brought them out. The dead were off to one side. The doctors were working with their sleeves up to their shoulders and were red as butchers. There were not enough stretches. Some of the wounded were noisy but most were quiet"<sup>14</sup>. Now he is as close to the death as he has never been before. He sees the scenes of the war butchery one after another: "I looked back. Aymo lay in the mud <...> He was quite small and his arms were by his side, his puttee-wrapped legs and muddy boots together, his cap over his face. He looked very dead. It was raining. I had liked him as any one I ever knew. I had his papers in my pocket and would write to his family"<sup>15</sup>. Now when asked again about his service in the war, Frederic sounds more certain about it:

"Why do you go?"

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<sup>10</sup> Hemingway E. A Farewell to Arms. Moscow : Progress Publishers, 1976. P. 51.

<sup>11</sup> Ibid. P. 51–52.

<sup>12</sup> Ibid. P. 100.

<sup>13</sup> Ibid. P. 99.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid. P. 193.

“I don’t know. I was a fool”<sup>16</sup>.

Henry undergoes tremendous development through the course of the novel. As the stakes of the war intensify, however, he becomes deeply pessimistic about the war and realizes that his love for Catherine is the only thing he is willing to commit himself to. Frederic seems to have his feelings, affection, and habits altered after the blast. When in love, he evolves from complicity in the war to bitterness that makes him view things differently. He feels vulnerable and turns to his beloved for support and protection. Under Catherine’s care Frederic begins to regain his health and to find a new meaning in life. He readily accepts her perspective that “there’s only us two and in the world there’s all the rest of them”<sup>17</sup>. Together, he says, they are “never lonely and never afraid”<sup>18</sup>. Their togetherness gives him stamina, hope, and feeling of being protected from the evils of life. Compatibility of these two people who met in the war, were married by war, not by law, helps them to escape into the world of their own when the hell breaks loose: “We said to each other that we were married the first day she had come to the hospital and we counted months from our wedding day”<sup>19</sup>.

Henry escapes the war and throws himself into the peaceful world of his and Catherine where they both seem to feel hidden and self-protected: “After we had eaten we felt fine, and then after, we felt very happy and in a little time the room felt like our own home. My room at the hospital had been our own home and this room was our own home too in the same way”<sup>20</sup>. His affair turns into mature love and blossoms from the mud of the war. He and Catherine then flee to Switzerland in a rowboat with a hope for their blissful married life. Henry realizes how different he has become and how crucially his affair with Catherine has changed his life and views: “My life used to be full of everything”, I said. “Now if you aren’t with me I haven’t a thing in the world.” “I felt faint with loving her so much”<sup>21</sup>. Already in Switzerland he confesses that he values most someone he loves. The war, this biggest evil and threat, seems to be purposely driven away from his mind and personal life, left somewhere far behind: “The war was a long way away. Maybe there wasn’t any war. There was no war here. Then I realized it was over

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<sup>16</sup> Hemingway E. A Farewell to Arms. Moscow : Progress Publishers, 1976. P. 225.

<sup>17</sup> Ibid. P. 134.

<sup>18</sup> Ibid. P. 249.

<sup>19</sup> Ibid. P. 115.

<sup>20</sup> Ibid. P. 145.

<sup>21</sup> Ibid. P. 228.

for me. But I did not have the feeling that it was really over”<sup>22</sup>. Frederic and Catherine live a quiet life in the mountains with their plans and hopes for the better. He does not expect his fate to betray him. But this is what actually happens. After a long and painful birth, his son is stillborn. Frederic is still struggling for his love and future despite his bitter ruminations and fatalistic thoughts crossing his mind while Catherine lies dying of hemorrhage in the hospital: “Poor, poor dear Cat <...> This was the end of the trap. This was what people got for loving each other <...> So now they got her in the end. You never got away with anything. Get away hell! It would have been the same if we had been married fifty times. And what if she should die? She won’t die <...> She’s just having a bad time”<sup>23</sup>. But the things go even worse. Soon after the baby’s death, Catherine also dies. Frederic’s hopes are gone and bitterness, despair, and disillusion come. Frederic feels trapped. He is left alone with all his and Catherine’s plans ruined and with the harsh realities of life involving him. He has sacrificed his social life for personal but afterwards he appears to become a loser who takes nothing. Frederic is trapped both socially (he had to choose between a retreat or being shot) and physically (his personal survival cost him his future wife’s death, health problems mean vulnerability)<sup>24</sup>. Either of these choices can lead to extremely calamitous end. There are no ways for Frederic to escape: “The baby was dead <...> Now Catherine would die. That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously <...> But the killed you in the end. You could count on that. Stay around and they would kill you”<sup>25</sup>. Frederic does not even blame his fate. His attempt to find the universal meaning in the personal relationship has led him to the universal truth, as he sees it, that all his attempts are doomed to failure. The novel ends with the scene when Frederick Henry closes the door of the hospital room in order to be alone with his dead wife Catherine. But it turns out that saying good bye to Catherine is “like saying good bye to a statue”. In death his beloved woman has become an abstract unvital image of her living self, a marble memorial to all that has gone without

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<sup>22</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 218.

<sup>23</sup> *Ibid.* P. 276.

<sup>24</sup> Analysis a Farewell to Arms Ernest Hemingway (1899–1961). 1929. URL: <https://motamem.org/wp-content/uploads/2019/07/Ernest-Hemingway-A-Farewell-to-Arms-Summary-Critics.pdf>.

<sup>25</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 282.

hope of recovery: “After a while I went out and left the hospital and walked back to the hotel in the rain”<sup>26</sup>.

Catherine Barkley, the main feminine heroine, is made by the writer a symbol of a woman in love and in pain. She is one of Hemingway’s most convincing heroines. While Frederic Henry is presumed as partly autobiographical, Catherine Berkley is commonly thought to be a composite character of the three women who were close to Ernest Hemingway. It is primarily a real nurse, Agnes H. von Kurovsky, who inspired Hemingway for Catherine. She cared for Hemingway in a hospital in Milan after he had been wounded. He even planned to bring her home from Italy and marry. She was seven years his senior. Agnes enjoyed Hemingway’s company, was fond of him but her feelings were never as deep as his affection for her. She rejected his marriage proposal five months after their first meeting when Hemingway returned to America, though they maintained correspondence. With her total devotion to her beloved, Catherine also resembles Hadley Richardson, Hemingway’s first wife, with whom he spent an idyllic winter in Montreux. But Catherine’s difficulty giving birth associates her with the writer’s second wife, Pauline Pfeiffer, to whom the novel is actually devoted<sup>27</sup>. Pauline happened to suffer eighteen-hour labor but, but in contrast to Catherine, she gave birth to a healthy child through a cesarean delivery<sup>28</sup>.

Catherine Barkley, the female side of the Hemingway hero, functions in a brutal and irrational environment of the war. Anyway, she appears to have been extremely honest with Frederic since the moment they meet. Her working as a medical-aid detachment is a sort of her commitment to marrying a soldier who died in the First World War. She still mourns the death of her fiancé. She sincerely tells Frederic the story of her coming to the war, reveals personal reasons that drove her. “I wanted to do something for him. You see I didn’t care about the other thing and he could have had it all. He could have had anything he wanted if I would have known. I would have married him or anything. I know all about it now. But then he wanted to go to the war and I didn’t know”<sup>29</sup>. Catherine

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<sup>26</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 286.

<sup>27</sup> Hemingway. *Pfeiffer Museum and Educational Center*. URL: <https://hemingway.astate.edu/>.

<sup>28</sup> Howkins R. *Unbelievable Happiness and Final Sorrow: The Hemingway-Pfeiffer Marriage*. URL: <https://books.google.com.ua/books?id=B3dLMBI9T9YC&pg=PA297&lpg=PA297&dq=%22Hemingway%27s+Farewell%2>.

<sup>29</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 43.

retrospectively confesses to Frederic how her personal views on the war and illusions have changed with time: “I remember having a silly idea he might come to the hospital where I was with a sabre cut, I suppose, and a bandage around his head. Or shot through the shoulder. Something picturesque <...> He didn’t have a sabre cut. They blew him all to bits”<sup>30</sup>. When Catherine meets Henry, she is ready to throw herself into a new relationship in order to escape the loss of the old one. Although Catherine lost her true love in the war, she seems to become strengthened rather than demoralized by her personal experience. After the death of her fiancé, she behaves like someone who, though psychologically wounded by the war and by the loss of her first love, endures anyway and comes to realize the finality of death and what that implies for the living.

Catherine, like the other characters of the novel, changes and develops throughout the book. When Henry is introduced to Catherine, she sees through his game and insists on honesty between them, as if establishing her own ethical norms for their relationship in that deceptive, lawless, and cruel environment which any war typically brings:

“You are a nice boy”, she said. “And you play it as well as you know how. But it’s a rotten game”.

“Do you always know what people think?”

“Not always. But I do with you. You don’t have to pretend you love me <...>”.

“But I do love you”.

“Please let’s not lie when we don’t have to. I had a very fine little show and I’m all right now. You see I am not mad and I’m not gone off. It’s only a little sometimes”<sup>31</sup>.

Catherine has no illusions as for the war. Being a victim of the war, Catherine retreats into her private world which she has constructed and tries to protect. Emotionally damaged, she wants to be with Frederic in an idealized union apart from the rest of the world. As all traditional meanings and order have been shattered by the war, she is determined to forge, at least temporarily, her own existence full of newly shaped unconventional meaning and order. The only values she cares for are private and personal.

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<sup>30</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 44.

<sup>31</sup> *Ibid*. P. 52.



“I wish we could do something really sinful”, Catherine said. “Everything we do seems so innocent and simple. I can’t believe we do anything wrong”.

“You’re a grand girl”<sup>32</sup>.

Catherine Barkley’s behavior might seem even erratic in comparison with Frederic’s. She willingly submerges in her personal relationship with Frederic. It is Catherine Barkley who readily takes the initiative in the love affair because she has a fair idea of what it is all about. She sees her part in teaching Frederic by example how to live in it. Evidently, her only allegiance is to herself and Frederic and to their love:

“Then nothing worries you?”

“Only being sent away from you. You’re my religion. You’re all I’ve got”<sup>33</sup>.

As her and Frederic’s love affair evolves, she is very supportive and instrumental when teaching Frederic how to love and gain strength whatever the circumstances might be. She shares her insights and growth with Frederic. While looking after him, she is deeply maternal and permanent about it. Her treatment is often child-like as she often calls Henry “a boy”. Catherine’s feeling guilty for not giving herself to her dead fiancé relieves her in this way.

“You are such a silly boy”, she said. “But I’ll look after you <...>”.

“You don’t appreciate what a fine wife you have. But I don’t care. I’ll get you some place where they can’t arrest you and then we’ll have a lovely time”<sup>34</sup>.

She demonstrates a model of courage and stoic self-awareness with her act of will: “No, darling. I won’t ever leave you for some one else. I suppose a lot of dreadful things will happen to us. But you don’t have to worry about that”<sup>35</sup>.

As she cares nothing for tradition or convention, she relies only on herself and thus she is far more advanced than Frederic.

“When will we be married?”

“Any time I’m thin again. We want to have a splendid wedding with every one thinking what a handsome young couple”.

“And you are not worried?”

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<sup>32</sup> Hemingway E. A Farewell to Arms. Moscow : Progress Publishers, 1976. P. 145.

<sup>33</sup> Ibid. P. 116.

<sup>34</sup> Ibid. P. 223.

<sup>35</sup> Ibid. P. 116.

“Darling, why should I be worried? <...> Don’t I make you a good wife?”

“You are a lovely wife”.

“Then don’t be too technical, darling. I’ll marry you as soon as I’m thin again”<sup>36</sup>.

Catherine is depicted as an increasingly admirable person. She is a good pal, possessing domestic qualities. She is self-reliant and competent. She readily runs away with the man she loves and tries to help him domesticate the world of his wishful dreams. Portrayed deeply feminine, Catherine tries to make a home wherever she stays with Frederic – be it a hospital chamber or a room in a sordid hotel. She is able to create an atmosphere of stability and serenity, at least for a short time, in order to escape cruel reality and to make Frederic feel quiet and comfortable.

“Let’s drop the war”.

“It’s very hard. There’s no place to drop”.

“Let’s drop it anyway”.

“All right”.

“I hate to leave our fine house”.

“So do I”.

“All right. But we’re never settled in our home very long”.

“We will be”.

“I’ll have a fine house when you come back”<sup>37</sup>.

Catherine is perfectly monogamous and faithful: “I’ve plenty of faults but I am very faithful. You’ll be sick of me I’ll be so faithful”<sup>38</sup>. Her affection to Frederic is temperament: “You’re just mine. That’s true and you’ve never belonged to any one else. But I don’t care if you have. I’m not afraid of them. I want what you want. There isn’t any me any more. Just what you want”<sup>39</sup>. Catherine craves love to an unstable degree, to the exclusion of everything else in the world.

Her capacity for humor helps her to regain her mental health. “You see I’m happy, darling, and we have a lovely time. I haven’t been happy for a long time and when I met you perhaps I was really crazy. Perhaps I was crazy”<sup>40</sup>. Through the constant deprecating humor in her dialogues, even at moments of extreme danger such as the labor that goes wrong,

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<sup>36</sup> Hemingway E. A Farewell to Arms. Moscow : Progress Publishers, 1976. P. 257.

<sup>37</sup> Ibid. P. 147.

<sup>38</sup> Ibid. P. 116.

<sup>39</sup> Ibid. P. 108–109.

<sup>40</sup> Ibid. P. 116.

she reveals herself to be a stoic match for Henry. She only regains her mental health despite calamities around her. She knows how to survive psychologically. Unlike Frederic, who first broke and then survived becoming stronger, Catherine, being both gentle and brave, would not break although she was killed<sup>41</sup>. Despite her physical sufferings and pain, which she accepts stoically, Catherine tries to comfort Frederic when is beside her: "I'm just a fool, darling", said Catherine <...> She began to cry, "Oh, I wanted so to have this baby and not make trouble, and now I'm all done and all gone to pieces and it doesn't work <...> Don't mind me, darling. Please don't cry. Don't mind me <...> You poor sweet"<sup>42</sup>.

Throughout the novel Catherine has had a feeling of anxiety about some possibly coming fatal misfortunes. Particularly, she associates them with the rain though she immediately tries to drive her fears away:

"I'm afraid of the rain because sometimes I see me dead in it".

"No".

"And sometimes I see you dead in it".

"That's more likely".

"No, it's not, darling. Because I can keep you safe. I know I can. But nobody help themselves"<sup>43</sup>.

It is not so much that Catherine is more noble than Frederic; she is simply more experienced. Typical of Hemingway's heroic figures, Catherine not only accepts her pain but shares her insights and growth with Frederic. What Catherine knows (before Frederic himself discovers it) is that the only certainty in life is the imminence of death. In contrast to Frederic, who explains the uselessness of his good intentions, Catherine realizes that dissipation equals defeat and that the only choice is to snatch a fine life out of the jaws of death, to carve meaning out of meaninglessness, spirituality out of worldliness<sup>44</sup>.

## **2. Background and publication history of the novel**

It took Hemingway about 15 months to write and to revise "*A Farewell to Arms*". The novel was first published serially in six parts in the United States in "*Scribner's Magazine*" in May – October 1929 after

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<sup>41</sup> Huang M. In Uniform Code: Catherine Barkley's Wartime Nursing Service in *A Farewell to Arms*. ResearchGate. URL: <https://www.researchgate.net/publication/304030755>.

<sup>42</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 278.

<sup>43</sup> Ibid. P. 124.

<sup>44</sup> Literary Analysis of a Farewell To Arms By Ernest Hemingway. URL: <https://www.ipl.org/essay/Literary-Analysis-Of-A-Farewell-To-Arms-PKV9FL2PJ4D6>.

some revisions were made to the text. The magazine's publishers insisted on taking out the curse words. Hemingway was paid \$16 000 for the rights. It was the most the magazine had ever paid for a serialized work. This meant a huge critical and commercial success for Hemingway. Four weeks after publication sales soared to 33 000 copies; a month later they exceeded 50 000, despite the crash of the stock market. In the late 1920's, "*Scribner's Magazine*" had an average annual circulation of about 70 000. Later the book was published and it sold some 100 000 copies in its first 12 months. Unlike the serial, the novel enjoyed a generally warm reception. Favorable reviews in American journals helped to create the demand for the book and to spread the author's fame more widely than ever. They marked the point at which Hemingway passed beyond mere fame into a living legend<sup>45</sup>.

Interestingly enough, although the publisher attempted to censor Hemingway's work, some subscribers cancelled their subscriptions to the magazine. The reason for terminating their subscriptions was Hemingway's bad language and pornographic scenes of premarital sex. Therefore, the magazine was banned by the Boston authorities. It was barred from bookstands by Superintendent of the Police because of objections to an installment of Ernest Hemingway's serial. It is said that some persons deemed part of the installment salacious. Scribner's defended Hemingway's work. The publisher is also known to argue that the work was neither immoral nor anti-war<sup>46</sup>.

In his "A Farewell to Arms", Hemingway authentically replicates the way soldiers speak in times of war. That is why in early editions the profanities were replaced with dashes. Hemingway reportedly reinserted the words by hand in a few first-edition copies of the novel. His corrected text has not been incorporated into modern published editions of the novel; however, there are some audiobook versions that are uncensored<sup>47</sup>.

Another notable fact about Ernest Hemingway's wartime love story is that it was not received well in Italy. It was banned in 1929 and could not be published until 1948. The Fascist regime considered it detrimental to the honor of the Armed Forces, both for its painfully accurate account of

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<sup>45</sup> Wagner-Martin L. A Historical Guide to Ernest Hemingway. URL: <https://uallib.org/book/698696/838c1e>.

<sup>46</sup> Book summary: A Farewell to Arms. Literature notes. (10989). *Cliff notes*. URL: <https://www.cliffsnotes.com/literature/f/a-farewell-to-arms/about-a-farewell-to-arms>.

<sup>47</sup> A Farewell to Arms. Study Guide. *LitCharts*. URL: <https://www.litcharts.com/lit/a-farewell-to-rms>.

the Italian retreat from Caporetto, and for a certain anti-militarism implied in the work. Another possible reason for the ban could be a personal conflict between Hemingway and Benito Mussolini whom he had interviewed years before. The Italian translation had already been written illegally in 1943<sup>48</sup>.

Not surprisingly, the book is vividly and deeply felt originated in the author's own life. Even a teenager out of high school, Hemingway volunteered to fight in the First World War but was rejected because of poor eyesight. Hemingway's eye defect kept him out of the main branches of the military though he was determined to be part of the action<sup>49</sup>. In April 1918, he applied to the Red Cross to drive ambulances in Italy and was accepted. He passed his physical exam and was fitted for a uniform that gave him the honorary rank of 1st Lieutenant.

Thus, "A Farewell to Arms" is based on Hemingway's own experiences serving in the Italian campaigns. Although Hemingway spent less time and had a more limited role in World War I than his protagonist, he was not involved in the battles described, there is a striking resemblance between his experience and Henry's. Like Henry, he served on the Italian front and suffered a severe injury on the Austro-Italian front. On the night of July 8, 1918, Hemingway was struck by fragments of an Austrian mortar shell. He was wounded in the foot, knee, thighs, scalp, and hand. In total, he absorbed more than 200 pieces of shrapnel. Hemingway was subsequently awarded Italian Croce di Guerra – the silver medal for valor. He was ultimately taken to a Red Cross hospital in Milan for recovery, where he met and fell in love with a nurse Agnes von Kurowsky<sup>50</sup>. Their relationship proved the model for Frederic and Catherine's tragic romance in "A Farewell to Arms" when being fictionalized by Hemingway a decade later into a tragic love story between an American ambulance driver and an English nurse.

Many modern critics would like to ask Hemingway to explain why he wrote the ending the way he did. Hemingway really struggled with the ending. He famously rewrote the ending to "A Farewell to Arms" again

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<sup>48</sup> Oliver C., Charles M. Ernest Hemingway A to Z: The Essential Reference to the Life and Work. URL: [https://books.google.com.ua/books?id=FuOvQgAACAAJ&dq=%E2%80%A2%09Oliver,+Charles+\(1999\)](https://books.google.com.ua/books?id=FuOvQgAACAAJ&dq=%E2%80%A2%09Oliver,+Charles+(1999)).

<sup>49</sup> Hemingway E. A Farewell to Arms. URL: <https://www.penguin.co.nz/books/a-farewell-to-arms-9780099273974>.

<sup>50</sup> Villard H.S., Nagel J. Hemingway in Love and War: The Lost Diary of Agnes von Kurowsky: Her letters, and Correspondence of Ernest Hemingway. *Abe Books*. URL: <https://www.abebooks.com/9781555530570/Hemingway-Love-Lost-Diary-Agnes-1555530575/plp>.

and again to get the right words<sup>51</sup>. Regretfully, one cannot get insights into what he was thinking while choosing between his alternate endings. Probably, the ending we all read and know today sounds as a final note of fatalism and therefore, Frederic realizes that he cannot avoid losing in the life game. Hemingway's works generally embody and articulate a clear message that happy endings do not exist. Hemingway did not live a happy life, though to the world it might appear to be happy. Love means pain, with death, there comes pain<sup>52</sup>. In 1958, Hemingway told that he rewrote the ending to "*A Farewell to Arms*", the last page of it, thirty-nine times before he was satisfied. Historians have since determined that Hemingway actually wrote 47 alternate endings to the novel. They all were included into the Hemingway Library Edition of the book which was released in July 2012<sup>53</sup>. This edition of "*A Farewell to Arms*" was truly a celebration because it features Hemingway's own 1948 introduction to an illustrated reissue of the novel, a personal foreword by the author's son Patrick Hemingway, and a new introduction by the author's grandson Seán Hemingway. The edition is really unique as it collects all of the alternative endings together for the first time, along with early drafts of other essential passages, with handwritten notes and long passages crossed out, offering new insight into Hemingway's craft and creative process and the evolution of one of the greatest novels of the twentieth century. In the edition, the endings differ in length ranging from a few sentences to several paragraphs. They also differ in language and expressiveness. In one particularly grim ending Hemingway wrote, "That is all there is to the story. Catherine died and you will die and I will die and that is all I can promise you." There was also another ending, the seventh conclusion, where Henry and Catherine's baby survives<sup>54</sup>. With its extremely sad ending of "*A Farewell to Arms*"

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<sup>51</sup> Boseman J. To Use and Use Not. *The New York Times*. July 4, 2012. URL: <https://www.nytimes.com/2012/07/05/books/a-farewell-to-arms-with-hemingways-alterna-te-endings.html>.

<sup>52</sup> *A Farewell to Arms*. Summary and Study Guide. *SuperSummary*. URL: [https://www.supersummary.com/a-farewell-to-arms/summary/?utm\\_source=google&utm\\_medium=cpc&utm\\_campaign=13789833343&utm\\_content=127342419271&utm\\_term=a%20farewell%20to%20arms%20sparknotes&gclid=CjwKCAiAz-OBhBI EiwAGIrlOqaUjW\\_8vOIYPxyq82iqRYQoZHm\\_JiHmYx6SqhpS8ZhqJxNVldWvqBoCFs0QAvd\\_BwE](https://www.supersummary.com/a-farewell-to-arms/summary/?utm_source=google&utm_medium=cpc&utm_campaign=13789833343&utm_content=127342419271&utm_term=a%20farewell%20to%20arms%20sparknotes&gclid=CjwKCAiAz-OBhBI EiwAGIrlOqaUjW_8vOIYPxyq82iqRYQoZHm_JiHmYx6SqhpS8ZhqJxNVldWvqBoCFs0QAvd_BwE).

<sup>53</sup> *A Farewell to Arms*. *The Hemingway Library Edition*. URL: <https://www.amazon.com/Farewell-Arms-Hemingway-Library/dp/1451658168>.

<sup>54</sup> Brasch J.D., Sigman, J. Hemingway's Library: A Composite Record (PDF). URL: <https://moam.info/hemingways-library-a-composite-record-pdf-john-f-kennedy-59da0ab51723dda53fdd3dc6.html>.

Hemingway gave the world a contemporary version of Romeo and Juliet, but he set his story in the tragic atmosphere of the war nobody won. In 1929, when the novel saw the light, the world was just beginning to realize that bitter truth.

### **3. E. Hemingway's philosophical and existential views and their projection on the novel story**

Undoubtedly, "A Farewell to Arms" should be viewed as a depiction of the existential disillusionment of the "lost generation". It echoes Hemingway's first major novel, "*The Sun Also Rises*" (1926). Hemingway's depiction of Henry manifests the pathos of the "Lost Generation", whose members came of age during World War I. The conclusion of the novel – in which Catherine and the baby die, leaving Henry desolate, is an emblem of the "lost generation's" experience of their disillusionment and despondency in the immediate postwar years.

The novel is particularly notable for its autobiographical elements. Moreover, it is also rich in reflecting its author's personal views and considerations. Hemingway joined the war because he wanted to have some action in his life. His youthful spirit resulted in a lifetime shock. Getting wounded taught him the meaning of war. He did not realize the importance of his decision first. He merely followed the trend of his generation<sup>55</sup>. As a journalist Hemingway was exposed to the harsh realities of war. He strongly believed that all the crises, wars in particular, are caused by forces which human beings set in motion. In this sense, his "A Farewell to Arms" is a complete negation of wars, their brutality and irrationality. When producing the introduction to his novel after nearly twenty years, he wrote: "Some people used to say: why is the man so preoccupied and obsessed with war, and now, since 1933 perhaps it is clear why a writer should be interested in the constant, bullying, murderous, slovenly crime of war. Having been to too many of them, I am sure that I am prejudiced, and I hope that I am very prejudiced. But it is the considered belief of the writer of this book that wars are fought by the finest people that there are, or just say people, although, the closer you are to where they are fighting, the finer people you meet; but they

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<sup>55</sup> Mellow J. Hemingway: A Life Without Consequences. 1992. URL: [https://books.google.com.ua/books?id=rGgxBwAAQBAJ&pg=PA99&dq=%E2%80%A2%09Mellow,+James+\(1992\).+Hemingway:+A+Life+Without+Consequences&hl=ru&sa=X&ved=2ahUKEwirp9WQrKD1AhVJgv0HHRmiB5cQuwV6BagGEAk#v=onepage&q=%E2%80%A2%09Mellow%2C%20James%20\(1992\).%20Hemingway%3A%20A%20Life%20Without%20Consequences&f-](https://books.google.com.ua/books?id=rGgxBwAAQBAJ&pg=PA99&dq=%E2%80%A2%09Mellow,+James+(1992).+Hemingway:+A+Life+Without+Consequences&hl=ru&sa=X&ved=2ahUKEwirp9WQrKD1AhVJgv0HHRmiB5cQuwV6BagGEAk#v=onepage&q=%E2%80%A2%09Mellow%2C%20James%20(1992).%20Hemingway%3A%20A%20Life%20Without%20Consequences&f-)

are made, provoked and initiated by straight economic rivalries and by swine that stand to profit from them. I believe that all the people who stand to profit by a war and who help provoke it should be shot on the first day it starts by accredited representatives of the loyal citizens of their country who will fight it”<sup>56</sup>.

Henry is a classic Hemingway’s hero, a stoic who does his duty without complaint, who does much and says little. Henry’s hedonistic celebration of the life of senses is not a meaningless diversion from the routine of work. It is a cult of simplicity primary pleasures of life. Surely Frederic Henry is not a self-portrait of the author. Hemingway purposely dissociated himself from his protagonist and stressed, pointedly, that he was not accountable for the opinions and views of his narrators. Anyway, Hemingway’s emotional and concerned message echoes the speculations of Frederic who is struck by the contrast between war pathos articulated and war bitter realities, he cannot stand the way in which the war is cynically worded: “I was always embarrassed by the words sacred, glorious, and sacrifice and the expressions in vain <...> now for a long time, and I had seen nothing sacred, 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. There were many words that you could not stand to hear and finally only the names of places had dignity”<sup>57</sup>. He is disillusioned with the humanitarian spirit that had once inspired him. Hence all his rhetoric of patriotism, humanitarianism and that nobility of sacrifice is only an intellectual bombast. He has become cynical as he finds that there is a blind law operating in the world. There is no time to learn the rules that govern the game of life.

The theme of love and war revolves all the way through the novel, especially in Frederic Henry and Catherine Barkley’s life and challenges. Although soldiers are commonly considered to be too tough to fall into love and leave the front, Henry proves that love could go even under the worst attack. In this sense, the novel can be regarded as a condemnation of war that has robbed the people to express and present their best fine human feelings like love. Wars, the inevitable enemies of peace and domesticity, set them adrift and destroy their lives. Most of the characters of the novel echo Hemingway’s view that war is a senseless waste of life<sup>58</sup>.

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<sup>56</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 25.

<sup>57</sup> *Ibid.* P. 169.

<sup>58</sup> Hemingway E. *A Farewell to Arms*. Ernest Hemingway’s classic novel of love during wartime. URL: <https://www.amazon.com/Farewell-Arms-Ernest-Hemingway/dp/684801469>.



Desperately striving for their blissful life in love and peace, Catherine and Henry have to leave the front so that they can live a happy married life. Thus, they make it obvious that love can be stronger than death and war. Both are living for each other's moment being completely interdependent. Catherine gains her religion in Frederic, and he replaces the lost company of soldiers with his love for her. Both are war wounded, and both use each other to bind their wounds. Their pleasurable togetherness develops into a true love story, but then, unexpectedly, it ends in disaster because Catherine dies during childbirth in Switzerland.

In contrast to the characters in "The Sun Also Rises", Frederic and Catherine are constantly in action possibly trying to do their best in accordance with generally accepted ethical standards. That is why they have the readers' sympathy. But they both fail. This happens not because of their personal faults. It would be wrong to speak of disillusionment in this case. Their efforts end in a crucial defeat which is absolutely deterministic. The author sees them as destined to defeat because of the nature itself. All Hemingway's characters are considered to be constructed due to his personal code of life. The attitude towards death is an important part of this code<sup>59</sup>. Henry is heroic in the Hemingway's sense since he knows that death is the ultimate truth of life and he accepts this reality. Death was always the theme of Hemingway's thoughtful mood. Hemingway does not believe in any possibility of a successful conception of justice which our universe can offer. Whatever the strivings for justice might be, they generally result in despair. Throughout "A Farewell to Arms", Hemingway shows how the harsh truths of reality always infiltrate and corrupt the distracting fantasies that characters create to make themselves feel better. His example of a fully developed and happy love affair is rather a literary expression of his fantasy of paradise on the earth. Idealistically, he seems to say that with the right woman paradise may be regained provided Catherine is not the creation of Frederic's bereaved mind and memory<sup>60</sup>.

In his novel, Hemingway placed all his characters in an accelerated world of the war where enemies of peace, domesticity, and therefore, losses and even deaths are inevitable. They are the men and women the

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<sup>59</sup> Hemingway E. A Farewell to Arms. URL: <https://www.christies.com/en/lot/lot-4621105>.

<sup>60</sup> Davis G., Koss E. Farewell to Arms by Ernest Hemingway. *National Endowment for the Arts*: Reader resources. URL: <https://www.arts.gov/sites/default/files/Reader-Resources-FarewelltoArms.pdf>

meaning of whose lives must be sought in the kind of actions in which they are involved. Their survival entirely depends on their decisions and actions. It depends on the person how one gets through it. The finest, the most powerful and recognizable passage in the novel goes like “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 everyone and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure that it will kill you too but there will be no special hurry”<sup>61</sup>.

In his novel, E. Hemingway clearly concludes that in the end a man (read Frederic) is trapped. He is trapped biologically because Catherine dies in the harrowing scenes at the hospital, and he is also trapped socially once he is facing a choice: to take off or get shot. Either way can only end badly. Grief turns Frederic Henry away from, rather than toward, a deeper examination of life. Trapped amidst of the war horrors, he musters himself out, makes a separate peace, when his and Catherine’s personal interests it. While looking for senses, Frederic is forced to justify himself: “I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine”<sup>62</sup>. Hemingway, as the author, found such approach shaky because he thought that position of the survivor of a great calamity is seldom admirable.

The character of Catherine Berkley, the female protagonist of the novel, has been numerously emphasized and eagerly discussed within literary critics’ community. There are many those who see her as an improved and modernized version of Brett from the Hemingway’s previous novel<sup>63</sup>. Actually, she is much more different. Catherine is more self-supporting and more emancipated. Moreover, her ethical and moral standards are much more orthodox.

Both critics and readers see Catherine as the model of self-awareness, stoicism, courage, and exemplary strength of character. Undoubtedly, she has been regarded as one of Hemingway’s most heroic individuals. With his reframing Catherine’s war story rather than as her love story Hemingway reveals his sensitiveness to the trauma of the war which resulted in reshaping both men’s and women’s identity.

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<sup>61</sup> Hemingway E. A Farewell to Arms. Moscow : Progress Publishers, 1976. P. 221.

<sup>62</sup> Ibid. P. 208.

<sup>63</sup> Diadchko A. The reflection of the existential downfall of “The Lost Generation” in the novel “The Sun Also Rises” by Ernest Hemingway. *Вісник Маріупольського державного університету. Серія «Філологія»*. 2021. Вип. 24. С. 22.

If measured by the gender standards current during World War I and till the late 1920's, when "A Farewell to Arms" was composed, Catherine emerges as a modern and independent young woman. Probably, Hemingway depicted her character true to ideals of the "New Woman" that emerged during Hemingway's youth and true to his personal life code. Some readings stress that the author focuses on her gender rather than on her medical vocation. It is also essential that depiction of Catherine's work as a Voluntary Aid Detachment (VAD) nurse in the novel contributes to the medical history of World War I<sup>64</sup>.

#### 4. E. Hemingway's language and writing style in "A Farewell to Arms"

Hemingway's composition of "A Farewell to Arms" after "The Sun Also Rises" meant a shift from negation to tragedy. The structure of the novel resembles the classic tragedy with the cathartic ending. Catherine's death exactly completes the symbolic structure of tragedy so carefully erected by the writer. From the very beginning of the book the readers have a presentiment that Frederic and Catherine will never succeed in their love. Their love affair comes under the disturbed conditions, flowers under them, and culminates in an overwhelming pathos when Catherine dies in childbirth. Catherine's tragic death seems to be predetermined as the story evolves. The mood of the narration created in the novel foreshadows it. Uneasiness and disquiet make a background of the whole love story and therefore, Frederic and Catherine's successful love raises serious doubts.

It is impossible not to emphasize Hemingway's specific writing style and traits applied for presenting the events, scenes, and characters. His style is deliberately plain. In spite of the fact that "A Farewell to Arms" is often referred to Hemingway's "*Romeo and Juliet*", its tone is lyric and pathetic rather than tragic<sup>65</sup>. Although Hemingway was mostly praised by the critics for his truly realistic piece of fiction, his realistic romance, his style in "A Farewell to Arms" are certainly highly poetic. At night, half-asleep and half-dreaming, staying among his war brothers, Frederic is thinking about Catherine: "Catherine was in bed now <...>

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<sup>64</sup> Huang M. In Uniform Code: Catherine Barkley's Wartime Nursing Service in A Farewell to Arms. *ResearchGate*. URL: [https://www.researchgate.net/publication/304030755\\_In\\_Uniform\\_Code\\_Catherine\\_Barkley's\\_Wartime\\_Nursing\\_Service\\_in\\_A\\_Farewell\\_to\\_Arms](https://www.researchgate.net/publication/304030755_In_Uniform_Code_Catherine_Barkley's_Wartime_Nursing_Service_in_A_Farewell_to_Arms).

<sup>65</sup> Introduction of A Farewell to Arms. *Literary Devices*. URL: <https://literarydevices.net/a-farewell-to-arms/>.

Which side did she sleep on? Maybe she wasn't asleep. Maybe she was lying thinking about me. Blow, blow, ye western wind. Well, it blew and it wasn't the small rain but the big rain down that rained. It rained all night. You knew it rained down that rained. Look at it, Christ, that my love was in my arms and I in my bed again. That my love Catherine. That my sweet love Catherine down might rain. Blow her again to me. Well, we were in it. Every one was caught in it and the small rain would not quiet it. "Good-night, Catherine", I said out loud. "I hope you sleep well"<sup>66</sup>.

All the critics notify Hemingway's bright idea to make the rain a permanent ominous sign of a coming misfortune as if even nature tends to be against the characters depicted. It rains when Frederic and Catherine are in trouble and when they seem to be rather safe and happy. It rains in the battles, in the country during the retreat, in the town, in the mountains. It never stops raining, it rains both at night and in the daytime. The rain accompanies the narration and adds restlessness and fatality to it. Moreover, it is undoubtedly associated with a tragedy and even death and immensely affects the readers' comprehension: "The rain was slacking and we were moving along". "That was a very strange night. I do not know what I had expected, death perhaps and shooting in the dark and raining <...>"<sup>67</sup>. Probably, Hemingway deliberately concluded his novel with the word "rain" as it is in the rain that Frederic leaves his dead Catherine.

As for the novel's style, it is less extreme and inventive than in Hemingway's previous novel "The Sun Also Rises". But it cannot be found less powerful or expressive. It is Hemingway's writing style that transforms the story into a great tragedy. But it would be hard to find a more tender and rapturous love story than "A Farewell to Arms". It would also be hard to find a more harrowing American novel about World War I. Hemingway masterfully interweaves these dual narratives of love and war, joy and terror, liberation and death.

The story is presented in the detached approach and this adds a lot to its truthful and realistic depiction. As a result, Hemingway's true characters live and act within the true context. This is the evidence of the author's lasting experience as a reporter. Even after achieving a fame as a world-renown fiction practitioner, he was intimately associated with

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<sup>66</sup> Hemingway E. *A Farewell to Arms*. Moscow: Progress Publishers, 1976. P. 179-180.

<sup>67</sup> *Ibid.* P. 196.

journalism. Hemingway's reporting vision is very particular about small details which make his text visible to the readers, be it a description of the retreat or providing his reading audience with the documentary description of the scenery in Switzerland: "Sometimes we walked down the mountain into Montreux. There was a path went down the mountain but it was steep and so usually we took the road and walked down on the road between the fields and then below between the houses of the villages along the way. There were three villages; Chernex, Fontanivent, and the other I forget. Then along the road we passed an old square-built stone chateau on a ledge of the mountain-side with the terraced fields of vines, each vine tied to a stick to hold it, the vines dry and brown and the earth ready for the snow and the lake down below flat and gray as steel"<sup>68</sup>.

Like Hemingway's language in general, the language of "A Farewell to Arms" is purposely terse, simple, and plain. His prose, which renders the violence in the front, is spare. He omits inessential adjectives and adverbs, makes frequent use of the conjunction "and", provides short, rhythmic sentences. Hemingway tries to give the reader a sense of immediacy, of actually witnessing and experiencing the events in his writing. He makes readers think intensively while they get through the text. They are supposed to capture and guess a lot when reading between lines. This approach results in a deeper focus and higher concentration on the part of the readers. "I went out the door and suddenly I felt lonely and empty. I had treated seeing Catherine very lightly. I had gotten somewhat drunk and had nearly forgotten to come but when I could not see her there I was feeling lonely and hollow"<sup>69</sup>. Hemingway's minimalist style of writing is meant to convey much deeper emotion below the surface when much is left unsaid. To mean that the war is not going well for the Italians in 1915 when both war and disease have decimated the army, Hemingway ends the chapter sparingly: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army"<sup>70</sup>.

Notably, all the characters of the novel communicate in dialogs. These dialogs are mostly presented in declarative sentences. The dialogs are made very concise though the same words are repeatedly said as if

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<sup>68</sup> Hemingway E. A Farewell to Arms. Moscow : Progress Publishers, 1976. P. 255.

<sup>69</sup> Ibid. P. 60.

<sup>70</sup> Ibid. P. 32.

following a sort of a rhythm. Frederic and Catherine's dialogs are commonly laconic.

"You are pretty wonderful".

"No, I'm not. But life isn't hard to manage when you've nothing to lose".

"How do you mean?"

"Nothing. I was only thinking how small obstacles seemed that once were so big."

"I should think it might be hard to manage".

"No, it won't, darling. If necessary I'll simply leave. But it won't come to that".

"Where should we go?"

"I don't care. Anywhere you want. Anywhere we don't know people"<sup>71</sup>.

The readers seem to be invited "to overhear" characters' dialogs and then make their own conclusions from the text read. In this sense, the dialog between Henry and the priest is extremely meaningful:

"There are people who would make war. In this country there are many like that. There are other people who would not make war".

"But the first ones make them do it".

"Yes".

"And I help them".

"You are a foreigner. You are a patriot".

"And the ones who would not make war? Can they stop it?"

"I do not know".

"Have they ever been able to stop it?"

"They are not organized to stop things and when they get organized their leaders sell them out".

"Then it's hopeless?"

"It is never hopeless. But sometimes I cannot hope. I try always to hope but sometimes I cannot"<sup>72</sup>.

Frederic's phrase when he tells Catherine that one always feels trapped biologically comes true when it turns out that her bodily structure precludes a normal delivery for her baby and this results in an unfortunate biological accident. Hemingway was working on "A Farewell to Arms", when his second wife Pauline gave birth to their first son, Patrick. Presumably, a few weeks before Hemingway finished

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<sup>71</sup> Hemingway E. *A Farewell to Arms*. Moscow : Progress Publishers, 1976. P. 132.

<sup>72</sup> *Ibid*. P. 82-83.

“A Farewell to Arms”, he observed a Kansas City doctor perform a successful cesarean section on his wife, Pauline, after twenty-four hours of labor. With his great professional interest to details, it is reasonably certain that he discussed some medical details and possibilities with his wife’s surgeon.

## CONCLUSIONS

Even today, for about a century, Hemingway’s “A Farewell to Arms”, a novel of love during wartime, as well as an iconic modernist novel, ornaments both American and world literature. It has become extremely popular and attractive to both critics and reading audience because originally it was largely informed by its author’s own wartime service. Additionally, it demonstrated a mature talent of Ernest Hemingway as a fiction practitioner.

Although “A Farewell to Arms” is commonly considered to be one of the most impressive war novels, but the horrors of warfare, the accumulation of cruelty and death it presents, are relieved by the narrator’s passionate attachment to a nurse who dies in her childbirth. In his novel, Hemingway turns to one of the ancient theme in the world literature. It is a love story which ends with the one of the lovers’ death. But Hemingway placed the lovers into the severe and inhuman environment of World War I. He has shown that love, fine human feelings are stronger than the war horrors even in the face of death. The two main characters of the novel, an American lieutenant in the Italian army and an English nurse Catherine Barkley, whose affair begins casually enough, but later it develops into an overwhelming romantic ardor of the classical variety, struggle for their love and possibility of their happy married life by escaping the war. But they experience an outright failure. The author fostered the characters through an emotional journey of highs and lows as death constantly hovered over them. But their relationship is always surrounded by loss. Though the couple has escaped the war, there are dangers that cannot be anticipated or avoided by them.

It is Hemingway’s imagination and writing talent that builds the narration against powerful and vivid setting which reveals the tragedy of mankind itself. Hemingway’s description of war in the novel is unforgettable. But it is also Hemingway’s most moving love story. What is more, it is more humane than any of Hemingway’s earlier stories and therefore more popular. It is obvious to any reader who has found his

way into the true heart of the book that its structure is essentially poetic in conception and execution.

The author demonstrates a conventional way of telling his story and the novel benefits from this rather simple, sincere, and heartfelt approach. Hemingway's distinctive writing style centered around the dark perspectives of the 20<sup>th</sup> century, which sparked much controversy and criticism. Hemingway utilized several techniques to manifest the theme of war and love with the ultimate result of death. He presented his personal imposing concept of life and death projected onto the overall theme of the novel. If viewed historically, Hemingway's book can be recognized as an emblematic narrative of the World War I generation, the "lost generation" in particular.

Due to its popularity Hemingway's wartime masterpiece was adapted for the stage, initially in 1930 and subsequently, for film in 1932 and 1957, and as a television miniseries in 1966. The first version is generally considered superior though it is not, however, entirely faithful to the book. Interestingly, worried that audiences would dislike the story's grim ending, "Paramount Pictures" ordered that an alternate, upbeat finale be added. The 1996 film "In Love and War" was made to depict Hemingway's life in Italy as an ambulance driver in the events prior to his writing of "A Farewell to Arms"<sup>73</sup>. The book has been also translated into dozens of languages.

## SUMMARY

The article investigates one of the best known novels by an American writer Ernest Hemingway, namely "A Farewell to Arms". This semiautobiographical work first appeared in the United States in 1929 and has entered the list of the most popular antiwar pieces. It has been recognized as the best American novel to emerge from World War I. It tells a story of an American ambulance driver on the Italian front and his passion for an English nurse. In this study, the theme of a loving relationship unfolded against the war background has been viewed within the literary, linguistic, historical, social, and psychological context.

The article focuses on the structure of the novel and the ways preferably chosen by the author to contrast the themes of love and war, to picture its two main characters, their feelings, behavior, and how they

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<sup>73</sup> A Farewell to Arms. Index of movies. URL: <http://davfl70.org/movies/A%20Farewell%20to%20Arms.html>.



render the author's personal views and intentions. In particular, Hemingway's philosophical and existential approaches to the human life and death have been specified and contextually revealed. It has been proved that deeply realistic description of harsh realities of war and pain of lovers caught in them has been attributed to personal experience of the author and his writing talent.

The literary and linguistic merits of the novel have been indicated. The use of some particular writing tools and techniques practiced by Hemingway in his novel has been outlined and numerous exemplified.

The descriptive, structural and contextual analysis methods have been applied in the study in order to achieve the purposes initially preset.

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