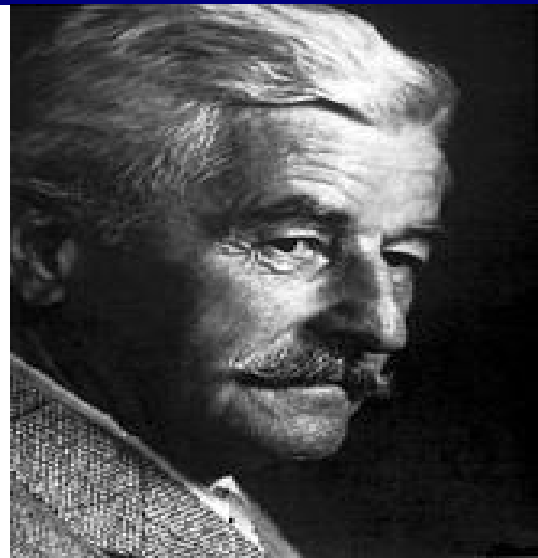
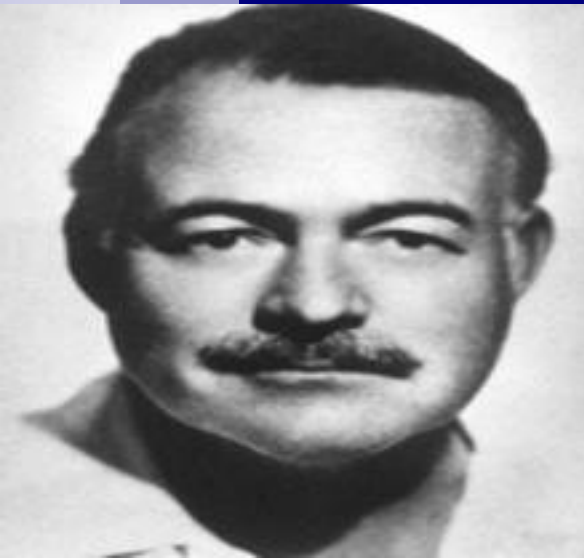
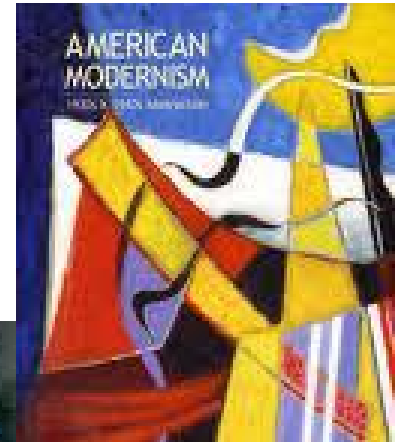


Ernest Hemingway



The Schools of American Modernism

- Modern poetry: experiments in form (Imagism)
- Prose Writing: modern realism (the Lost Generation)
- The 20th Century American Drama
- New Criticism
- Black Humor
- The Beat Generation

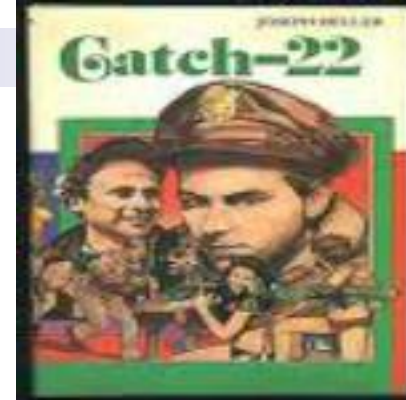


Black humor — 绞刑架下的幽默

- In literature, drama, and film, grotesque or morbid humor used to express the absurdity, insensitivity, paradox, and cruelty of the modern world. Ordinary characters or situations are usually exaggerated far beyond the limits of normal satire or irony. The novels of such writers as Kurt Vonnegut, Thomas Pynchon, John Barth, **Joseph Heller**, and Philip Roth contain elements of black humor.



Example in "Catch-22"



主人公尤索林由于厌恶战争要求停止飞行，复员回国，但是第22条军规的存在使他无论如何难以实现自己的愿望。

- 第二十二条军规规定，空军军官必须飞满规定的次数才能回国；同时，它又规定，无论何时何地，你都得执行司令官命令你做的事，即使你飞满规定的次数，上司命令你飞行，你也必须执行，否则就是违抗军规。这就产生了一个悖论：你要回国就需多飞行，但即使你飞满了规定的次数又没用。
- 第22条军规还规定，一切精神失常之人可以不完成规定的任务被遣送回国，但要停止飞行必须由本人提出申请；在危险的关头，如果你提出申请，就证明你没有精神病，必须继续执行飞行任务。

The Beat Generation



- The **Beat Generation** is a term used to describe a group of American writers who came to prominence in the 1950s, and the cultural phenomena that they wrote about and inspired (later sometimes called "beatniks"). Central elements of "Beat" culture include a rejection of materialism, experimentation with drugs and alternate forms of sexuality, and an interest in Eastern religion.

垮掉的一代

- 是二战后风行于美国的文学流派，作家多为男女青年，他们以性格粗犷豪放。落拓不羁著称。用同性恋、爵士乐、吸毒酗酒等来逃避现实并向体面的社会和美国的传统价值观念挑战，提出“沉沦就是解放”和纵欲享乐合法的结论，他们用怪僻的内向自我探索和向下沉沦的所谓“脱俗”态度来表示对体面社会的不满，来对社会进行病态的反抗。 鏗鏘 鏗鏘
- 主要作家及其作品： 鏗鏘
 - 1、杰克·凯鲁阿克：《小城镇与大都会》
 - 2、金斯堡：《嚎叫》



Ernest Hemingway (1899-1961)



"for his mastery of the art of narrative, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style"

Ernest Hemingway

- Ernest Hemingway's life
- Hemingway's major works
- Appreciating " *A Farewell to Arms* "



Ernest Hemingway, "A Farewell to Arms", 1925
The Ernest Hemingway Foundation & Center
1000 W. 1st St.
San Francisco, CA 94111
www.ernesthemingway.org

Hemingway's pictures



Infant Hemingway



Toddler Hemingway

Hemingway in 1905



Red Cross Uniform, about 1918



Hemingway in Italy

An Overview of Hemingway's Life

- Birth and family: Hemingway was born and raised in Oak Park, Illinois, son of a successful physician. In his childhood, he often went hunting and fishing with his father or friends, which provided him with materials for his best writing.



War experiences



- During World War I, he served as an honorable junior officer in the American Red Cross Ambulance Corps and in 1918, he was severely wounded in both legs, which became the basis for his novel *A Farewell to Arms*.
- Later, he joined the Spanish War and World War II. In the wars, he got badly injured.
- His war experiences provided him with abundant writing materials.

Four Marriages

- In 1922 Hemingway married Hadley Richardson, the first of his four wives, and the couple moved to Paris, where he worked as a foreign correspondent. His first novel *The Sun also Rises* in 1924.
- After divorcing Hadley Richardson in 1927 Hemingway married Pauline Pfeiffer; they divorced following Hemingway's return from covering the Spanish Civil War, after which he wrote *For Whom the Bell Tolls*.



Marriages

- Martha Gellhorn was the third wife of Ernest Hemingway, from 1940 to 1945. Gellhorn's marriage to Hemingway lasted five years, ending when Gellhorn left Hemingway, the only of his wives to do so.
- After World War II, Mary Welsh Hemingway became his fourth and also the last wife. During this period, *The Old Man and the Sea* published.



His hobby

- Hemingway moved from one exotic locale to another including; Spain, Cuba, Africa, and Key West, Florida
- He cultivated a reputation as a tough, hard-drinking man.



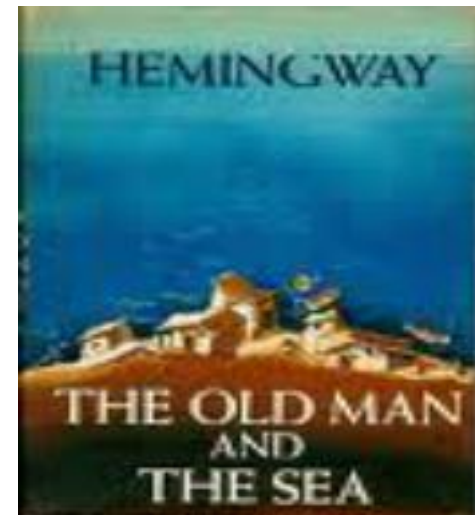
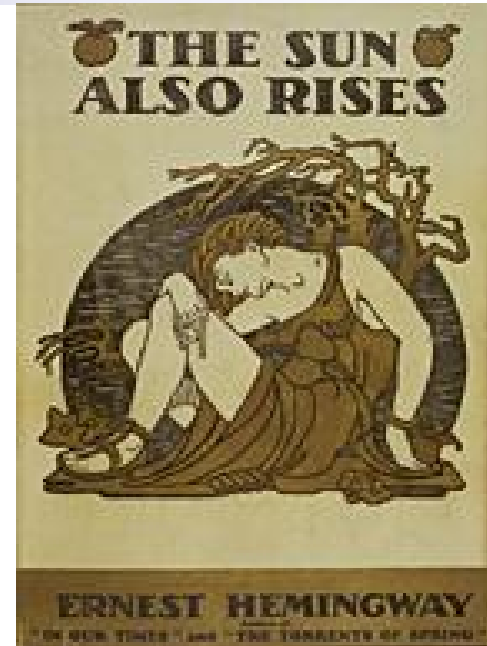
Committing suicide

- On July 2, 1961, in ill health, anxiety and deep depression, Hemingway shot himself with a hunting gun.
- It is said that in the last few years of his life, Hemingway was a very troubled man. He even received rounds of electro-shock therapy shortly before he killed himself.



Major Works

- 1926 The Sun Also Rises
- 1927 Men Without Women
- 1929 A Farewell to Arms
- 1940 For Whom the Bell Tolls
- 1942 Men at War: The best War
Stories of All Time
- 1952 The Old Man and the Sea



Hemingway's Style



- **Grace under pressure:** Hemingway deals with a limited range of characters in quite similar circumstance and measures them against an unvarying code, known as "grace under pressure"
- In the general situation of his novels, life is full of tension and battles; the world is in chaos; man is always fighting desperately a losing battle. Even so, it is a struggle man can dominate in such a way that loss becomes dignity; man can be physically destroyed but never spiritually defeated.

Hemingway's Style



- **"Iceberg theory"** — "the dignity of movement of an iceberg is due to only one-eighth of it being above water". According to Hemingway, the best way for writing is to set down exactly every particular kind of feeling without any authorial comments, without emotive language, and with a bare minimum of adjectives and adverbs.
- He developed the style of colloquialism initiated by Mark. Furthermore, his novel is featured by telegraphic language.

Hemingway's hero



- Hemingway's heroes live adventure-filled lives that are driven by courage and limited by fear;
- They hide a sensitive heart under a tough exterior;
- "Grace under pressure" is their motto;
- His heroes are hemmed in by forces beyond their control.



The Old Man and the Sea




Plot Summary

- 1) In a small fishing village in Cuba, Santiago, an old, weathered fisherman has just gone 84 days without catching a fish. On the 85th day, he is determined to catch a big, impressive fish.
- 2) For years, Santiago has been fishing with a young boy named Manolin. Manolin started fishing with the old man when he was only 5 years old. Santiago is like Manolin's second father and has taught the young boy everything about fishing. Manolin is extremely loyal to Santiago and makes sure that the old man is always safe, fed and healthy. Manolin's parents, however, force the boy to leave Santiago and fish on a more lucrative fishing boat.
- 3) Manolin does not want to leave Santiago, but must honor his duty to his parents. On the new boat, Manolin catches several fish within the first few days. Santiago, meanwhile, decides to head out on the Gulf Stream alone. He feels the 85th day will be lucky for him. He sets out on his old, rickety skiff. Alone on the water, Santiago sets up his fishing lines with the utmost precision, a skill that other fishermen lack.


4) Finally, he feels something heavy tugging at one of his lines. A huge Marlin has found Santiago's bait and this sets off a very long struggle between the two. The Marlin is so huge that it drags Santiago beyond all other boats and people - he can no longer see land from where the fish drags him. The struggle takes its toll on Santiago. His hands become badly cramped and he is cut and bruised from the force of the fish.

5) Santiago and the Marlin become united out at sea. They are attached to each other physically, and in Santiago's case, emotionally. He respects and loves the Marlin and admires its beauty and greatness. He sees the fish as his brother. Despite this, Santiago has to kill it. He feels guilty killing a brother, but after an intense struggle in which the fish drags the skiff around in circles, Santiago harpoons the very large fish and hangs it on the side of his boat. He feels brave, like his hero Joe DiMaggio, who accomplished great feats despite obstacles, injuries or adversities.

- 
- 6) After enjoying a few moments of pride, a pack of sharks detects the blood in the water and follow the trail to Santiago's skiff. Santiago has to fend off each shark that goes after his prized catch. Each shark takes a huge bite out of the Marlin, but the old man fends them off, himself now bruised, but alive. He sails back to shore with the carcass of his Marlin. He is barely able to walk and slowly staggers back to his hut, where he falls into bed.
 - 7) The next morning, the boy finds his mentor and cries when he looks at Santiago's bruised hands. He promises he will reject his parents' wishes and vows to fish with Santiago again.

2. Main Characters:


- 1) **Santiago:** The hero of the story. He is an old Cuban fisherman who is a perfectionist when it comes to fishing. Despite his precise methods, he has no luck at sea. Santiago wants to be unique: a greater and stranger person than his peers out at sea. He loves baseball and dreams of lions. He is alone, except for the company of Manolin. He is determined to catch one big fish.
- 2) **Manolin:** The young boy who is a disciple of Santiago and who takes care of him. His parents prefer that he work with more successful fishermen, but as he becomes his own man, he chooses to be loyal to Santiago.
- 3) **Marlin:** The Marlin is the big fish that Santiago desperately wants and needs to catch. It is an awesome fish that impresses the old man. Because of the fish's greatness, he becomes like a brother to Santiago

- 
- 4) **The Sea:** As its title suggests, the sea is central character in the novella. Most of the story takes place on the sea, and Santiago is constantly identified with it and its creatures; his sea-colored eyes reflect both the sea's tranquillity and power, and its inhabitants are his brothers. Santiago refers to the sea as a woman, and the sea seems to represent the feminine complement to Santiago's masculinity. The sea might also be seen as the unconscious from which creative ideas are drawn.

Major Themes:


5. Unity: Hemingway spends a good deal of time drawing connections between Santiago and his natural environment the fish, birds, and stars are all his brothers or friends, he has the heart of a turtle, eats turtle eggs for strength drinks shark liver oil for health, etc. Also, apparently contradictory elements are repeatedly shown as aspects of one unified whole: the sea is both kind and cruel, feminine and masculine, the Portuguese man of war is beautiful but deadly, the shark is noble but a cruel, etc. The novella's premise of unity helps succor Santiago in the midst of his great tragedy. For Santiago, success and failure are two equal facets of the same existence. They are transitory forms which capriciously arrive and depart without affecting the underlying unity between himself and nature. As long as he focuses on this unity and sees himself as part of nature rather than as an external antagonist competing with it, he cannot be defeated by whatever misfortunes befall him.

6. Heroism: Triumph over crushing adversity is the heart of heroism, and in order for Santiago the fisherman to be a heroic emblem for humankind, his tribulations must be monumental. Triumph, though, is never final, as Santiago's successful slaying of the marlin shows, else there would be no reason to include the final 30 pages of the book. Hemingway's vision of heroism is Sisyphean, requiring continuous labor for quintessentially ephemeral ends. What the hero does is to face adversity with dignity and grace, hence Hemingway's Neo-Stoic emphasis on self-control and the other facets of his idea of manhood. What we achieve or fail at externally is not as significant to heroism as the comporting ourselves with inner nobility. As Santiago says, "[M]an is not made for defeat....A man can be destroyed but not defeated" (103).



7. Manhood: Hemingway's ideal of manhood is nearly inseparable from the ideal of heroism discussed above. To be a man is to behave with honor and dignity: to not succumb to suffering, to accept one's duty without complaint, and most importantly, to display a maximum of self-control. The representation of femininity, the sea, is characterized expressly by its caprice and lack of self-control; "if she did wild or wicked things it was because she could not help them" (30). In Hemingway's ethical universe, Santiago shows us not only how to live life heroically but in a way befitting a man.

8. Pride: While important, Hemingway's treatment of pride in the novella is ambivalent. A heroic man like Santiago should have pride in his actions, and as Santiago shows us, "humility was not disgraceful and it carried no loss of true pride" (14). At the same, though, it is apparently Santiago's pride which presses him to travel dangerously far out into the sea, "beyond all people in the world," to catch the marlin (50). While he loved the marlin and called him brother, Santiago admits to killing it for pride, his blood stirred by battle with such a noble and worthy antagonist. Some have interpreted the loss of the marlin as the price Santiago had to pay for his pride in traveling out so far in search of such a catch. Contrarily, one could argue that this pride was beneficial as it allowed Santiago an edifying challenge worthy of his heroism. In the end, Hemingway suggests that pride in a job well done, even if pride drew one unnecessarily into the situation, is a positive trait.



9. Success: Hemingway draws a distinction between two different types of success: outer, material success and inner, spiritual success. While Santiago clearly lacks the former, the import of this lack is eclipsed by his possession of the latter. One way to describe Santiago's story is as a triumph of indefatigable spirit over exhaustible material resources. As noted above, the characteristics of such a spirit are those of heroism and manhood. That Santiago can end the novella undefeated after steadily losing his hard-earned, most valuable possession is a testament to the privileging of inner success over outer success.

10. Worthiness: Being heroic and manly are not merely qualities of character which one possesses or does not. One must constantly demonstrate one's heroism and manliness through actions conducted with dignity. Interestingly, worthiness cannot be conferred upon oneself. Santiago is obsessed with proving his worthiness to those around him. He had to prove himself to the boy: "the thousand times he had proved it mean nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it" (66). And he had to prove himself to the marlin: "I'll kill him....in all his greatness and glory. Although it is unjust. But I will show him what a man can do and what a man endures" (66). A heroic and manly life is not, then, one of inner peace and self-sufficiency; it requires constant demonstration of one's worthiness through noble action.


His Writing Style:


1. Hemingway's fiction usually focuses on people living essential, dangerous lives—soldiers, fishermen, athletes, bullfighters—who meet the pain and difficulty of their existence with stoic courage. His celebrated literary style, influenced by Ezra Pound and Gertrude Stein, is direct, terse, and often monotonous, yet particularly suited to his elemental subject matter.

2. While Hemingway's early career benefited from his connections with Fitzgerald and (more so) with American novelist Sherwood Anderson, his aesthetic is actually closer to that shared by the transplanted American poets that he met in Paris during the 1920s; T. S. Eliot, Ezra Pound, and, most crucially, Gertrude Stein. In this context, we must realize that Hemingway's approach to the craft of fiction is direct but never blunt or just plain simple.

3. Hemingway's text is the result of a painstaking selection process, each word performing an assigned function in the narrative. These choices of language, in turn, occur through the mind and experience of his novels' central characters whether they serve explicitly as narrators of their experience or as focal characters from whose perspectives the story unfolds. The main working corollary of Hemingway's "iceberg principle" is that the full meaning of the text is not limited to moving the plot forward: there is always a web of association and inference, a submerged reason behind the inclusion (or even the omission) of every detail.

4. We note, too, that although Hemingway's novels usually follow a straightforward chronological progression as in the three days of *For Whom the Bell Tolls*, Hemingway does make use of summary accounts of the past, of memories related externally as stories, and of flashbacks. These devices lend further depth to his characters and create narrative structures that are not completely straightforward chronicles.

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5. Hemingway is direct. But he is also quite subtle, and subtlety is not a trait that we ascribe to the American way. In the end, Hemingway is an international artist, a man who never relinquished his American identity but who entered new territories too broad and too deep to fit within the domain of any national culture.
 6. As or more important, Hemingway's style, with its consistent use of short, concrete, direct prose and of scenes consisting exclusively of dialogue, gives his novels and short stories a distinctive accessibility that is immediately identifiable with the author. Owing to the direct character of both his style and his life-style, there is a tendency to cast Hemingway as a "representative" American writer whose work reflects the bold, forthright and rugged individualism of the American spirit in action.

- 
7. His own background as a wounded veteran of World War I, as an engaged combatant in the fight against Fascism/Nazism, and as a "he-man" with a passion for outdoor adventures and other manly pursuits reinforce this association.
 8. But this identification of Hemingway as a uniquely American genius is problematic. Although three of his major novels are told by and/or through American men, Hemingway's protagonists are expatriates, and his fictional settings are in France, Italy, Spain, and later Cuba, rather than America itself.

Discussion topics



- How do you understand the title "A Farewell to arms"? Is it a story of love/war?
- What's your attitude toward war?

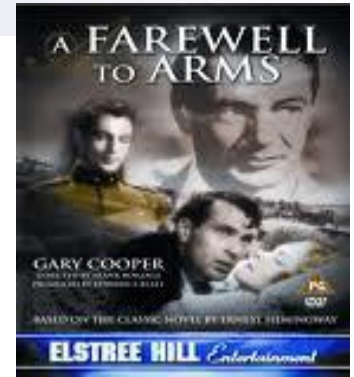


About the story



- The book is the story of a young American named Frederic Henry who volunteers for service with the Italian army in World War I and falls in love with his English nurse, with whom he deserts from the retreating Italian front. Having escaped to Switzerland, they live in harmony until the tragic end of her pregnancy, during which both she and the child die. Much has been said about the prose style Hemingway used and a great debate has been waged over whether the novel is about machismo and the sex object, Catherine Barkley. However, *A Farewell to Arms* is not a novel glorifying war. Instead, it is a tragic love story whose farewell is from Frederic to the woman whose arms held sanity in the crazy world of the Great War.

Leading Characters list



- **Lieutenant Frederic Henry** - The novel's narrator and protagonist. A young American ambulance driver in the Italian army during World War I, Henry meets his military duties with quiet stoicism. He displays courage in battle, but his selfless motivations undermine all sense of glory and heroism, abstract terms for which Henry has little patience. His life lacks real passion until he meets the beautiful Catherine Barkley.

Leading Characters list

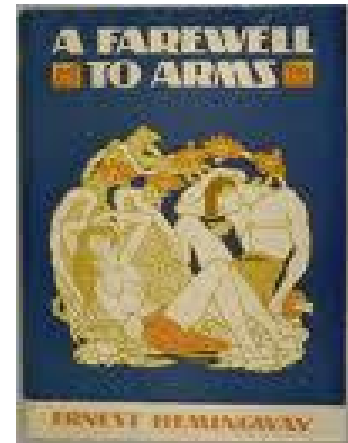


- **Catherine Barkley** - An English nurse's aide who falls in love with Henry. Catherine is exceptionally beautiful and possesses, perhaps, the most sensuously described hair in all of literature. When the novel opens, Catherine's grief for her dead fiancé launches her headlong into a playful, though reckless, game of seduction. Her feelings for Henry soon intensify and become more complicated, however, and she eventually swears lifelong fidelity to him.

Excerpt (Chapter 41)

- Place: in the hospital
- Time: 3 o'clock in the morning
at noon: turning point
at 2 o'clock
it was beginning to be dark
at night

Characters: Henry, Catherine and some doctors



Questions



- What is the function of the time?

on the one hand, the story is told in the order of time. The readers will trace the development of the plot; on the other hand, the time changes predict Catherine's healthy condition. (3:00 in the morning to night, suggesting one's life to death)

- What is the function of the rain?

the rain acts as a setting for the story and also it sets a foil to the story. When the condition became worse, the rain stormed and poured.

Themes in "A Farewell to Arms"

- The theme of anti-war:

War means death. War destroys people's faith and happiness.

- The sense of disillusionment:

People are called up to participate the war with great enthusiasm, but finally they got defeated both physically and psychologically.





Homework

Make a literature review of "The Old man and the Sea"

- For what did this novel win the honor of Pulitzer Prize and Nobel Prize?
- How is Hemingway's code hero reflected in Santiago?