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War Novels of Ernest Hemingway

Válečná zkušenost v románech E.

Hemingwaye

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Anotace

Předmětem zkoumání bakalářské práce bude literární analýza válečných románů představitele americké ztracené generace E. Hemingwaye, *A Farewell to Arms* a *For Whom the Bell Tolls*. Práce nejprve představí autora jako spoluvůrce generace, pro kterou je příznačná absence tradičních hodnot a společenských ideálů, a dále jako přímého účastníka válečných konfliktů na italské frontě 1. světové války. Autorovou zkušeností válečného zpravodaje z občanské války ve Španělsku se bude zabývat kapitola věnovaná literární analýze románu *Komu zvoní hrana*. Cílem práce je porovnání těchto dvou přímých válečných zkušeností a jejich odraz v poetice a formě válečného románu. Součástí práce bude obecná definice žánru románu à clef a míra využití této románové formy v Hemingwayově díle.

Abstract

The aim of this thesis is to analyse the war novels of Ernest Hemingway, the member of the American group called the Lost Generation. *A Farewell to Arms* and *For Whom the Bell Tolls* are the two main topics of this analysis. Firstly, the thesis presents the author as the founding co-author of the generation which reflects the absence of the traditional values and social ideals, and further it presents the author as a direct participant of war conflicts on the Italian front in the First World War. The chapter comprising the literary analysis of the novel *For Whom the Bell Tolls* concerns the author's experience from the Civil War in Spain, where he acted as a war correspondent. The main aim of this thesis is to compare the situations of Hemingway's direct war experience including the analysis of its reflection in the poetic form and in the form of the war novel. This work includes a general definition of the genre of the à clef novel and the scale of use of this novel form in Hemingway's work.

Contents

Introduction	1
1 Ernest Hemingway	2
1.1 First War Experiences.....	2
1.2 Coming Home from Italy	4
1.3 A Successful Era of 1925-1929	5
1.4 World War II	5
1.5 Ernest Hemingway's Last Years.....	6
1.6 War and Its Influence on the Writer	7
2 The Lost Generation.....	9
2.1 Genesis of the Term	10
2.2 Authors.....	11
3 Roman à clef	12
3.1 Hemingway's "Roman á clef"	12
4 Ernest Hemingway's Writing Style.....	14
4.1 The Continuous Present	15
4.2 The Iceberg Theory.....	15
5 A Farewell to Arms.....	17
5.1 The Author's Experience in the Novel.....	19
6 For Whom the Bell Tolls.....	25
6.1 The Author's Experience in the Novel.....	27
7 Differences and Similarities of the Two Novels	35
Conclusion.....	38
Bibliography	40
Primary sources.....	40
Secondary sources	40
Internet Sources.....	41

Introduction

This bachelor thesis begins with the description of Ernest Hemingway's life since he was a child until his death. The first chapter refers to the author's war experience and also it shows him as a member of the group of authors called the Lost Generation. Those writers were strongly influenced by the war they fought in or participated in within various duties. Therefore, in the work might also occur indications which prove the author as the member of this group. Ernest Hemingway is known for his autobiographical writing and stories based on true events, places and people, who he met, or lived with during his life. His writing style is also an unmistakable masterpiece, which makes a brilliant writing art from his works. Roman à clef, the continuous present and the Iceberg theory are symbolic to his writing and the chapter focusing on Hemingway's writing style informs the reader about the importance of using such literary devices and methods in his works. The emphasis is on two of his most famous war novels *For Whom the Bell Tolls* and *A Farewell to Arms*. Both of them are connected with the author's life. They come from the war environment and moreover, show the love affairs, which accompany the whole plot of the war novels. The author Ernest Hemingway participated in the First World War in Italy, whose incidents the novel *A Farewell to Arms* reflects. During this war Hemingway volunteered as an ambulance driver and he was seriously injured by the mortar shell. In the novel there are very precise details which refer to Hemingway's life. The second work *For Whom the Bell Tolls* is inspired by the Spanish Civil War, which Hemingway witnessed as a war reporter. The main task was to analyse those two works and compare them with the author's real life and life experiences. My thesis aims at finding similarities with Hemingway's life, because even though he wrote works based on the real events, there are still some fictive parts of the plot, which do not resemble the reality. The two war novels are also further analysed in a confrontation in the seventh chapter, because I have found differences between them in connection with the plot and the structure of Hemingway's theoretical occurrence in the story. Frederic Henry can be named as a protagonist, who represents the author through his own character, and on the other hand Robert Jordan, reflects the personality of the author mainly through his interior monologues.

1 Ernest Hemingway

Ernest Miller Hemingway was born on July 21 1899 in Oak Park, West Side Chicago, Illinois. He was raised with five siblings; three of whom were younger than him.¹ He attended schools with excellent results, mainly in English language. The author's passion for literature and music were inherited from his mother who was an opera singer. Hemingway participated in creating a school magazine *The Tabula* and after his successful graduation he became a cub reporter for The Kansas City Star newspaper. In this publishing company he learnt useful advice about the writing style which might have affected his literal works. The author said that working for this magazine taught him some rules about how to write, which he would never forget.²

1.1 First War Experiences

Hemingway was eighteen years old when he tried to join the American army, but because of his sick eye, which caused he was not able to see well, he was refused. In December 1917 he tried to enter the army again, however not as a soldier this time, but as the ambulance driver for the American Red Cross which had come to America to recruit volunteers who wanted to help in the European war situation. They wanted all men, who were unable to join army as soldiers but were physically strong enough to join the Red Cross. In one of the letters Hemingway wrote that he cannot miss the opportunity to join the show which war offers, that he must be part of it. Therefore, he sailed to Europe in May 1918 where the World War I took place.³

The first place he went to was Paris and later he moved to Italy to Milan because the orders had been given to him.² Unfortunately, Hemingway felt unsatisfied. The place which he stayed and drove the ambulance in seemed excessively safe for him. There occurred no action which he had been looking for and because of that, he volunteered

¹ TEXAS ARCHIVAL RESOURCES ONLINE: Harry Ransom Humanities Research Centre, Ernest Hemingway Collection, [online], University of Texas at Austin, [cit. 17.10. 2019] <<https://legacy.lib.utexas.edu/taro/uthrc/00056/hrc-00056.html>>

² THE HEMINGWAY RESOURCE CENTRE: Ernest Hemingway Biography>World War I, [online] last revision 2017 [cit. 10.10. 2019], <<http://www.lostgeneration.com/ww1.htm>>

³ STANFORD HEMINGWAY M.: Hemingway Goes to War. The Atlantic Magazine [online], [cit. 10.10. 2019] <<https://www.theatlantic.com/magazine/archive/2014/08/hemingway-goes-to-war/373437/>>

as a bicycle rider and distributed food, letters, cigarettes and other shipments which had to be delivered to the soldiers in the middle of the battlefield.³ One day Hemingway was painfully hurt when one of the Austrian enemy's mortar shells had exploded just a few meters far from him. Ted Brumback, one of the author's fellows, wrote in the letter addressed to Hemingway's father, that even though his leg was full of shrapnel and it was almost impossible to walk or move because of it, Hemingway showed remarkable courage and carried wounded soldier to the nearest aid centre. It is not clear if the letter is trustable, there are no other sources whether this piece of information is true or lie, but after this act Hemingway received the Italian Silver Medal of Valor for his bravery from the Italian government. When Hemingway spoke to the friend about his injuries, he told him: *"There was one of those big noises you sometimes hear at the front. I died then. I felt my soul or something coming right out of my body, like you'd pull a silk handkerchief out of a pocket by one corner. It flew all around and then came back and went in again and I wasn't dead any more"*.⁴ From the Red Cross centre, to which he was transported, he was later taken away to Milan hospital, where he had a romantic affair with an American nurse who worked there. Today we must state that it happened to be one of the most important moments in his author's life. If he had not been wounded by the enemy mortar shell, he would not have met the woman and we might not have had an opportunity to read the world-known novel *A Farewell to Arms*, which portrays the romance between the lieutenant Frederic Henry and the nurse Catherine Barkley. This story was rightly inspired by the experience of Hemingway and a nurse named Agnes von Kurowsky.⁵ One of Hemingway's most dominant critics Philip Young denoted the concept called a "wound theory", which shows author's repeated tries to deal with his injury and horror experiences, which he obtained in the World War I. and therefore, many of his main protagonists of the particular war novels are wounded.⁶

⁴ THE HEMINGWAY RESOURCE CENTRE: Ernest Hemingway Biography>World War I, [online] last revision 2017 [cit. 14.10. 2019] <<http://www.lostgeneration.com/ww1.htm>>

⁵ NATIONAL ARCHIVES: Hemingway on War and Its Aftermath. Prologue Magazine 2006, vol. 38, No.1, [online] last revision [cit. 5.11. 2019] <<https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>>

⁶ HISTORYNET: Hemingway at War, [online] last revision 2009 [cit. 12.11. 2019] <<https://www.historynet.com/hemingway-at-war.htm>>

1.2 Coming Home from Italy

In January 1919 Hemingway returned back home to Illinois which he suddenly found boring in comparison with experiences he had come through. Everything was dull compared to beautiful exotic environment, new countries he got to know and his romantic relation to Agnes. His feelings carried the same disappointment and aversion like the values of the Lost Generation's members. This was a general feeling of the whole "lost" community. Even though he was away from school for only one and half year, the war changed him a lot and his behaviour outmatched his real age of nineteen years. That is the reason he had absolutely no interest in any future prospects that his parents talked about. To continuing studying and educating himself again seemed very useless to him now. At this time Hemingway's career started and he became to write his famous works. He was attending a local library where he read or borrowed books and due to one thousand dollars, which he obtained as a refund payment, he could have stayed at home without working for more than a year. Sometimes he was asked to tell his war story in front of the audience and for local people he was perceived as a hero, but unfortunately not for his parents who did not appreciate what he had experienced. He mentioned this in his successful novel *Soldier's Home*. This is again an example of a feeling of the Lost Generation, loose of home and family values.

Hemingway began to work for the *Toronto Star Weekly* and even after moving to Chicago in 1920, he still kept this job. In September 1921 the writer got married with Hadley Richardson and together they left for Europe to France where famous writers like James Joyce, Ezra Pound or Gertrude Stein wrote works that were completely different from the rest of the world. This place was rightly the birthplace of the Lost Generation and many important literary canon books were written here. He became friend with the famous authors soon and they might be an important inspiration source for Hemingway's successful writing career. In 1923 he moved back to Toronto because his wife was expecting a baby and they wanted him to be born in America. After a year the couple sailed with their new-born son to Paris again, where Hemingway continued in writing.

1.3 A Successful Era of 1925-1929

The time period from 1925 to 1929 was breaking for Hemingway. He published some of his most famous works such as *The Sun Also Rises* (1926), which introduced and explained the world of “The Lost Generation” of which he became a member, *Men without Women* (1927), *A Farewell to Arms* (1929) or *In Another Country* (1927). In 1927 his marriage broke up and after several months he moved to Key West on the very south of Florida with his new wife Pauline Pfeiffer, who gave birth to other two sons. Hemingway travelled to Africa frequently, the novel *Green Hills of Africa* (1935) tells about his safari adventure, but unfortunately it was not well received by literary critics. Hemingway also visited France and Spain where he reported about the Spanish Civil War during the years 1937 and 1938.⁷ He worked as a war correspondent for the North America Newspaper here and his experiences from it are shown in the war novel *For Whom the Bell Tolls*, which was published in 1940. This novel nearly won the Pulitzer Prize that year, but due to the political reasons it was not awarded. He also met his third wife Martha Gellhorn there, with whom he visited the war zone.

1.4 World War II

During World War II Hemingway’s family moved to Cuba where another mission was given to him. It is important to mention his other novel *To Have and Have Not* (1937), which arose in Cuba. The critiques found it like a general disappointment. However, it has a close relation with the novel *For Whom the Bell Tolls*, because *To Have and Have Not* was written shortly before the second one and the Spanish Civil War, which creates the background in *For Whom the Bell Tolls*, strongly influenced *To Have and Have Not* as well. There occurs the same element indicating the Spanish culture, the social event of bullfighting. Last but not least important detail is focused on the last main protagonist’s words, before he dies; “No matter how a man alone ain’t got no...chance.”⁸ Those words point to the novel *For Whom the Bell Tolls* and they carry the same message, that the man cannot be alone, there must be other men to unite and help him to complete the duty and only together it can be completed.⁸

⁷ THE HEMINGWAY RESOURCE CENTRE: Ernest Hemingway Biography>A Soldier’s Home [online] last revision 2017 [cit. 14.10. 2019] <<http://www.lostgeneration.com/www1.htm>>

⁸ HEINEY, D.: Recent American Literature 4, Barron’s Educational Series 1958. 158-59. Retrieved from <[http://www.amerlit.com/novels/ANALYSIS%20Hemingway,%20Ernest%20To%20Have%20and%20Have%20Not\(1937\)%20analysis%20by%2010%20critics.pdf](http://www.amerlit.com/novels/ANALYSIS%20Hemingway,%20Ernest%20To%20Have%20and%20Have%20Not(1937)%20analysis%20by%2010%20critics.pdf)>

Hemingway's duty on Cuba included hunting down German troops near the Cuban coast. However, this operation appeared more as a vacation with drinking and fishing with his colleagues than real fighting. After he moved to Europe again in 1944, he even participated in the battle; Battle of the Bulge. By the time he stayed there, he got married with the fourth and last wife Mary Welsh, with whom they lived together for fourteen years.⁹ The influence of World War II on author's production was not as important as the influence of the earlier war conflicts such as the Italian Front in World War I and The Spanish Civil War.¹⁰

Hemingway returned back to America in 1946 and tried to write the next novel *Across the River and Into the Trees* (1950) which tells the story about battles he had come through. However, the result of this fiction was poor and the critics who expected another excellent novel like *For Whom the Bell Tolls* was, commented upon it as a huge disappointment. On the other hand, his award-winning novel *The Old Man and the Sea* written in 1951, won him the Pulitzer Prize for fiction in 1953 and also the Nobel Prize in 1954.

1.5 Ernest Hemingway's Last Years

During the 1950s, Hemingway became involved in two plane crashes on which he got severely injured during another journey to Africa with his wife. Since then he had serious health problems, due to which he was not able to participate the Nobel Price ceremonies in Sweden.¹¹ According to Philip Heslip, the author of the *Hemingway Legal Files Collection*, his general health condition was seriously disturbed by liver damage, high blood pressure and chronic pain, which led to the author's depression.¹² That resulted in Hemingway's serious drunk problems. On July 2nd 1961 Ernest Hemingway died in his home in Idaho. The writer, who was almost sixty-two years old, committed suicide with a gun, which he used against himself.¹³

⁹ THE HEMINGWAY RESOURCE CENTRE: Ernest Hemingway Biography>Cuba [online] last revision 2017 [cit. 10.10. 2019] <<http://www.lostgeneration.com/ww1.htm>>

¹⁰ HISTORYNET: Hemingway at War [online] last revision 2009 [cit. 11.11. 2019] <<https://www.historynet.com/hemingway-at-war.htm>>

¹¹ THE HEMINGWAY RESOURCE CENTER: Ernest Hemingway Biography>Cuba) [online] last revision 2017 [cit. 10.10. 2019] <<http://www.lostgeneration.com/ww1.htm>>

¹² HESLIP, P.: Hemingway legal files collection, Manuscripts and Archives Division, The New York Public Library 2011 <https://www.nypl.org/sites/default/files/archivalcollections/pdf/mss18572_1.pdf>

¹³ TIMELESS HEMINGWAY: The Ernest Hemingway Primer, Timeless Hemingway Publication 2009 [cit. 17.10. 2019], p. 3. <<http://www.timelesshemingway.com/ernesthemingwayprimer.pdf>>

1.6 War and Its Influence on the Writer

Most of the world's known literary works of 1920s were the result of the World War I. Young writers like Hemingway joined the war with various explanations; to be in the centre of an action before the enthusiasm is over or to do useful accomplishments because there was nothing better to do. A Hemingway actually stated: *"There is not always an explanation for everything."*¹⁴ Those, who participated in the war, did not know the reason they did it, the world of the war conflicts was new excitement for them and they did not know what they should expect from this experience. One of the reasons is mentioned in the novel *A Farewell to Arms* where the lieutenant Frederic Henry is asked why he joined the army. Henry answered that he is not in the army, he only drives the ambulance, which is not fighting. It refers to the fact that young writers had different ideas about it. They joined the war with some expectations of it but the reality was shown to be completely different. Words like *"dignity"*, *"glory"*, *"bravery"* or *"sacrifice"* which were heard in connection with the war before, could not be connected with the real combat situations. According to Malcom Cowley's work *Exile's Return*, there were twelve future American writers who served in the army as ambulance or camion drivers or couriers, not as soldiers.¹⁵

Hemingway later commented on his World War I experience: *"When you go to war as a boy you have a great illusion of immortality. Other people get killed; not you. . . . Then when you are badly wounded the first time you lose that illusion and you know it can happen to you. After being severely wounded two weeks before my nineteenth birthday I had a bad time until I figured out that nothing could happen to me that had not happened to all men before me. Whatever I had to do men had always done. If they had done it then I could do it too and the best thing was not to worry about it."*¹⁶

In the course of his life, Hemingway became involved in five battle fronts. In 1918 the Italian-Austrian front, in 1922 the Greco-Turkish War, the Spanish Civil War in 1937, in 1941 the Second Sino-Japanese War and in 1944 the Battle of the Bulge as an

¹⁴ HEMINGWAY, E.: *A Farewell to Arms*, New York: Scribner 1929, p. 25

¹⁵ PROCHÁZKA, MARTIN, QUINN, J., ULMANOVÁ, H., RORABACK, E.: *Lectures on American Literature*. 1st edition Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 186-187.

¹⁶ NATIONAL ARCHIVES: Hemingway on War and Its Aftermath. *Prologue Magazine* 2006, vol. 38, No.1, [online] last revision 2017 [cit. 5.11. 2019] <<https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>>

ambulance driver, distributor of soldier's parcels or war correspondent.¹⁷ When Hemingway returned back to his antebellum life, his American past was gone and he had to find a new perspective on looking at his new life and dealing with it. He was strongly affected by it and the explanation of this acquaintance was hard not only for him, but for other authors who went through it as well. They did not even have to participate in the real fight immediately, although they were psychologically hurt, disillusioned, their future was not clear and returning back to their customs and traditions seemed impossible for them. Being responsible for their own life rather than for the outside, post war world, showed the isolation which was preferred by them. Hemingway's story *Soldier's Home* (1925) shows the most trustworthy description of soldier's feelings and emotions which he comes through when he comes back from the war. These feelings are frequently engaged in the post-war literature.¹⁸

¹⁷ HISTORYNET: Hemingway at War [online] last revision 2009 [cit. 11.11. 2019]
<<https://www.historynet.com/hemingway-at-war.htm>>

¹⁸ PROCHÁZKA, MARTIN, QUINN, J., ULMANOVÁ, H., RORABACK, E.: Lectures on American Literature. 1st edition
Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 187-188

2 The Lost Generation

The term “Lost generation” generally refers to the group of writers and poets, who lived in the 1920s and 1930s and participated in the World War I, which afterwards strongly influenced them. Their literary works present mainly demanding situations in which soldiers must show their power and patience. Nevertheless the feelings described in the story are also a very punctual reflection of the writers’ memories from the Great War. The word “lost” indicates the lost values which were generally accepted in the common society, but no longer relevant to the writers who experienced or grew up and lived through the war. Courage, faith in traditional values, the God, hope in the better life and sometimes also the masculinity and humanity were lost. Those people started to believe more in the material wealth than the abstract ideas and happiness, they were disillusioned and uncertain. Moreover, the popularity of alcohol and drugs rose and writers became to consume it more often.¹⁹ The First World War destroyed the idea that if you were good, good things would happen to you. Returning back to the society, which was untouched by war, seemed nearly impossible to them. They felt like aliens in the new, post-war world. They rejected people who declared that they have nothing to do with the war, especially American politicians who refused the responsibility for the war-destructed world and last but not least, older generation who did not participate in the war and let the younger ones do it. The only responsibility of the Lost Generation was the one to themselves, not to the post-war world. A very important fact is that they did not intend to write books and stories about their experience or situations they went through in the Great War, but they were convinced that the society they lived in did not offer anything else to write about. Writers felt like they did not fit there, they shared common adventures with other Lost Generation authors and even though the future might have brought a better life for them, they had already formed their own

¹⁹ HOWE, N., STRAUSS, W.: The Lost Generation, *The Atlantic Monthly*; The New Generation Gap - 92.12 (Part Four); Vol. 270, No. 6, p. 67-89, [online] last revision 1992 [cit. 12.1. 2020] retrieved from <<https://www.theatlantic.com/past/docs/issues/92dec/9212genx4.htm>>

world and closed themselves in it.²⁰ It is necessary to say that they felt special, because those authors declared themselves the first group of people who had experienced this horror part of life and that they were the first generation, which was able to teach the other people about how to deal with a potentially similar future and how to start living a new life. They all felt confusing because there was nobody who could have taught them how to live after the war they went through. But according to their feeling of being the special ones, they knew that some special skill or action, which should be done by them to keep them special, must exist. This is one of the reasons they started to write their famous novels and stories.²¹ Writers were mainly Americans but several of them immigrated to Europe, most of them to Paris.²² The Lost Generation felt very strange and confused in the world and therefore they left their homes and associated with other writers in the two residences, one of which was Greenwich Village in the Lower Manhattan in the United States of America and because many of them moved to Europe, the second one was located in Paris. People with similar experience assembled there. Hemingway himself was associated with the European group of writers.

2.1 Genesis of the Term

The term “Lost Generation” was used by Gertrude Stein for the first time. Hemingway declared that she heard it pronounced by a young man working in the garage in France, who was repairing Stein’s car. The man was talking with his employee and called him a member of the “generation perdue” which referred to the younger generation. Gertrude Stein transformed it and during one of the conversations, she told Hemingway: “You are all a lost generation” which became a literary label. However, even if Stein was the first one who used the term, Hemingway entailed its world-known popularity. In the famous work *The Sun also Rises* (1926), which shows the real life of The Lost Generation, there are those words are used as an epigraph

²⁰ PROCHÁZKA, MARTIN, QUINN, J., ULMANOVÁ, H., RORABACK, E.: Lectures on American Literature. 1st edition Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 188

²¹ BERCOVITCH, S.: The Cambridge History of American Literature, Vol. 6, Prose Writing 1910-1950, Cambridge University Press, New York 2002, p. 109

²² O’CONNOR, K.: Lost Generation, [online] last revision 2020 [cit. 26.1. 2020]
<<https://writersinspire.org/content/lost-generation>>

which caused the global extension. Nevertheless Hemingway declared Stein as a rightful author of the term.²³

2.2 Authors

The most famous authors who were presented as members of the Lost Generation were for instance Ernest Hemingway, Gertrude Stein, Francis Scott Fitzgerald, Thomas Stearns Eliot, William Faulkner, John Steinbeck, Henry Miller, Ezra Pound, Edward Cummings or Sherwood Anderson.

All of these authors wrote even about the war they participated in or the post-war society which caught them after returning from the war. Gertrude Stein became a teacher who taught them how to write in the new twentieth century world and how to bring new fresh air to the modern language.²⁴

Stein's Parisian address was the cultural centre of the Lost Generation as it laid ground to the community of American and other European expatriates.

²³ ENCYCLOPEDIA BRITANNICA: Lost Generation, American Literature [online] last revision 2019 [cit. 26.12. 2019] <<https://www.britannica.com/topic/Lost-Generation>>

²⁴ BERCOVITCH, S.: The Cambridge History of American Literature, Vol. 6, Prose Writing 1910-1950, Cambridge University Press, New York 2002, p. 110

3 Roman à clef

The origin of this term comes from France, and its literary translation means “a novel with a key”. It depends on the reader’s ability to discover the hidden meaning or eventually to find the hidden story, which the novel is based on. The author usually covers up the real people’s characters, such as name or appearance, and creates fictional characters with little similar details. In other words, the reader might be able to recognise the people who inspired the story, but those characters which represent them are completely imaginary. The genesis of the term is credited to Madeleine de Scudery, who wrote many tales about famous politicians or civil people in the 17th century. Those stories are set in the Orient with mythological figures.

3.1 Hemingway’s “*Roman á clef*”

The well-known novel which fulfils the roman á clef conditions is *The Sun Also Rises*. The novel tells a story about the group of American and British emigrants, who travel to Spain to see the bullfights. It is based on the real events of Hemingway and on the group of authors who were damaged by previous wars; the Lost Generation. *A Farewell to Arms* can also be defined as the roman á clef. The fictional character of this novel Lieutenant Henry who fell in love with the nurse in hospital, to which he is taken after the harm on the battlefield, could be considered as an example. Compared to the reality, Hemingway was wounded by the mortar shell in Italy and in the hospital he had a romantic affair with an American nurse, who took care of about him. Names and appearances are changed, but the similarities with the real persons are recognizable. However, we need to take into account that the plot of the novel is also partly fictive and it does not copy the real life of Hemingway’s experience. *In A Farewell to Arms* the couple escaped from Italy do Switzerland to find a better life and also to avoid the consequences of Henry’s leaving the army. However, Hemingway only had a romantic affair with the nurse in the hospital. They did not undertake any of the acts mentioned above. Another discrepancy is represented by the fact, that the literary character, which the American nurse Agnes von Kurowsky gave the inspiration for, expected and consequently miscarried the baby, unfortunately. However, Agnes von Kurowsky had

never expected a baby with Hemingway in the real life, as far as it is generally known to the public.

4 Ernest Hemingway's Writing Style

War experience and the feeling after re-entering the everyday and ordinary reality world is hard to explain for those who want to write about it. Intentional silence is the main symbol of Hemingway's works. He prefers abstract expression like numbers, facts or names and describes reality which is analysed in great detail. This reality included the international politics and the life of the individual.²⁵ The author's fiction works include many revolutionary ideas and his own personal, first hand war experience, which he collected during the war. They were an important part of telling the truth in his works. Seán Hemingway, Hemingway's grandson, described those novels that they *"were written in a new style of reporting that told the public about every facet of the war, especially, and most important, its effects on the common man, woman, and child."*²⁶ Due to this unmissable narrative writing style, he earned a wide scale of readers, but he also had to deal with many conflicts, which were caused by the diverse opinions on his fictions. He uses a simple language which is available to the ordinary readers. His reported practise taught him many useful writing skills. Plenty of dialogues and internal monologues, which help reader to understand characters actual feelings, occur in his works.²⁷ In the novel *For Whom the Bell Tolls* there is lot of interior monologues, through which the author express his own experience. In Hemingway's works the reader can notice the repetitions of some words which are given a bigger emphasis by it. As an example it could be considered the paragraph from the novel *For Whom the Bell Tolls*, where the author repeats the word "nowhere".

"For him it was a dark passage which led to nowhere, then to nowhere, then again to nowhere, once again to nowhere, always and forever to nowhere, heavy on the elbows in the earth to nowhere, dark, never any end to nowhere, hung on all time always to unknowing nowhere, this time and again for always to nowhere, now not to be borne once again always and to nowhere, now beyond all bearing up, up, up and into

²⁵ PROCHÁZKA, MARTIN, QUINN, J., ULMANOVÁ, H., RORABACK, E.: Lectures on American Literature. 1st edition Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 187

²⁶ NATIONAL ARCHIVES: Hemingway on War and Its Aftermath. Prologue Magazine 2006, vol. 38, No.1, [online] last revision 2017 [cit. 12.12. 2019] <<https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>>

²⁷ NATH, K., MATTHES, K.: Hemingway and Stein. Gertrude Stein's Influence on Ernest Hemingway's *For Whom the Bell Tolls*, GRIN Verlag; 1 edition 2006. Introduction

nowhere, suddenly, scaldingly, holdingly all nowhere gone and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them."²⁸

4.1 The Continuous Present

Gertrude Stein, who gave helpful advice to the beginning writers when they needed it, influenced Hemingway's writing style as well. When he asked her for advice, Stein directed him to write in connection with seeing things in a contemporary flow. She explained that it is important to write continually with the description of human feelings and emotions. Stein used the key words, which highlighted the particular situation and created it more dominant than the meaning of the words which created it.²⁹ This is called the *continuous present* and it was invented by her and written in the book *Three Lives* (1909).³⁰ Otherwise, quick breaks, fast narrating of the event and unexpected actions are not the correct style of writing. His famous work *For Whom the Bell Tolls* can be demonstrated as an example. It has a continuous present narrating style and on the other hand the novel *The Sun Also Rises* is presented with examples of incorrect narrating mentioned above.³¹

4.2 The Iceberg Theory

One of the most known theories, in connection with Hemingway, is the so called *The Iceberg Theory*. This term was introduced for the first time in his non-fiction book *Death in the Afternoon*. He used the iceberg as the metaphor for explaining his idea and it is called "*Hemingway's Iceberg Theory*" since then.³² The main effect of using this theory during his writing is that it actually improves the narration. The author omits some central parts of the story and on the other hand, he strengthens those parts which are connected with the missing ones to be clearly understood by the

²⁸ HEMINGWAY, E.: *For Whom the Bell Tolls*, New York: Scribner 1940, p. 159

²⁹ NATH, K., MATTHES, K.: *Hemingway and Stein. Gertrude Stein's Influence on Ernest Hemingway's For Whom the Bell Tolls*, GRIN Verlag, 1 edition 2006. Introduction

³⁰ LARSEN, L.: *Stein and Hemingway: The Story of a Turbulent Friendship*. Jefferson, North Carolina, United States 2011, p. 63

³¹ PROCHÁZKA, Martin, QUINN, J., ULMANOVÁ, H., RORABACK, E.: *Lectures on American Literature*. 1st edition Praha: KAROLINUM 2002. ISBN: 80-246-0358-6, p. 189-190

³² POPPESCU, C.: *Explorations of Identity and Communication, The Iceberg Theory: Hemingway's Journalistic Technique*, Ghufra Abd Hussein, Editura Universitaria Craiova 2018, p. 88

reader.³³ However, as Hemingway states, it is important that a writer is familiar with his idea of the particular statement and omits only the parts which he is certain about. It has absolutely no reason to omit information which the author is not clear about and which he wants to cut out only because of his unfamiliarity of them. This act only confuses the reader and it does not improve the work.

“If a writer of prose knows enough about what he is writing about, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing.”³⁴

The technique of the iceberg theory becomes apparent namely in Hemingway's dialogues of the characters as I am going to mention in the analysis of the war novels, e.g. *A Farewell to Arms*. The parts of dialogues that become unsaid or not stated explicitly or clearly are especially those of lovers, or possibly friends that hide their emotions either about war or their feelings. On the other hand, it may become questionable whether those emotions or feelings ever existed since the author became famous for his rough and raw style which reflects no emotions at all.

³³ TIMELESS HEMINGWAY: The Ernest Hemingway Primer, Timeless Hemingway Publication 2009, [cit. 20.2. 2020], p. 8-9 <<http://www.timelesshemingway.com/ernesthemingwayprimer.pdf>>

³⁴ HEMINGWAY, E.: *Death in the Afternoon*, New York: Scribner 1960, p.183

5 A Farewell to Arms

Hemingway's second major novel *A Farewell to Arms* narrates the story of a lieutenant Frederic Henry, who was hurt during the war in Italy and it talks about his romantic love affair with a nurse, who he had met and who took care of him. Besides that, the novel includes strong critique of war itself and those, who supported it.³⁵ It can be seen in the beginning of the story when Henry meets a soldier, who had taken down the truss for the reason to escape out of the line because of hernia, which has worsened as a result of the truss absence. Lieutenant Henry could have left him on the front, but instead of it he advised the soldier to fall and to hurt his head and promised to help him and carry him anywhere but to the military hospital where they were about to operate his injury and send him back to the line.

A Farewell to Arms displays the autobiographical elements which are implemented within the whole story. The main character lieutenant Henry represents the author Ernest Hemingway himself. Catherine Baker, who accompanies the main character during the story, does not reflect only the personality of his love Agnes von Kurowsky, but there are some allusions of his other wives, for example Pauline Pfeiffer or Hadley Richardson. The novel does not only show the people who were connected with Hemingway's life. The author also describes the look of the villages he visited during the World War I, which he spent in Italy, war environment and he frequently projects his own crucial and significant painful emotional and also physical experiences he gained during the war. The picture of the inside front is seen in the book as well. During the whole story Henry stays in the position of a guide through whom the reader slowly gets to know the whole world mentioned above, and also the feelings of war participants are very well expressed. Reading itself allowed us to imagine the whole viewpoint which was pictured in the book and even though the story deviates from author's real experience in some parts, it is believable that the description of places is truthful.

³⁵ HISTORYNET: Hemingway at War [online] last revision 2009 [cit. 12.11. 2019]
<<https://www.historynet.com/hemingway-at-war.htm>>

This novel is a clear piece of evidence of the changed poetics and literary style after the World War I. During the war, Hemingway was changing his point of view of the war and so does Henry in the book.³⁶ This changed attitude is presented in Book Three, when Henry comes back to the front and talks with his friend Rinaldi, who tries to make jokes, but Henry has changed since they saw each other for the last time. War, his injuries and his love to Catherine successively changed his point of view to the world. Rinaldi makes fun of women who are, in his opinion, only for the sexual distraction, but Henry does not find it funny at all.³⁷ In the beginning of the story, when the main characters are presented to the reader, Henry is asked why he joined the Italian army. His answer indicates the curiosity about the war, his finding himself in the boring life and the fact that he has a very different idea of war from the real situation. However, in chapter thirty-five, at the time when Henry had already escaped from the battle police and plans the family future with Catherine in Switzerland, Henry is asked again the same question by the barman, who states, that he would rather leave the country than join the army again.

"Next year they'll call my class. But I won't go."

"What will you do?"

"Get out of the country. I wouldn't go to war. I was at the war once in Abyssinia. Nix. Why do you go?"

"I don't know. I was a fool."³⁸

Frederic hates the war, he wishes it to be ended and his change of the opinion symbolises also Hemingway's point of view to the war after all of his horror experiences he had went through.

The novel's final ending was rewritten many times. There exist 44 pages of manuscripts, which are written with various endings. Hemingway was asked one time why he could not decide about the ending of the story and he replied: *"I was trying to*

³⁶ HASANUZZAMAN, A.: Ernest Hemingway as an Emblematic of "Lost Generation" Writer: an Analysis and Self Assessment, Aligarh 2016

³⁷ BLOOM, H.: Ernest Hemingway's A Farewell to Arms, New York: Infobase Publishing 2010, p. 46

³⁸ HEMINGWAY, E.: A Farewell to Arms, New York: Scribner 1929, p. 270

find the right words".³⁹ Those words prove that writing about this horror experience was not an easy task and even such a writer like Hemingway had problems with it.

5.1 The Author's Experience in the Novel

In the very beginning of the second chapter of the book, Hemingway describes the city of Gorizia where lieutenant Frederic Henry lived for a while during the fighting after the city has been seized by soldiers.

*„The mountain that was beyond the valley and the hillside where the chestnut forest grew was captured and there were victories beyond the plain on the plateau to the south and we crossed the river in August and lived in a house in Gorizia that had a fountain and many thick shady trees in a walled garden and a wistaria vine purple on the side of the house. Now the fighting was in the next mountains beyond and was not a mile away. The town was very nice and our house was very fine. The river ran behind us and the town had been captured very handsomely but the mountains beyond it could not be taken and I was very glad the Austrians seemed to want to come back to the town some time, if the war should end, because they did not bombard it to destroy it but only a little in a military way.“*⁴⁰

Gorizia is located on the south of Italy and lies exactly on the border with Slovenia. The author writes about the beauties of this city and it is because of the fact, he lived there during the World War I, while he was working as an ambulance driver.⁴¹ In the book the details are described on the base of true information, which Hemingway remembered from his earlier life, for example the mountains, by which the city is surrounded, or the visual appearance of the city are mentioned here.

Hemingway himself describes that Henry serves as an ambulance driver in the book which reflects the author's real life. In the fourth chapter of *A Farewell to Arms* lieutenant Henry says that he was on the permission and when he came back, the war situation turned for the better. Hemingway in the role of lieutenant Henry explains,

³⁹ NATIONAL ARCHIVES: Hemingway on War and Its Aftermath. Prologue Magazine 2006, vol. 38, No.1, [online] last revision 2017 [cit. 13.2. 2020] <<https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>>

⁴⁰ HEMINGWAY, E.: *A Farewell to Arms*, New York: Scribner 1929, p. 13

⁴¹ HOFMANN, P.: *A Not Very Divided City*, 1990, section 5, p. 23 [online] [cit. 13.2. 2020] <<https://www.nytimes.com/1990/12/16/travel/a-not-very-divided-city.html>>

that it was hard not to think that he is a real soldier, because his superior had given him the command to prepare the post for the cars during the next offensive. It made Henry feel that he needs to think about the war strategy and in comparison with driving the ambulance car it was a completely different work.

„The posts for the cars would have to be as near the river as they could get and keep covered. They would, of course, be selected by the infantry but we were supposed to work it out. It was one of those things that gave you a false feeling of soldiering.“⁴²

In the eighth chapter Frederic Henry is wondering whether to write a letter to the United States or not. He says that he knows it is important to write and that he should do it, but he has postponed it for so long that after all it was almost impossible to send the letter. He literally says *“There was nothing to write about”*.⁴³ It indicated the situation of realization that both, Frederic and Hemingway, are no longer members of the American culture.⁴⁴ Both left The United States for participating in the war in Italy and after a long time in the country, they felt more like Italians than Americans. This behaviour is represented by the members of the Lost Generation. Their negativism and the lack of life’s meaning for them is the characteristic sign of this group of people.

In chapter seven, Frederic Henry is dreaming about adventures, which he could have done if it had not been to war. He mentions places in the city of Milan, which could be perfect for the date with his love Catherine Barkley. Hemingway refers to Milan because he spent the time full of love with the American nurse Agnes von Kurowsky there. In his novel the author wonders about time, which he spent with her in Milan.

„I wanted to go to Austria without war. I wanted to go to the Black Forest. I wanted to go to the Hartz Mountains. Where were the Hartz Mountains anyway? They were fighting in the Carpathians. I did not want to go there anyway. It might be good though. I could go to Spain if there was no war. (...) After supper I would go and see Catherine Barkley. I wish she were here now. I wished I were in Milan with her. I would

⁴² HEMINGWAY, E.: A Farewell to Arms, New York: Scribner 1929, p. 24

⁴³ *ibid.*, p. 44

⁴⁴ SANDERSON, R.: Hemingway’s Italy: New Perspectives, Louisiana State University Press 2006, e-book.

*like to eat at the Cova and then walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel with Catherine Barkley.*⁴⁵

During the first war experience on the battlefield, which is described in detail in the chapter nine, lieutenant Henry is wounded by the mine. He is hidden in the concealment with other ambulance drivers talking about war and eating pieces of cheese. During the narrating Henry describes the noise, which is suddenly heard and also the situation after the explosion. Here the reader can read Hemingway's feeling after his injury of the leg in the World War I. Using Henry's perspective, Hemingway describes his own feelings when the garnet exploded. There appeared despair, hopelessness and the feeling of being dead. This is probably Hemingway's most authentic personal experience, which is incorporated into the plot of the novel. Due to the injury Henry is transported to the hospital in Milan. It is another reference to Hemingway's stay in Milan where he fell in love with the nurse. Because of the frequent usage of this city, it was probably very important for the author.

In the beginning of chapter ten, Henry is located in the field hospital with his injuries and Rinaldi comes to visit him. The dialogue between them speaks about the badge of honour, which might be arranged to him for bravery. However, Rinaldi apparently wanted the price more than Henry and he tried to convince him to lie about it.

"...Did you do any heroic act?"

"No," I said. "I was blown up while we were eating cheese."

"Be serious. You must have done something heroic either before or after. Remember carefully."

"I did not."

"Didn't you carry anybody on your back? Gordini says you carried several people on your back but the medical major at the first post declares it is impossible. He had to sign the proposition for the citation."

"I didn't carry anybody. I couldn't move."

*"That doesn't matter," said Rinaldi.*⁴⁶

⁴⁵ HEMINGWAY, E.: A Farewell to Arms, New York: Scribner 1929, p. 45

⁴⁶ *ibid*, p. 72

On the battlefield Hemingway did act like Rinaldi wanted Henry to pretend his action to obtain the badge of honour. Hemingway was hurt, but despite it he carried another wounded soldier to the hospital. Due to this bravery act, he obtained the Silver Medal of Valor for it and this paragraph refers to this particular fact. There is a possibility that the brave behaviour is fictive and Hemingway did not carry any soldier on his back, because this novel is largely autobiographical and if Hemingway writes, that lieutenant Henry did not act like a hero, the author might not have acted like it either and the price he obtained, was given to him wrongly. As it is mentioned in the first chapter of this work, there is no clear piece of evidence of believability of this act, only the letter from his friend was written about it.

In the case of alcohol, in which Hemingway was closely connected with, Henry successively starts to drink alcohol more than he used to in the hospital. Friends, priest and even doctors give it to him because of the pain he feels. He is slowly getting addicted as well as Hemingway was.

When Hemingway's leg got better he was transported to the Ospedale Maggiore in Milan.⁴⁷ Frederic Henry inherited the same destiny. I must state that the description of Henry's treatment of his leg and later also of hepatitis, which he came down with due to the extensive alcohol drinking, resembles Hemingway's life, but there are definitely some situations which the reader does not know, if they are trustworthy or not, because there definitely are some differences from Hemingway's original stay in this hospital. However, the main core of the inspiration arose rightly during this hospitalization. The love affair with a nurse Agnes von Kurowsky and the whole treatment were the most important starting points for this novel to be written.⁴⁸

During the stay in Milano's hospital, Henry met Mr Meyers with his wife, whom they later went to the horse-racing with. Those races took place in the San Siro, the city

⁴⁷ WIENER, G.: War in Ernest Hemingway's For Whom the Bell Tolls, Social Issues in Literature, Greenhaven Press, London 2013, p. 37

⁴⁸ THE ERNEST HEMINGWAY COLLECTION: Ernest Hemingway In Italy, [online] last revision 2014 [cit. 13.2. 2020] <<https://www.ernesthemingwaycollection.com/about-hemingway/ernest-hemingway-in-italy>>

where Hemingway also bet on horse-racing with his wife Hadley Richardson and which appeared in his another story *My Old Man* (1923).⁴⁹

The battle of Caporetto was one of the most important battles of the Great War. Hemingway explains the chaotic conditions during this battle within his novel. He writes about the retreat through Henry's eyes while they were far from the battle core, but they still were able to see and hear shooting and bomb explosions from various directions. Information about the proceeding battle was confusing and often false. When the retreat had been commanded, Hemingway highlighted the whole chaotic atmosphere by the falling rain, which makes it more depressive and even more confusing. Their journey led to the hospital ambulance cars full of wounded soldiers, but they collided with the battle police, which started to execute all commanders who had abandoned their men from the division. There is another complication which lieutenant Henry presents. He speaks with the American accent so the police had the suspicion that he is a German soldier (during this battle German soldiers had stolen the Italian uniforms and impersonated Italians). Fortunately he escaped to the nearby river and flooded away not being shot by them.

„They were executing officers of the rank of major and above who were separated from their troops. They were also dealing summarily with German agitators in Italian uniform.“⁵⁰

Ernest Hemingway did not act as extremely as his character Frederic Henry, but there might be a possibility that during the battle, he and his friends must have faced some struggles as like Henry did. The battle police was presented in the war and Hemingway could have taken the inspiration for his writing from it.

The novel is finished with a chapter focused on the childbirth of Henry's girlfriend, Catherine. The whole childbirth was long, demanding and at the end of it the child was born dead. Due to the absence of any technique device, doctors did not know if the baby had already been dead before the birth itself, or died during it, when the umbilical cord choked him. Hemingway wrote this part of the book after his wife

⁴⁹ SANDERSON, R.: *Hemingway's Italy: New Perspectives*, Louisiana State university Press 2006, e-book.

⁵⁰ HEMINGWAY, E.: *A Farewell to Arms*, New York: Scribner 1929, p. 238

Pauline had gone through a hard and exhausting delivery so he was sure that the end of the story will be inspired by it.⁵¹

The death of Catherine and her baby could be perceived as a lost hope, isolation and uncertain future after the war. Ernest Hemingway was one of the main Lost Generation authors who returned disillusioned from war, with no hope and prospects for the future. The same feelings felt Henry after his dissertation. The only future he saw included Catherine's presence and their common family future in Switzerland. She withdrew him out of his isolated world and Henry finally could have seen sparks of the bright new future with her and a baby. Hemingway projected his after-war feelings to Henry's dramatic lost and ended this novel.

The final conclusion of the book is opened. The reader does not know if the main protagonist continues to Switzerland alone, returns to the front or even ends up in depression because of the tragic lost and commits a suicide. It is possible that the author wants to point to the individuals and within the book's ending, demonstrates that it is up to each person how to deal with some trauma and on that basis the reader creates his own ending of the Henry's story. In Hemingway's time there were soldiers who came home from the war and after some time they started to live the ordinary life again, but there definitely existed ones, who were not able to deal with the trauma they went through and it complicated their life.

The symbol of Hemingway's works is last but not least the desire for release and for peace.⁵² However, none of them was satisfied in this book.

⁵¹ FARRELL, K.: Ernest Hemingway: The Search for Courage, United States of America: M. Evans & Company; Reprint edition, 2014, p. 137

⁵² BERCOVITCH, S.: The Cambridge History of American Literature, Vol. 6, Prose Writing 1910-1950, Cambridge University Press, New York 2002, p. 182

6 For Whom the Bell Tolls

For Whom the Bell Tolls is allegedly Hemingway's longest novel. The primal origin of the inspiration for the title comes from the poem by John Donne, in which the poet had written these metaphysical lines back in 1623.⁵³

*"No man is an island entire of itself; every man
is a piece of the continent, a part of the main;
if a clod be washed away by the sea, Europe
is the less, as well as if a promontory were, as
well as any manner of thy friends or of thine
own were; any man's death diminishes me,
because I am involved in mankind.
And therefore never send to know for whom
the bell tolls; it tolls for thee."*⁵⁴

The main inspiration for the plot of Hemingway's war novel was formed by the Spanish Civil War, which lasted from 1936 to 1939 and about which the author directly reported in 1937.⁵⁵ Jeffrey Meyers, a critic and the author of Hemingway's bibliography, noted this novel as *"the greatest political novel in American literature"*.⁵⁶ This novel is a celebration of Americans, who fought side by side the peasant antifascist troops.⁵⁷ Hemingway faced many comments because of his critique of even Loyalists or fascists. His critique aimed at killing human beings, no matter on which side of the war front they stood. He explained that there were many parties and he tried not to favour or repress any of them and he tended to support the side of life. However, even though he was a big supporter of the Republicans, Hemingway tried to write objectively about all of the participating parties and truly present both sides in

⁵³ ENCYCLOPEDIA BRITANNICA: For Whom the Bell Tolls [online] last revision 2017 [cit. 20.3. 2020]
<<https://www.britannica.com/topic/For-Whom-the-Bell-Tolls-novel-by-Hemingway>>

⁵⁴ DONNE, J.: No Man is an Island, Taurus Press, England 1624

⁵⁵ ENCYCLOPEDIA BRITANNICA: Spanish Civil War [online] last revision 2020 [cit. 30.3. 2020]
<<https://www.britannica.com/event/Spanish-Civil-War>>

⁵⁶ HISTORYNET: Hemingway at War [online] last revision 2009 [cit. 12.11. 2019]
<<https://www.historynet.com/hemingway-at-war.htm>>

⁵⁷ BAYM, N.: The North of Anthology of American Literature, Vol. D 1914-1945, Seventh Edition, W. W. Norton & Company, New York 2007, p. 1982

his correspondence.⁵⁸ In the novel the reader is informed about the Loyalists some of whom are dishonest or even poltroons and on the other hand the fascists, who present bravery and honest behaviour. Briefly said, there were no people directly good and no people directly bad. However, there is still the difference between the style of life, which is presented by the Loyalists and those who deny it, the fascists.⁵⁹ According to the author's objectivity in the novel *For Whom the Bell Tolls* there are documented horror situations, which he witnessed with his love of that time Martha Gellhorn. This Civil war was very confusing, because of the large number of fighting sides and plenty of different events with various truths which were described by the fighting parts.⁶⁰

One of the main examples of Hemingway's sympathies to the Republican side is the main character of the novel Robert Jordan, who has been fighting on the Republican side of the war since the beginning of the story and who was willing to die for the republic. His colleague Pablo narrates, that he had killed four fascists and other twenty fascists were beaten to death with flails and further thrown to the river to his order. It indicates the hatred to the Republican's enemies. The next proof of Hemingway's loyalty to the republic is Jordan's love to Maria, who was raped by the fascists. It is need to be said, that during the time Ernest Hemingway stayed in the war, he supported the Republican side, therefore anti-fascists.

Spanish mountains in the West remind Hemingway of the American West, which he felt attachment to. The state of Montana, which is located in the western part of the United States, is according to Hemingway's perspective called the "Spanish world" because of the mountains, which the state is surrounded by. Montana is shown in many of his novels. For example in *The Sun Also Rises* Montana is mentioned in connection with the love affair between Lady Ashley and the bullfighter Pedro Romeo in the Hotel Montana and even more important allusion can be found in the novel *For*

⁵⁸ NATIONAL ARCHIVES: Hemingway on War and Its Aftermath. Prologue Magazine 2006, vol. 38, No.1, [online] [cit. 20.2. 2020] <<https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>>

⁵⁹ FADIMAN, C.: Ernest Hemingway Crosses the Bridge, *The Transformations of "For Whom the Bell Tolls"*, The New Yorker Magazine 1940 Issue, [online], [cit. 24.2. 2020] <<https://www.newyorker.com/magazine/1940/10/26/ernest-hemingway-crosses-the-bridge>>

⁶⁰ HISTORYNET: Hemingway at War [online] last revision 2009 [cit. 20.2. 2020] <<https://www.historynet.com/hemingway-at-war.htm>>

Whom the Bell Tolls, were the main protagonist Robert Jordan manages to join the war just right at the University of Montana.⁶¹

6.1 The Author's Experience in the Novel

The author worked as a war reporter during this battle and that clarifies many links to his real life in the book. However, for me in the position of a reader it was harder to look for the similarities with the author's real life than in the novel *A Farewell to Arms*. The story is based on the true background, where the Spanish Civil War takes place, but the main core of the novel concerns the mission focused on the particular bridge, which is need to be destroyed by Robert Jordan and his friends. This mission is purely fictive, Hemingway was never ordered to blow up the bridge. Cities which he visited or people who he met in Spain occur inside the story, but the actions are fictive.

In the beginning of the story, the author mentions some of the Spanish cities which he had the personal experience with. He writes about Buitrago and Escorial. Both of them are located near Madrid, where the author stayed during the war. In Madrid there is the Hotel Florida, where he was quartered during the reporting about the Spanish Civil War and the hotel is referred to in the story as well.⁶² The hotel Gaylord, about which is written in chapter thirty, cannot be forgotten to mention. It also refers to author's life.⁶³

Without any doubt, Escorial was a very strategic base destination for the Republicans in the fight, because there was a palace of the king Philip II.⁶⁴ Hemingway did stay in this town while he was in Spain and this city further appeared in the novel in connection with the war front. Another mention is about the Spanish region of Estremadura, where Robert Jordan destroyed several trains before he moved to mountains to complete the order. Hemingway reports about this area in the pro-Republican propaganda film *The Spanish Earth*, which he helped to produce.⁶⁵ Also the

⁶¹ FIEDLER, L.: *Love and Death in the American Novel*, Dalkey Archive Press 1997, p. 355-356

⁶² VAILL, A.: *Hotel Florida: Truth, Love and Death in the Spanish Civil War*, New York, Farrar, Straus and Giroux; 1st Edition 2014, p. 20

⁶³ EL PAÍS: *Hemingway's Madrid, 50 years after his death*, Madrid 2011 [cit. 28.3. 2020] <https://english.elpais.com/elpais/2011/07/13/inenglish/1310534441_850210.html>

⁶⁴ SPANISH SITES: *Battlefield Tours of the Spanish civil war, Tour 4: Ernest Hemmingway and war in the Sierra* [online] [cit. 20.3. 2020] <<https://spanishsites.org/ernest-hemmingway-and-el-escorial/>>

⁶⁵ GIZZO, S., MODDELMOG, D., A.: *Ernest Hemingway in Context*, Cambridge University Press, New York 2013, p. 396

city of Segovia, which is a very important place in connection with the whole offensive in the book, is well known by Hemingway. One of Robert Jordan's colleagues Pablo said that he comes from the city called Barco de Ávila, which was destination of Hemingway in Spain. The reader slowly finds that practically all of the cities, which are used to create the plot background in this book, are somehow connected with Hemingway's life.

One of Hemingway's statements, which he published during the time he worked as a war correspondent, was: *"We're all communists"*.⁶⁶ Without any doubt it is true that he was a supporter of Spaniards in the war, so he might have not been the communist as he stated, but the sentence could mean, that all people who fight on the Spanish side, support the Loyalists, thus they all are anti-fascists.⁶⁶ In the book the author presents communists as disciplined and good people, although he preferred being labelled as a Republican. In the sixth chapter of the book, Robert Jordan speaks about communism with Maria and Pilar.

"I could make jokes about a flag. Any flag," the woman laughed. "To me no one can joke of anything. The old flag of yellow and gold we called pus and blood. The flag of the Republic with the purple added we call blood, pus and permanganate. It is a joke."

"He is a Communist," Maria said. "They are very serious gente."

"Are you a Communist?"

"No I am an anti-fascist."

"For a long time?"

"Since I have understood fascism."

"How long is that?"

"For nearly ten years."⁶⁷

A very important symbol of *For Whom the Bell Tolls* is bullfighting. Bullfighters are the cultural icon of Spain and they are very important in the cognition of the whole Spanish culture, which permeates the story. Gertrude Stein told Ernest Hemingway about this sport while he lived in Paris and they came to Spain together to watch the

⁶⁶ CAPSHAW, R.: The Liberty Conservative: Hemingway the Communist, Culture [online] last revision 2017 [cit. 24.3. 2020] <<https://libertyconservative.com/hemingway-the-communist/>>

⁶⁷ HEMINGWAY, E.: *For Whom the Bell Tolls*, New York: Scribner 1940, p. 66

fighting. Both, Hemingway and Stein, participated in the war. They witnessed many traumatic situations and after they returned home from the battlefield, they started to feel bored after some time. Bullfighting was a perfect distraction from the ordinary life and it also presented a great inspiration for their writing. Watching this sport was the easiest and safe method how to return back to the thrill and tense, which they felt in the war. Hemingway commented the bullfighting: *"The only place where you could see life and death, i.e., violent death now that the wars were over, was in the bull ring and I wanted very much to go to Spain where I could study it. I was trying to learn to write, commencing with the simplest things, and one of the simplest things of all and the most fundamental is violent death."*⁶⁸ *For Whom the Bell Tolls* is not the only book that tells the reader about bullfighting. His other novels; *The Sun Also Rises* and *Death in the Afternoon*, which owns a title of "the bullfighting bible", narrate about this sport as well. Hemingway obtained the label of "an aficionado of bullfighting", he regarded it as an art: *"Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honour."*⁶⁸ In the novel *For Whom the Bell Tolls* the bullfighters were portrayed as the rich ones, as the brave ones, who know exactly what they are going to do and presented as heroes everyone wants to be. They use the term "bullfighter" as an example of human behaviour. Pilar, however, is sceptical about bullfighters. She does not deem them the same as other men in the group do, because her former lover Finito died due to the injury caused by one bull during the fight. In chapter four they speak about Finito and safety and compare it with the wounded bullfighter with a feeble voice.

"There is safety," Pablo said. "Within the danger there is the safety of knowing what chances to take. It is like the bullfighter who knowing what he is doing, takes no chances and is safe." "Until he is gored," the woman said bitterly. "How many times have I heard matadors talk like that before they took a goring. How often have I heard Finito say that it is all knowledge and that the bull never gored the man; rather the man gored himself on the horn of the bull. Always do they talk that way in their arrogance before a goring. Afterwards we visit them in the clinic." Now she was

⁶⁸ HEMINGWAY, E.: *Death in the Afternoon*, New York: Scribner 1960, p. 77

mimicking a visit to a bedside, " 'Hello, old timer. Hello,' " she boomed. Then, " 'Buenas, Compadre. How goes it, Pilar?'" imitating the weak voice of the wounded bullfighter."⁶⁹

In the nineteenth chapter Pilar describes the smell of death. She witnessed many bullfighters who died during this fight and she claimed her knowledge of recognition of the death smell. According to the description, the reader is informed about some of famous matadors, who occurred in Spain in the twentieth century. One of them is bullfighter Joselito (also called Jose), who is killed by the bull in the story. His character was inspired by the real man called Jose Gomez Ortega, who was considered as one of the best matadors in the world in that time.⁷⁰

In the novel there are many Jordan's interior monologues. For example, one of them is about his plans to write a truthful book about what he had experienced in this war. It refers to Hemingway himself. Another interior talk is a clear piece of evidence of Hemingway's stay in Spain and about his journeys. Robert Jordan is thinking about the benefit of knowing the Spanish language and culture. Hemingway travelled a lot and he knew the importance of knowing at least a minimum about the country which he visited.

*"You learn in this war if you listen. You most certainly did. He was lucky that he had lived parts of ten years in Spain before the war. They trusted you on the language, principally. They trusted you on understanding the language completely and speaking it idiomatically and having knowledge of the different places. A Spaniard was only really loyal to his village in the end. First Spain of course, then his own tribe, then his province, then his village, his family and finally his trade. If you knew Spanish he was prejudiced in your favor, if you knew his province it was that much better, but if you knew his village and his trade you were in as far as any foreigner ever could be. He never felt like a foreigner in Spanish and they did not really treat him like a foreigner most of the time; only when they turned on you."*⁷¹

⁶⁹ HEMINGWAY, E.: For Whom the Bell Tolls, New York: Scribner 1940, p. 54-55

⁷⁰ THE FREE LIBRARY: A Reader's Guide to Pilar's Bullfighters: Untold Histories in 'For Whom the Bell Tolls, 1995 Ernest Hemingway Foundation [cit. 27.3. 2020]
<<https://www.thefreelibrary.com/A+reader%27s+guide+to+Pilar%27s+bullfighters%3A+untold+histories+in+%27Fo+r...-a017915331>>

⁷¹ HEMINGWAY, E.: For Whom the Bell Tolls, New York: Scribner 1940, p. 135

As it is mentioned in the previous parts of the text, after all of Hemingway's horror experience, the author celebrated the life and he was strongly against killing, even the enemy soldiers. Robert Jordan's old friend Anselmo, who has bigger war experience than the whole group have, leads the conversation with Robert about killing and he explains how much he protests against it.

"You have killed?" Robert Jordan asked in the intimacy of the dark and of their day together. "Yes. Several times. But not with pleasure. To me it is a sin to kill a man. Even Fascists whom we must kill. To me there is a great difference between the bear and the man and I do not believe the wizardry of the gypsies about the brotherhood with animals. No. I am against all killing of men."

"Yet you have killed."

"Yes. And will again. But if I live later, I will try to live in such a way, doing no harm to any one, that it will be forgiven."⁷²

The paradoxical situation happened in the end of the novel, when Anselmo with his big hatred to killing people and death itself, was killed by the piece of the destroyed bridge during the blasting.

Hemingway also did not forget to stress his American origin many times. In the book, Robert Jordan obtained the nickname "Inglés", which means an Englishman in Spanish language. He argued that he is not Inglés, but American.

There were not many writers in that time, who could have said they saw or even experienced as many events as Hemingway. He witnesses many beautiful situations, but also these, which he would rather forget. According to this fact, he knew the importance of enjoying every beautiful moment and of living the present moment. Not only the following interior monologue of Robert Jordan is focused on this fact, but during the novel, there are many paragraphs, which talk about the importance of living the present moment.

"There is nothing else than now. There is neither yesterday, certainly, nor is there any tomorrow. How old must you be before you know that? There is only now, and if now is

⁷² HEMINGWAY, E.: For Whom the Bell Tolls, New York: Scribner 1940, p. 41

only two days, then two days is your life and everything in it will be in proportion. This is how you live a life in two days. And if you stop complaining and asking for what you never will get, you will have a good life."⁷³

It is clear that a very substantial part of Jordan's interior monologues and thoughts are connected with Hemingway's life. They show stories and experiences taken from it. For example, when Robert Jordan is remembering his previous life and war experience, the vast majority comes from Hemingway's personal life. The next proof is about Robert's knowledge of the war atrocities. Hemingway went through many wars and he saw even more killers there.

*"(...) Robert Jordan thought: I have known many killers in this war and some before and they were all different; there is no common trait nor feature; nor any such thing as the criminal type..."*⁷⁴

In chapter eighteen Robert Jordan leads the conversation with Karkov, the war journalist, about the fascist troops and they are mentioning the main Nationalist leader Franco. In the Spanish Civil War the Nationalists were led by General Francisco Franco and Hemingway engaged him to the novel. This conversation also refers to a book which is going to be written by Karkov and which will talk about this war and explain the most important details to understand the confusing situation of the war. Hemingway probably refers to his own book *For Whom the Bell Tolls*, which corresponds to these parameters.

"There are many things to read which will make you understand some of these things that happen. But out of this will come a book which is very necessary; which will explain many things which it is necessary to know. Perhaps I will write it. I hope that it will be me who will write it." "I don't know who could write it better." "Do not flatter," Karkov had said. "I am a journalist. But like all journalists I wish to write literature. Just now, I am very busy on a study of Calvo Sotelo. He was a very good fascist; a true Spanish fascist. Franco and these other people are not. I have been studying all of Sotelo's

⁷³ HEMINGWAY, E.: *For Whom the Bell Tolls*, New York: Scribner 1940, p. 169

⁷⁴ *ibid*, p. 211

writing and speeches. He was very intelligent and it was very intelligent that he was killed."⁷⁵

Robert Jordan had written a book as well. It narrated about his adventures during the time he wandered through Spain. However, it did not settle for success. In the last lines of chapter eighteen Jordan claims that he will write another book after this war ends. It will be written truthfully about all information and experience that he had come to know. This line is the next reference to the *For Whom the Bell Tolls* book, which is written about the same war, which Robert Jordan is going to write about in his future work.

Chapter twenty-seven shows Jordan's interior monologue about death and living. Hemingway had much experience with situations in which he had almost died. During his life he faced the death many times in the war and through Jordan's interior monologue the writer presents his own feelings when the dangerous situation came. In the war, no matter what position Hemingway represented on the battle field, he got used to living with the possibility that he could die at any time. It means that he overcame the fear of it and tried not to think about dying but living.

„Dying was nothing and he had no picture of it, nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond."⁷⁶

The thirtieth chapter presents the next connectedness with the author's life. Ernest Hemingway's grandfather Ernest Miller Hall fought as a volunteer in the Civil War in America.⁷⁷ Robert Jordan's interior monologue informs the reader about his grandfather, who fought in this particular war as well. Apparently, Hemingway liked his

⁷⁵ HEMINGWAY, E.: *For Whom the Bell Tolls*, New York: Scribner 1940, p. 244

⁷⁶ *ibid*, p. 312-313

⁷⁷ FIND A GRAVE: Ernest Miller Hall [online] last revision 2011 [cit. 28.3. 2020]
<<https://www.findagrave.com/memorial/75388095/ernest-miller-hall>>

grandfather a lot and he must have been very important for him because in the book, there is more than just this particular mention about him in the next paragraphs.

“You had read on and studied the art of war ever since you were a boy and your grandfather had started you on the American Civil War. Except that Grandfather always called it the War of the Rebellion.”⁷⁸

In the end of the novel Robert Jordan is seriously wounded and he is lying on the forest ground with a submachine gun waiting to kill or to be killed by the Nationalists. The ending of the novel is open and the reader is again pushed to create his own conclusion of the story. There is given a little bit of hope, that Robert Jordan might have survived, even the soldiers were on their way to find him. Also his injuries were life threatening. Hemingway might have pointed to the Lost Generation as in the novel *A Farewell to Arms*. Robert Jordan does not give up, he still wants to fight and at least kill some of fascists' enemies, even if the chances of survival are low. The Lost Generation authors also tried to fight for a better life after they had returned from the war, but the chances for it were very low as well, the after-war world together with the horror experience from the war killed those chances, just like the fascists probably killed Robert Jordan.

⁷⁸ HEMINGWAY, E.: *For Whom the Bell Tolls*, New York: Scribner 1940, p. 335

7 Differences and Similarities of the Two Novels

The most important difference between the novels *For Whom the Bell Tolls* and *A Farewell to Arms* is presented by the fact, that the first book reflects Hemingway's experiences as a war correspondent. He did participate in the war in Spain, but not as a soldier, who had fought against enemies on the battlefield, but as a war reporter, who had only scanned the course of the war from the safer places of the whole fighting area. This experience is great, because he saw the fighting through the eyes of the nonparticipant and he had more time to understand the combat strategies of both fighting sides. Hemingway wrote about this war as a very confusing and complicated conflict and as a war reporter he was able to understand it more than if he worked as a soldier. He had definitely experienced a lot of horror days, but in my opinion, war correspondent is not as close to the fighting and war terrors as a soldier, or as an ambulance driver.

On the other hand *A Farewell to Arms* is a novel inspired by the author's first-hand experience from the war. He served as an ambulance driver here and also as a deliveryman. This gives an unusual view to the human feelings to the reader, because the author stayed in the close proximity to the soldiers on the front. In the story there is a perfect description of the front and also the important love romance between the soldier and the nurse. This novel is a more autobiographical work than *For Whom the Bell Tolls*, because Frederic Henry is inspired by the author's true acquaintances and events, which Hemingway really experienced and further transformed in the book, but the protagonist Robert Jordan from *For Whom the Bell Tolls* usually does not show the author's actual experience from Spain. Hemingway did stay in Spain but he did not attempt to destroy the bridge, which presents the main topic of the novel. There are many actual events that happened during the Spanish Civil War and they are written in the book, but Hemingway only wrote about them as a war correspondent or he heard about them from other people, but he did not participate in them directly as a soldier. However, his main protagonists are very similar to each other. Both of them, Robert Jordan and Frederic Henry, highlight the nation, which they are a part of, even Italians or Spaniards. Henry and also Robert were seriously wounded during the plot, which is

a very important detail in the stories. Hemingway witnessed many wounds of his friends and he was a victim of it as well with his bad injuries, which he had to heal several times. He remembered the physical and the psychical pain and through his protagonists he inserted it to the works, which are symbolic because of it now. This is called the "*wound theory*". Philip Young, the critic of Ernest Hemingway, who is the author of the theory, applied it to Hemingway's works and to the main protagonists. He connected the author's injuries with the characters' and assigned the theory to Hemingway's novels.⁷⁹

As in *A Farewell to Arms*, also in the second novel there is incorporated an unsatisfied desire for alcohol, which symbolised the icon of pleasure and also some kind of escape from the brutal reality in the war. Robert Jordan presents it as a "medicine", which can heal almost everything. As a representative of the Lost Generation, Hemingway had personal experience with alcoholic liquids and this relation happened to be fatal to him. He tasted many various types of alcoholic liquids during his journeys in Europe. The author's favourite drink was definitely absinth, because in both of analysed novels it is displayed as the major liquid.

"What drink is that?" the gypsy asked.

"A medicine," Robert Jordan said. "Do you want to taste it?"

"What is it for?"

"For everything," Robert Jordan said. "It cures everything. If you have anything wrong, this will cure it."⁸⁰

It is need to be said, that the character Frederic Henry was seriously addicted to alcohol. With an exaggeration we can say, that he drunk it more often than he drunk pure water. Robert Jordan used alcohol as the distraction in the second novel, but in the book there are fewer parts, where alcohol is incorporated. The reason is that Hemingway probably suffered physically and mentally more in the First World War where he got close to the fighting. Otherwise in the Spanish Civil War there were not as many difficult situations which forced him drink alcohol to calm and disperse himself.

⁷⁹ MODELMOG, D., A., GIZZO, S.: Ernest Hemingway in Context, Cambridge University Press, New York 2013, p. 207

⁸⁰ HEMINGWAY, E.: For Whom the Bell Tolls, New York: Scribner 1940, p. 50

According to the love story in both novels, the main women, who the protagonists are in love with, are almost identical. Catherine and Maria present some kind of distraction and escape from reality. However, there is the difference between them as well. *A Farewell to Arms* differs from *For Whom the Bell Tolls* in the structure of the love story. We can say that the book tells the main story about the love affair between Frederic Henry and Catherine Barkley and the war situation is only the background of the novel. Otherwise in the second novel, the love story is only a small part of the main story which is focused on the destroying the bridge.

The ending of both novels is very similar to each other. As it is mentioned above, we do not know the further steps of Frederic Henry after the love of his life died. The second novel has the very similar ending. Robert Jordan is lying on the forest's ground waiting for Lieutenant Berrendo to come, either to kill him with his submachine gun, or to be killed by him or by other fascists' soldiers who are coming to find him. The other option is that he might die due to his serious leg injury. The reader is left uncertain again and he can create his own ending.

The novel about Spanish Civil War refers to the final outcome of this war. In the end of the battle, Republicans lost and Nationalists, therefore fascists, won the war.⁸¹ This fact is marked by the big supporter of the Republican side Robert Jordan, who ends up wounded in the forest waiting to the possibly death to come. Republicans lost in the war, Robert Jordan lost as well.

Focussing on the faith and patrons, both novels are connected with the patron saint Anthony. In *A Farewell to Arms* St. Anthony symbolises hope. The medal is given to Frederic Henry by Catherine and in the time he is wounded, he loses this patron. It determines the lost hope. In the second novel *For Whom the Bell Tolls* St. Anthony is mentioned in the dead soldier's letter from his sister. She prays for many saints, including the St. Anthony, to protect her brother in the war.

⁸¹ ENCYCLOPEDIA BRITANNICA: Spanish Civil War [online] last revision 2020 [cit. 20.3. 2020]
<<https://www.britannica.com/event/Spanish-Civil-War>>

Conclusion

In my bachelor thesis I analysed Hemingway's two most famous war novels *A Farewell to Arms* (1929) and *For Whom the Bell Tolls* (1940). The first chapter focuses on Hemingway's life, his war experience, which was numerous, his travel experience including journeys to Europe and many exotic countries in Africa and also his private and family life. His life course was very important in connection with his work because Hemingway drew the inspiration predominantly from it and from events he was a part of. The main task was to compare those two novels with the author's real life, because the author is very well known for his autobiographical style of writing. Both novels fulfilled my expectations and I have found the autobiographical elements in the analysed texts. It can be stated that the first novel *A Farewell to Arms* reflected more of the personal experience of the author and was written about true events, which Hemingway really experienced. As an example we can name the main protagonist Frederic Henry who stayed in Italy and worked as an ambulance driver. He fell in love with a nurse in a military hospital, where he was transported, after the enemy's mortar shell seriously wounded his leg. The same story can be found in the author's life. Besides that, in the novel we encounter many places, people or events, which the writer took the inspiration for from his life as well. Focusing on the other novel, the interior monologues of Robert Jordan the main protagonist of *For Whom the Bell Tolls*, play a significant role there. The core of the story is not based on the real events and people who perform in the story are usually not directly connected with Hemingway's life. Therefore, they are mere fictitious characters with the only exception of Robert's love Maria, who might represent Hemingway's love Martha Gellhorn, who visited Spain with him. However, this novel shows the true view of Spanish culture, which Hemingway got to know during the country visitation. The novel reflects the author's values that he had obtained in his private life and also during the time he spent in wars. These values are incorporated in Robert Jordan's interior monologues, so the resemblance with the author's life is hidden in stories, which are told during the plot and in the characters' values.

In the end it is need to be said that these novels are very similar to each other in some details, but more autobiographical elements are incorporated in the novel *A Farewell to Arms*. Hemingway's works are brilliant masterpieces. The reader has an opportunity to get to know Ernest Hemingway's life, which is reflected in his novels. Through the lines of the literary text it is possible to imagine the feelings of not only main characters, but also of the author as the leading representative of the Lost Generation.

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