

ENGLISH 415 (920), Studies in a Major Author:

Hemingway

Summer 2, 2008

M-F 10:00-11:35

Blocker 124

Dr. Claude L. Gibson

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ENGLISH 415 (920): Studies in a Major Author, Hemingway

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Prerequisite, Course Description, and Texts: ENGL 415 is open to any student who has completed 3 credits of literature at the 300 level. The course focuses on the works of Ernest Hemingway, one of the great stylists of the twentieth-century Modernists. This course will provide an in-depth understanding of him in his intellectual and social setting and, in the process, I hope, increase students' enjoyment and appreciation of twentieth-century American literature.

Works to be covered include A Moveable Feast, The Short Stories: the First Forty-Nine Stories, The Sun Also Rises, A Farewell to Arms, and For Whom the Bell Tolls. These are available at the MSC Bookstore in paperback.

Grade Determination: This course is a "W" course and therefore writing intensive. However, let me assure everyone that every time I have taught this course over the years, I have incorporated the same kinds of assignments and the same amount of writing; so the formal declaration merely allows English majors "W" credit if needed and all students thorough guidance in preparing their assignments. The final grade will be determined as follows: (1) Students will write an analysis of a Hemingway short story. It should be 4-6 pages in length and incorporate material from at least two academic sources (20%). Students will write a review of a scholarly article/book chapter/book treating one or more Hemingway novels. It should be 4-6 pages in length (20%). Students will write a 7-10 page researched paper, using a minimum of six academic sources (30%). There will be an optional essay final examination (20%). In addition, students will make three 10-15 minute oral presentations-- two on assigned short stories, and one on the major paper (10%).

Other Matters: During the summer in particular, attendance is extremely important. In ENGL 415, there will be oral presentation days that, if missed, cannot be made up or replicated because of time restrictions. Students are expected to attend class and to complete all assignments in accordance with **Student Rule 7**. Students are responsible for providing written evidence to substantiate excused/authorized absences. See <http://Student-rules.tamu.edu/rule7> for information on what constitutes an excused absence. There are no make-ups for unexcused or unauthorized absences. If a student knows in advance that he/she will be absent, he/she should inform me. If an absence is a matter of health, a student should report to the Health Center or other health provider for appropriate treatment and documentation. ***I will lower the final grade one-half letter for every unexcused absence beyond two.*** A student with no more than one unexcused absence will have a ".1" bonus added to the final grade point total. Anyone with a special problem should contact me to explore possible options.

The Aggie Code says, "An Aggie does not lie, cheat or steal or tolerate those that do." Please consult <http://www.tamu.edu/aggiehonor> and click on "Definition of Academic Misconduct" as well as "Academic Integrity Sanctions." Transgressions will be reported with a recommended penalty of an "F" in the course. As a safeguard on the papers, all must be submitted electronically to Turnitin.com prior to the submission of hard copy. This step will allow students to catch improper or missed citations and to make corrections before due dates. When a student is in doubt about handling the words or ideas of others, I will happily act as a free consultant.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, the legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring accommodation, please contact the Department of Student Life, Services for Students with disabilities, Room B-118 Cain Hall. The phone number is 845-1637.

Schedule

July	1	Background	21	<u>A Farewell to Arms</u>
	2	<u>A Moveable Feast</u>	22	<u>A Farewell to Arms</u>
	3	<u>A Moveable Feast</u>		Last day to Q-drop/Withdraw
	4	Holiday	23	<u>For Whom the Bell Tolls</u>
	7	<u>A Moveable Feast</u>		Review of Scholarly Article Due
	8	6 Short Stories	24	<u>For Whom the Bell Tolls</u>
	9	6 Short Stories		Formal Declaration of Topic
	10	6 Short Stories	25	<u>For Whom the Bell Tolls</u>
	11	6 Short Stories	28	<u>For Whom the Bell Tolls</u>
	14	6 Short Stories		Turnitin.com Peer Review
	15	2 Short Stories	29	In-Class Paper Workshop
		<u>The Sun Also Rises</u>	30	Term Paper Due
		Analysis Paper Due	31	Oral Reports
	16	<u>The Sun Also Rises</u>	Aug 1	Oral Reports
	17	<u>The Sun Also Rises</u>		4 Oral Reports
	18	<u>A Farewell to Arms</u>		6 Optional Final Examination
				10:30-12:30 a.m.

GRADING

Papers will receive letter grades and converted accordingly. Below is the list of letter grades, point values and lists of points earned according to the weight of the particular test or paper.

Test Score	Letter Grade	Point Value	Points Earned				
			15%	20%	25%	30%	35%
	A+	4.5	.675	.900	1.125	1.350	1.575
	A	4.0	.600	.800	1.000	1.200	1.400
	A-	3.6	.540	.720	.900	1.080	1.260
	B+	3.5	.525	.700	.875	1.050	1.224
	B	3.0	.450	.600	.750	.900	1.050
	B-	2.6	.390	.520	.650	.780	.910
	C+	2.5	.375	.500	.625	.750	.875
	C	2.0	.300	.400	.500	.600	.700
	C-	1.6	.240	.320	.400	.480	.560
	D+	1.5	.225	.300	.375	.450	.525
	D	1.0	.150	.200	.250	.300	.350
	D-	.6	.090	.120	.150	.180	.210
	F+	.5	.075	.100	.125	.150	.175
	F	0	0	0	0	0	0
	F-	-.6	-.090	-.120	-.150	-.180	-.210

The final grade will be the total points earned from adding all the point percentages for the test and papers. Those entitled to an attendance bonus have the .1 added to the total. A student earning a 2.5 on the test and papers and getting a .1 bump, ends with a 2.6, or a B-. The same student with a 2.5, who has four unexcused absences is docked a full letter grade—i.e., has the point total reduced to a 1.5, or a D+.

Paper Content Evaluation

- D - F 1 **Shows no understanding of material, very poor execution of essay objective. Very weak development and critical analysis with only vagaries and generalities that could apply to anything.**

- C 2. **Shows only minimal understanding of material, an underdeveloped response to the essay objective. Weak critical analysis with few specifics and mainly generalities and vagaries.**

- B 3. **Shows a good understanding of material, competent and developed treatment in response to the essay objective. Solid critical analysis with specifics.**

- A 4. **Excellent understanding of material, an imaginative and well-developed response to the essay objective. Superior critical analysis with specifics.**

SOME MAJOR MECHANICAL ERRORS

The possibility for errors in any type of written communication is unlimited. However, certain errors are considered more serious than others because they lead to miscommunication and incoherence and thus fall below the acceptable standard for effective prose. The effective writer avoids these errors:

1. Sentence fragment;
2. Comma splice;
3. Fused sentence;
4. Lack of subject and verb agreement;
5. Wrong verb form or tense;
6. Lack of agreement of clear reference of pronouns;
7. Wrong pronoun case;
8. Dangling modifier;
9. A phrase or clause (subordinate) set off with a semicolon;
10. Wrong plural forms;
11. Misspelling and confusion in the use of simple words like to and too, its and it's, there and their, and chose and choose;
12. Any garbled or incoherent sentence of any kind.

Everyone who writes should have at his disposal a good handbook of English and a recent edition of a first-rate dictionary.

NB: Any paper with three different major mechanical errors will receive a grade no higher than "C." Those in the range of 4-6 will receive a grade no higher than "D." Those with 7 or more will receive an "F."

STUDY TIPS

1. Stay up-to-date on the assigned readings. If you do, lecture and discussion become more meaningful than they would otherwise be because you will perceive connections while the material is fresh in your mind. The assigned texts--masterworks with complex themes, ideas, character development, symbols, etc.--are not easily comprehended when read in haste. The more time you give the material to work in your mind the better the results.

2. Since character identifications are critical to class discussion, as you read keep a running list and their identification (with enough detail that the character as described cannot be confused with any other character). Check off especially those mentioned in class. Literary or foreign names can be challenging to remember and tend to be difficult to keep straight when crammed.

3. Take good notes on every class, noting important background material, scenes from the texts covered, and ideas emphasized. If you take notes in condensed or skeletal fashion, at least once a week review and expand them before they become cold and lose their meaning. Early discovery of note-taking problems allows you to approach classmates and to solve any "mysteries" at a time when they can be solved. It is a good idea to line up a class note-taking buddy in case you miss any sessions.

4. Read and review from time to time any packet material pertinent to the assigned readings--for example "Naturalism." Doing so helps one make sense of the material being covered.

5. Do not rely on such "study aids" as Cliff's Notes, Monarch Masterplots, Monkey Notes, Spark Notes, and the like. Specifics from the assigned readings are emphasized in class, and the course and lectures are constructed to reward those who read the masterworks and attend class. The Sterling C. Evans Library and local video stores may have videos of several of the works. As long as you remember that these have been edited and often change or leave out scenes and characters from the originals, I highly recommend them.

6. Since this is a "W" course, familiarize yourself with all instructional support material pertaining to the writing assignments. There will be in-class instruction, peer review workshops, and opportunity for one-on-one consulting with me for each assignment. Those desiring outside support and/or critiquing should remember that the University Writing Center is available. See its web site at <http://uwc.tamu.edu/students/>. All assignments must go into turnitin.com prior to submission of hard copy. Make corrections if you discover citation problems and see me if you are confused about anything.

SOME TIPS FOR THE THREE ORAL PRESENTATIONS

During the course of the seminar, students will be make three presentations--one for each of the two assigned short stories and one for the major research paper. Your audience, of course, is the instructor and the class. It is important to keep the following in mind in making your presentation:

1. **Stick within the time limit allowable.** To exceed it means that others scheduled to speak would not have their promised time. You may not be able to get into the talk everything you wish to convey, but you will have that opportunity when you submit your analysis in written form. Then again it may be that you can present all you have to say in fewer than fifteen minutes. That is fine. Do not inflate. Extra minutes can be devoted to questions and comments from the audience.

2. **Because of the time limitation you will want to be very well organized.** If the audience misses something, it cannot go back to pick up the information. So it is a good idea to make clear what is most important of the information you are conveying. Talking from an outline or ordered note cards assures good organization and guarantees that an important idea is not left out. An outline keeps the key ideas before you without binding you to exact wording, something that allows a natural delivery and spontaneity. However, if an outline makes you feel uncomfortable, you may read from a completely written out text. One page of written text generally takes two minutes to read.

Regardless of your choice--outline or text, **practice your presentation aloud before a friend, roommate, or mirror, timing the length.** If you are going over, then cut to the most important ideas and consider handouts for distribution to convey what you think audience should know or be aware of but will not be elaborated on in the presentation. Handouts do not need to be reserved only for that purpose; they can also be useful to enforce key parts of your talk. In the past students have distributed outlines so the audience may follow along, graphical representations (e.g, of how various symbols cluster and overlap), lists, important bibliographical sources, definitions. Any handouts can be passed around at the outset, with the speaker telling the audience when to look at them and why; or a classmate can hold them until the proper moment, if early distribution would introduce distractions.

"The End of Something"

- Written in March 1924. However there is question as to if it is the correct date. An earlier version may have been lost in the stolen suitcase.
- Was published in October 1925 in the first edition of In Our Time.
- Was part of a series of stories that follow the life of Nick Adams.

Beginning:

- Description of Hortons Bay. Was an actual place in Michigan where Hemingway would go and visit.
- He did have a relationship with a girl named Marjorie Bump in the summer of 1919.
- He also had a friendship with "Bill" William Smith.
- Some critics take the beginning to be foreshadowing of the relationship of Nick and Marjorie. (Lumber mill was once thriving=now over like relationship.)

Why the breakup?

1. All things run their natural course. (Naturalist view)
2. Critics feel relationship ended because friendship ended.
3. Critics feel relationship ended because she became a pal and lost romantic appeal.
4. Relationship ends because they no longer are able to communicate with each other.
5. Nick leaves relationship for safer world of male friendship. (Homoerotic undertones)
6. Nick is of a higher class than Marjorie. (Taken from "Three Day Blow")

Both characters undergo a change in the end.

- Marjorie at the beginning had a romantic attitude. At the end, she has strength to move on without him.
- Nick is realistic in beginning and in his attitude toward ending the relationship. However he is distraught at the end.

"The Three Day Blow"

- Probably written in March 1924. However there is question as to the actual date.

Most of the attention given to the story focuses around three points:

1. Some critics feel that the books discussed by Nick and Bill are significant because they resemble events that Nick encounters in this and previous short stories.
2. We see a theme of maturation in Nick that resembles cycles of maturation from previous stories.
3. Critics focus on the baseball discourse of the two friends to date the writing of this story.

Conclusion:

These two stories are closely linked.

These are two of the several Nick Adams stories.

He definitely describes an actual location he visited and actual friends that he knew.

"Ten Indians"
Ernest Hemingway

◇ The History of the Story

- Three versions of the story exist:
 1. The "Chartres" version (27 September 1925) -- Prudence's rxns
 2. The "Madrid" version (ca. 16 May 1926) -- Dr. Adams's rxns
 3. The "Notebook" version (ca. May 1927) -- Nick's rxns

◇ The Story vis-à-vis Other Stories and "Real Life"

- "Ten Indians" is one of the so-called Nick Adams stories.
- Prudence Mitchell -- Prudence Boulton, daughter of Dick Boulton
The Garners -- the Bacons. In the "Chartres" version, he used their real-life surname.
Nick Adams -- Hemingway
Dr. Henry Adams -- Hemingway's father
- Much has been made of comparing "Ten Indians" to James Joyce's "Araby."

◇ Critical Interpretations

- The focal point of nearly all the critical interest is Nick's father. Three main orientations:
 1. Nick's father is deliberately cruel.
 2. He is acting for Nick's own good, impelled by love for him.
 3. Nick's father is motivated on one level by altruistic principles and on another by an underlying hostility in his nature, an integration of the preceding.
- The Cruelty Theme:

Gerry Brenner -- psychoanalytic reading: Dr. Adams covets Prudence and wants her for himself.
- The Kindness Theme:

Dr. Adam's is simply acting as a father should by introducing his son to the facts of life, however painful. Proponents point to the sympathy Dr. Adams shows in the final scene of the abandoned "Madrid" version. Of course, opponents of this view point out that Hemingway rejected this ending.
- The Compromise:

These critics integrate the two other views into a single view. In one sense he feels motivated to educate his son about the facts of life. Yet, there may very well also be some subconscious hostility in Dr. Adams.

"The Light of the World"

Ernest Hemingway

◇ The History of the Story

- Believed to have been written between May and July 1932
- A first draft of the story has a different ending which Hemingway ended up rejecting.
- The original draft submitted to *Scribner's Magazine* was more risqué than the version we read. They rejected it. He eventually cleaned it up for eventual publication in *Winner Take Nothing*.

◇ Influences, Sources, and Frequent Comparisons

- Biblical allusions: John 8:2 and Matthew 5:14
- A painting by Holman Hunt entitled "The Light of the World" and a well-known gospel hymn with the same title written by P. P. Bliss.
- William Blake's *Tyger*, Lewis Carroll's *Alice in Wonderland*, and Chaucer's *Alice, the Wife of Bath*.
- "La Maison Tellier" by Guy de Maupassant. Nathaniel Hawthorne's "My Kinsman, Major Molineaux." James Joyce's "An Encounter."

◇ Critical Interpretations

- Three general camps of criticism:
 1. Significance of the title, literary, and Biblical references
 2. Attempts to establish the truth of the two prostitute's references to Steve Ketchel and to decide which of the two wins the argument.
 3. Explication as another Nick Adams story

Romanticism, Realism, and Naturalism

Romanticism is a literary and philosophical theory which tends to see the individual at the very center of all life and experience. The literature becomes an expression of the writer's unique feelings and particular attitudes. Romantics exalt imagination over reason, believing that the senses plus reason plus the imagination can yield a perception of the ideal. Reason alone is insufficient. Reason can determine what is logical but not necessarily what is true. Romantics see in nature a revelation of truth and often a sensate portion of deity. In other words, one can feel or sense godhead intuitively. Romantics tend therefore to look for meaning in the primitive, the commonplace; and reach for the absolute by transcending the actual. Romanticism is said to have led to democracy. The Romantic Period, 1798-1832, was one marked by considerable political unrest and egalitarian feelings.

The characteristics of Romanticism are as follows:

- (1) The individual is exalted over society.
- (2) Feelings and imagination (the irrational) are exalted over reason.
- (3) The rural or nature is exalted over the urban. The former, being the least affected by the encroachments of man, is closest to God or spirit, while the latter is nature perverted.
- (4) The Romantic world is pantheistic—that is, pervaded by God or spirit—rather than deistic, where God or spirit is removed though His/its laws are evident and at work.
- (5) Romanticism emphasizes originality at the expense of the classical unities. In Goethe's Faust, I, for example, the drama jumps all over the place in regard to place and time; unlike Moliere's "The Misanthrope," which takes place at Celimene's house during the course of one day.
- (6) Romanticism emphasizes the exotic over the mundane. In Romantic literature one finds the antiquarian, the occult, and the supernatural.

The Romantic hero generally (1) will accept no bounds and (2) will be (a) restless and seeking, (b) extremely imaginative, and (c) egalitarian. In contrast, during the Enlightenment, individuality was frowned upon; for society to function it was thought there must be limits to individual action. Man should be satisfied with his station in life, recognizing his position and working to fulfill his potential within the perceived order of the Great Chain of Being. The person of the Enlightenment relied on his reason as the key to discerning the laws governing the world, ridiculing emotionalism. He tended to be nonegalitarian.

Realism in its broadest sense implies fidelity to actuality. As a movement, it arose in the nineteenth century at least partly in reaction to Romanticism. With respect to literature, realism defines a literary method, a philosophical and political attitude, and a particular kind of subject matter. The realist is a believer in pragmatism, and the truth he seeks to find and express is a relativistic truth associated with discernible consequences and verifiable by experience. Generally, the realist is a believer in democracy, and the materials he elects to describe are the common, the average, the everyday. Realism can be thought of as the ultimate middle-class art. It finds its subject in bourgeois life and manners. Where the Romantic transcends the immediate to find the ideal, the realist focuses his attention on the immediate, the here and now, the specific action, the verifiable consequence. The realist protests against falseness and sentimentality. He uses common, simple language. He remains objective and disinterested; that is, he presents life as it is, not as it should be. The realist emphasizes character over plot. What happens is not so important as what effect the action has on the central character. Realists believe there are choices; there are ethical considerations. Henry James, the greatest of the American/British realists, studied the inner selves of his characters. He is called the father of psychological realism. Flaubert has been called the first realist.

An offshoot of realism is a movement called naturalism. The naturalist applies the principles of scientific determinism to his writing. What is real for him exists in nature as objects, actions, forces. To him man is a natural animal in the natural world responding to environmental forces (both physiological and psychological), etc. over which man does not have full control or full knowledge. Naturalism shares with Romanticism the idea that the actual is important not in itself but in what it can reveal about a larger reality. For the Romantic the larger reality is the ideal or godhead. For the naturalist the larger reality is a host of scientific laws. Man's life is determined. As Emil Zola, one of the first great literary naturalists, stated, "Determinism governs everything." The grim irony is that man can perceive that his life is determined, that he has no choice.

As a result, naturalism is pessimistic in outlook. Man is a victim, manipulated by forces beyond his control. The literary naturalists generally illustrated their ideas by looking at the lower classes rather than the middle class, the favored subject of the realists. Crane's Maggie and Dreiser's Sister Carrie serve as excellent early examples. Later Hemingway with The Sun Also Rises and Fitzgerald with The Great Gatsby extended the principles to the middle and upper classes, respectively. The naturalists introduced a new frankness in language and treatment of subject.

The seminal influences on the movement were as follows:

- (1) Newton—It was he who did much to advance the idea that the universe is subject to identifiable mechanical laws.
- (2) Darwin—It was he, through The Origin of the Species in 1859 and The Descent of Man in 1870, who advanced the idea of biological determinism. All species are subject to the laws of genetics and to the effects of environment.
- (3) Marx—In The Communist Manifesto and Capital (Das Kapital) he applied Hegel's philosophical ideas to economics and history. He held that throughout history there had been two classes, the bourgeoisie and the proletariat. The politics, philosophy, religion, and art of any epoch are the outcome of its methods of the production and distribution of goods.

(4) Freud—It was he who set down the relationships and conflicts between the conscious and the unconscious.

In summary, imagine a large ball rolling down an incline plane. The Romantic would look at it and try to discern the higher truth that it represents. The realist would simply describe the ball and the incline and its acceleration, with the object of allowing the reader to draw his/her own conclusions about the event. The naturalist would describe the whole process much like the realist but would conclude that nothing else could have happened because the ball on an incline is subject to Newton's first law of motion: $F = MA$.

This summary of literary movements comes largely from the Thrall and Hibbard A Handbook to Literature. Rev. and Enlarged by C. Hugh Holman. New York: The Odyssey Press, 1961.

A Chronological Listing of Hemingway's Main Works

Three Stories & Ten Poems (1923)

In Our Time (1925)

The Torrents of Spring (1926)

The Sun Also Rises (1926)

Men without Women (1927)

A Farewell to Arms (1929)

Death in the Afternoon (1932)

Winner Take Nothing (1933)

Green Hills of Africa (1935)

To Have and Have Not (1937)

The Spanish Earth (1938)

The Fifth Column and the First Forty-nine Stories
(1938)

For Whom the Bell Tolls (1940)

Men at War (1942)

Across the River and into the Trees (1950)

The Old Man and the Sea (1952)

The following works were published posthumously and, in the case of the novels (marked by asterisk *), often with heavy editing by Mary Hemingway and others:

The Wild Years (1962)

A Moveable Feast (1964)

By-Line (1967)

*Islands in the Stream (1970)

The Nick Adams Stories (1972)

88 Poems (1979)

Selected Letters (1981)

*Garden of Eden (1986)

Binary Oppositions in the Fiction of Ernest Hemingway

Warm	versus	Cold
Light	versus	Darkness
Movement	versus	Stasis
Manmade	versus	Natural
Order	versus	Disorder
Predictable	versus	Unpredictable
Known	versus	Unknown
Male	versus	Female
Heterosexual	versus	Homosexual
Young	versus	Old
Employee	versus	Employer
Inside	versus	Outside
Code	versus	Noncode

SHORT STORY ASSIGNMENTS

1. "The Short and Happy Life of Francis Macomber" _____
2. "The Capital of the World" _____
3. "The Snows of Kilimanjaro" _____
4. "Old Man at the Bridge" _____
5. "Up in Michigan" _____
6. "The Battler" _____
7. "The Doctor and the Doctor's Wife" _____
8. "The End of Something" _____
9. "The Three-Day Blow" _____
10. "My Old Man" _____
11. "Big Two-Hearted River: Part I" _____
12. "Big Two-Hearted River: Part II" _____
13. "The Undefeated" _____
14. "A Pursuit Race" _____
15. "Hills Like White Elephants" _____
16. "The Killers" _____
17. "Ten Indians" _____
18. "A Clean Well-Lighted Place" _____
19. "The Gambler, the Nun, and the Radio" _____
20. "Soldier's Home" _____

SHORT STORY ASSIGNMENTS (CONTINUED)

- 21. "Homage to Switzerland" _____
- 22. "Out of Season" _____
- 23. "Cat in the Rain" _____
- 24. "Wine of Wyoming" _____
- 25. "Che Ti Dice la Patria" _____
- 26. "Fifty Grand" _____
- 27. "A Canary for One" _____
- 28. "Now I Lay Me" _____
- 29. "The Light of the World" _____
- 30. "A Way You'll Never Be" _____
- 31. "A Natural History
of the Dead" _____
- 32. "Fathers and Sons" _____
- 33. "Cross-Country Snow" _____
- 34. "In Another "Country" _____

Short Story Analysis

For the two Hemingway short stories you have been assigned, go to the library and locate a minimum of two articles on each (more may be consulted and used!) and prepare an informal oral presentation of approximately ten to fifteen minutes in length for each, explicating the pieces. The idea is to explain to the class what the assigned stories are all about. The presenter may presume that the audience has read the stories carefully; so any detailed plotting is unnecessary. Presenters should classify each story as fable, fantasy, romantic, realistic, naturalistic, or whatever. Commentary should focus on point of view, theme, tone, plot, setting, characterization, symbolism, and irony as well as any other elements of special importance to understanding the story—e.g., imagery.

Presenters should work from an outline to guarantee coherence and minimize digression. Use of handouts, overheads, PowerPoint is not mandatory but encouraged if they truly enhance the presentation. Questions will be allowed if the presenter has not gone over the time allotted.

Students should check the short story assignment listing and syllabus to determine the day of presentation. The class is responsible for having read all of the stories due on a particular date.

Students who miss their presentation days will have no opportunity to make up the assignment, whether excused or not, because of the time limitations of a summer session. Anyone with an excused absence will not be penalized. Anyone without an excuse will receive a zero.

Students will submit a formal written analysis of one of their short stories. The paper should be word processed following MLA conventions and “works cited” format. There should be a minimum of three entries on the works cited page—the two articles and the story itself. The written version is expected to be more refined than the oral version. Additional information may be included.

NB: Students must submit their analysis to Turnitin.com prior to turning in the hard copy on the due date. If problems in citation are discovered, these should be addressed before the hard copy is collected.

HOW TO USE THE MLA BIBLIOGRAPHY

1. Go to <http://library.tamu.edu/portal/site/Library>.
2. Click on "Library Home."
3. Click on button for Index/Database and enter "MLA International Bibliography" into the search term slot. This takes you to EBSCO Host/ Research Databases.
4. Enter the title of the short story or book you seek articles on—e.g., "Cat in the Rain."
5. Ten article titles are presented to a page. At the bottom of the page will be a row of numbers. Click on "2" for the next page (the next ten articles) and so on until you have seen all and found what you want. "Cat in the Rain" has 38 entries. To narrow, use the list to the left on the page and click on key words such as "Cat."
6. Click on any article that looks promising. Very carefully take down the bibliographical information for (a) the web address, if given, and (b) the conventional information for the journal or work in which your scholarly article appears.

An article or publication retrieved from an electronic database

If you're citing an article or a publication that was originally issued in print form but that you retrieved from an online database that your library subscribes to, you should provide enough information so that the reader can locate the article either in its original print form or retrieve it from the online database (if they have access).

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Smith, Martin. "World Domination for Dummies." Journal of Despotry Feb. 2000: 66-72. Expanded Academic ASAP. Gale Group Databases. Purdue University Libraries, West Lafayette, IN. 19 February 2003 <<http://www.infotrac.galegroup.com>>.

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Hemingway on Reserve

ITEM NUMBER	AUTHOR	TITLE	COPIES
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PS3515.E37 Z575	Baker, Carlos	<u>Ernest Hemingway: A Life Story</u>	1
PS3515.E37 Z58 1972	Baker, Carlos	<u>Hemingway, The Writer As Artist</u>	1
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PS3515.E37 Z612 1985	Grimes, Larry E.	<u>The Religious Design of Hemingway's Early Fiction</u>	1

Hemingway on Reserve (Continued)

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813. H488YI	Isabelle, Julanne	<u>Hemingway's Religious Experience</u>	1
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PS3515.E37 S9267 1992	Rudat, Wolfgang	<u>Alchemy in The Sun Also Rises: Hidden Gold in Hemingway's Narrative</u>	1
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PS3515.E37 Z58677 1987	Wagner-Martin, Linda	<u>Ernest Hemingway: Six Decades of Criticism</u>	1
PS3515.E37 Z982 1966	Young, Philip	<u>Ernest Hemingway: A Reconsideration</u>	1

SOME SHORT STORIES COVERED BY SUSAN BEEGEL (ED.), HEMINGWAY'S
NEGLECTED SHORT FICTION (ANN ARBOR, MI: UMI RESEARCH PRESS, 1989)

"The Mercenaries"

"My Old Man"

"Out of Season"

"A Very Short Story"

"Mr. and Mrs. Elliott"

"On Writing"

"Banal Story"

"An Alpine Idyll"

"A Pursuit Race"

"A Simple Enquiry"

"Wine of Wyoming"

"The Sea Change"

"A Natural History of the Dead"

"Homage to Switzerland"

"The Light of the World"

"A Day's Wait"

"The Capital of the World"

"The Spanish Civil War Stories: 'The Denunciation,' 'The
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Some Words about the Review

General requirements for the assignment are as follows:

1. The review (typed or word-processed) should range in length from four to six pages (1000 to 1500 words). The work selected should be of sufficient length and complexity to afford the reviewer plenty to comment on. Students should not select an article under five pages. Students should not select articles from Explicator. And to assure a better assessment, the student should select a work dealing with a topic or work the student is beginning to feel he/she knows a little something about.

2. The review may have a snappy title and carry a "work cited" entry at the end so that any direct or indirect quotation throughout the paper may be simply referenced by inclusion of page numbers within parentheses at the close of appropriate units. Alternatively, the review may use the bibliographic entry for the work as the title—e.g.,

Wexler, Joyce. "E.R.A. for Hemingway: A Feminist Defense of *A Farewell to Arms*." *The Georgia Review* 35.1(Spring 1981):111-23.

With the bibliographic entry for a title, then one can handle easily any quotations or other allusions to specifics in the work being reviewed by inserting the appropriate page numbers within parentheses in the text after any reference, and eliminate any need for a "work cited" entry.

3. The reviewer should identify the audience for whom the work seems intended (specialist, lay, nonspecialist but sophisticated, feminist or whatever) and provide a basis for that judgment—e.g., periodical (Does it solicit particular types of articles or mention any targeted audience?); diction; complexity of sentences; amount of definition, description, exemplification, etc.

4. The reviewer should identify the purpose (stated or implied) of the writer being examined, afford some idea of how he/she goes about achieving that purpose, and present a brief but accurate summary of the content (about one quarter to one third the length of the review). It is unnecessary to be exhaustive in summarizing because a positive appraisal will indicate the review reader should go read the work for him- or herself. However, no main ideas should be omitted.

5. At least **one third of the review should be evaluative**- showing how or why the author or material is effective or ineffective. Examples should be copious; assertions, supported.

6. The review should culminate in a recommendation to read or not to read the scholarly work. That recommendation should be based on the evidence presented.

7. A copy of the piece being reviewed should be paper-clipped to your review when you submit the hard copy.

Some Words about the Term Paper

1. The major paper should deal with one or more novels read in the course, with the intended audience being the members of the class.
2. Students should obtain topic approval from me prior to undertaking any research to assure the topic is appropriate for the course in terms of subject and scope. Projects should not be too ambitious—that is, more appropriate for a thesis or dissertation than a course paper. As a rule of thumb, the narrower and more specific the topic is the better. The formalized declaration is important because it makes the search for scholarly articles easier in that the researcher knows what he or she is attempting and thus looking for. Although the syllabus announces the latest date one may obtain topic approval, students should feel free to obtain approval whenever a good idea seemingly takes hold. If a student selects a successful topic from previous semesters (i.e., the list), the student will still need to declare it and explain what he/she intends to do with it.
3. The paper must be documented—i.e. the “argument” of the paper must incorporate well-chosen evidence and examples from the course text(s). Generalizations must be exemplified; assertions must be supported. Information and ideas taken from scholarly sources must be attributed (failure to attribute, even if inadvertent, constitutes plagiarism). It should be clear to the reader of the paper who is saying what. And it should be apparent why quotations are being incorporated. A good paper is more than merely a string of quotes. I will ask myself, “Why is this person telling me this?” “What point being made by the paper writer is being supported?”
4. Because the whole class will be conducting research on a limited number of novels, it would be thoughtful and courteous if users of books or parts of books located the needed material within them and made copies and returned the works to the reserve desk or, if in the stacks, their shelves to guarantee all students have access to them. Journal articles should be available in the stacks or in the Microtext Section on the Second Floor. Neither bound journals nor microform can be checked out. So, if everyone using those sources takes notes from or photocopies what he or she needs and returns the original material to its specified place, then all should have ready access to the material. Anyone with special problems should contact me as soon as a problem is identified.
5. Questions related to style, mechanics, or conventions are to be governed by the MLA Handbook, 6th Ed. Citations will follow the “Works Cited” system, and there will be no separate title page. Heading and title can be incorporated on the first page of the paper (see sample in the packet). Whenever questions arise about these matters, I would be happy to answer them. I am your consultant up to the moment you hand in your paper; so don't be bashful about seeking advice or information. The handling of such matters will be part of the assignment grade determination for the assignment. A paper for an upper-division English course is an opportunity for the student to show his or her competence and maturity as an analytical reader and writer.

Topics of Previous Major Papers

The Old Man and the Sea

"Last Will and New Testament: Santiago as Christ-like Code Hero"

"Baseball in The Old Man and the Sea"

"A Word Is Worth a Thousand Pictures: The Writing Style in The Old Man and the Sea"

The Sun Also Rises

"Brett Ashley: Victimizer or Victim?"

"Brett Ashley and Her Lovers"

"Brett's Men: Reflections of Jake"

"Brett's Lack of Religion"

"The Lost Generation in The Sun Also Rises"

"The Currency of Existence and Ethics: 'Paying' and Jake Barnes in The Sun Also Rises"

"Getting Your Money's Worth: Payment in The Sun Also Rises"

"The Sun Is All That Rises: Jake's Injury in The Sun Also Rises"

"Don't Shortchange the Count: Mippipopolous's Importance in The Sun Also Rises"

"Jake's Follies (A Study of an Unreliable Narrator)"

"From Romantic to Realist: Jake Barnes in The Sun Also Rises"

"Vanity and Meaning in The Sun Also Rises"

A Farewell to Arms

"Digging into an Iceberg: Beneath the Surface of Catherine Barkley"

"Another Look at Pronouns in A Farewell to Arms"

"Escaping the Escaping in A Farewell to Arms"

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"Catherine Barkley: A Beacon of Light in a War-Torn World"

"Craziness in A Farewell to Arms"

"Disaster and Death in A Farewell to Arms: Cat in the Rain"

"Frederic Henry's Spiritual Journey"

"Bad Company: The Effect of Rinaldi and Barkley on Henry's Spiritual Growth"

"An Analysis of the Minor Tutors in A Farewell to Arms"

"Hemingway's Concept of Love in A Farewell to Arms"

"Henry's Lesson in Love in A Farewell to Arms"

"The 'Major' Minor Character Rinaldo Rinaldi"

"The Motif of Games in A Farewell to Arms"

For Whom the Bell Tolls

"Saints in For Whom the Bell Tolls"

"Duty and Its Components in For Whom the Bell Tolls"

"Robert Jordan and Anselmo: Two Types of Hemingway Hero"

"No Man Is an Island? Communism and Catholicism in For Whom the Bell Tolls"

"Simon Says . . . : How Fulfillment of Orders Is Used to Justify Killing in For Whom the Bell Tolls"

General

"Water Symbolism in Hemingway"

"Post-Impressionist Landscape: The Arts of Hemingway's Style"

"Hemingway's Desire for Androgeny"

"Some of Hemingway's Code Heroes and Their Pursuit of the Nada Theme"

"Alcohol, Hemingway, and the Code Hero"

DECLARATION OF TOPIC

I have chosen a topic which deals with (a) novel(s) on our reading list. I understand that my paper is to be documented--all assertions supported by specific reference to the text being studied and analyzed as exemplified by the sample paper in the packet. I understand that I can use articles and books for support and information pertinent to my subject as long as I credit the sources for the material and/or ideas, using the simple "works cited" format. I understand that the kind of paper wanted is one that (1) develops a thesis, (2) provides an answer to an important question, (3) builds a case for or argues persuasively for an interpretation. In other words, I am aware that I am marshalling information for a purpose--not merely providing information!

My topic will be:

This is what I think I will be doing with it:

NAME _____

DATE _____

Rough Draft Workshop

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Title of paper reviewed _____

This paper has a title which announces its subject interestingly.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The introduction readily presents the thesis, the question to be answered, or the argument/topic to be developed.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The approach and structure of the paper are clearly indicated in the introduction.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The main points/sections of the body are easily identifiable.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The main points are in the best order for the paper.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The main points are equally developed in the paper.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The paper is rich in supporting detail from the work(s) studied.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The ideas of others are clearly tagged, quoted, and/or cited.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The ideas of others are well integrated into the paper. This paper flows!

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

I found the paper completely accessible.

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Comment: _____

The paper has an appropriate and effective close (summary, inference, or conclusion).

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The "Works Cited" page shows a judicious selection of sources (books, chapters, articles).

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Comment: _____

The writer demonstrates a good grasp of bibliographic conventions.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

The writer demonstrates a strong commend of grammar and mechanics.

Strongly Agree Agree Undecided Disagree Strongly Disagree

Comment: _____

Student Name here

Last name before all page numbers

Professor Gibson

English

8 December 1998

Disaster and Death in *A Farewell to Arms*: Cat in the Rain

The malignancy of the world is taken for granted in the writing of Ernest Hemingway. His novels sustain a dominant single emotion which is often based on this view of the world. Though rarely stated, it is the iceberg that lurks in the dark water of the Italy and Switzerland of Frederic Henry's memory, informing every scene and lying beneath each description (Schneider 253-54). Every happy night and mountain vista heightens the sense of despair and defeat. "Things went very badly" our hero informs us, and death looms closely (Hemingway 4). Rain, "bitterness distilled," is a variation on a theme of death, emptiness, and nothingness (Schneider 257). "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army," we are told at the end of the first chapter, and with this, the picture of doom is complete (Hemingway 4). Things can only end badly in such a world.

One critic praises Hemingway's use of rain as a "subtle and unobtrusive device for unity" (Young 92) while another claims that the masterful use of rain helps elevate *A Farewell to Arms* to the state of lyric poetry (Schneider 252). Rain nearly becomes a character itself, bringing passion and a sense of urgency to each stormy scene.

Peer intended, I assume

The images of the first chapter establish the symbols of the entire novel. The story of *A Farewell to Arms* can be deciphered through a symbolic reading of these two pages. Chapter one introduces "a series of important images for symbolic cultivation" and establishes a mood of doom (Baker 94). The words associated with rain are used so frequently that "they begin to toll like bells in the mind" (Schneider 255). Critic Daniel J. Schneider writes that the novel begins so decisively in establishing a mood of despair that "through the repetition of the central symbols, . . . any emotions other than bitterness and despair may thereafter intrude only with difficulty" (256).

The words of the narrator are infused with the significance of memory. Downtrodden and disillusioned warriors trudge across a canvas of swirling black leaves and dusty white roads toward ugliness and death. The description of the stormy landscape is charged with suggestions of fertility, sterility, and birth. Soldiers are said to look like pregnant women and march toward an inescapable fate. The dust of the road "pollinates" the leaves of the trees, and "the plain [is] rich with crops" despite the dryness of the land (Hemingway 4). The leaves fall early and represent a life cut short. This autumnal imagery establishes the autumnal mood of the novel. Harvest and death are pervasive and interconnected in the symbolism of the natural elements.

The first mention of the deluge to come occurs in this chapter with Frederic's significant observation, "there was not the feeling of a storm coming" (Hemingway 3). The "storm" which stirs Frederic's soul to its deepest depths was unexpected. The desolation and failure is "reinforced by the introduction of the dominant symbol of the rain: not life-giving rain causing the leaves to grow but the autumnal and winter rain

causing them to fall, a rain associated with darkness, mud, and death" (Schneider 256). It is this same rain which falls on Frederic and Catherine when he returns to the front, on the soldiers who retreat from Caporetto, on Catherine as she tries to give birth in Switzerland, and it is still falling when Frederic says good-bye to a statue and walks back to the hotel in the rain.

Philip Young has summarized rain's meaning in *A Farewell to Arms*: "they win when it's sunny, and lose in the rain" (92). This oversimplified explanation is a useful starting point for the reader's understanding of a subtle and complex symbol. In Book I, rain is a negative contrast to the clear and dry climate of Abruzzi. Abruzzi, which enjoys dry and cold weather, is associated with "peace and quiet; with love, dignity, health, happiness, and the good life; and with the worship or at least the consciousness of God" (102). The hometown of the priest is contrasted with Carlos Baker's concept of "Not Home:" "low-lying plains, with rain and fog; with obscenity, indignity, disease, suffering, nervousness, war and death, and with irreligion" (102).

Book II begins with Frederic's arrival at the American hospital in Milan. The hospital is the setting for Frederic and Catherine's happiest days, and Frederic, as a narrator biased by memory, fills the rooms with sunshine and breezes. His remembrances are sentimental and nostalgic. "Outside the sun was up over the roofs" he says, "and I could see the points of the cathedral with the sunlight on them" (Hemingway 105). Such sunshine cannot last in a Hemingway novel.

The most revealing conversation about rain occurs in the hospital. Mist turns to drizzle and then to rain, and Catherine inexplicably questions whether the rain will affect

their love. Frederic assures Catherine of the constancy of his love. "I've always been afraid of the rain . . . it's very hard on loving," says Catherine (Hemingway 126).

Catherine, the older and more experienced in true love may be thinking of her dead fiancé when she explains: "I'm afraid of the rain because sometimes I see me dead in it . . . and sometimes I see you dead in it" (Hemingway 126). Frederic, youthful and unaware, vows, "I'll love you in the rain and in the snow and in the hail and--what else is there?"

(Hemingway 126). Death, which Frederic does not consider, is the answer to his question. In his memory Frederic realizes the truth of Catherine's prophecy. He promises significantly, "Go to sleep, darling, and I'll love you no matter how it is" (Hemingway 126). The idea of rain as a symbol of death and disaster begun in chapter one is cemented by this scene. Death and rain are unavoidable and inescapable.

The summer progresses in a stream of happy, unfettered memories. With the fall comes the revelation that drives away the sun. "I'm going to have a baby, darling," Catherine says, and "it turned cold that night and the next day it was raining" (Hemingway 137, 142). Frederic's remembered joy in Milan is due to the fact that the two were able to fulfill their desires without responsibility or accountability to anyone but to each other. The news of the baby's impending arrival brings the rain which represents both fertility and disaster as introduced in chapter one. The rain, however, has not penetrated the sanctity of Frederic's hospital room. On this evening, after Catherine's announcement, "the rain was coming down heavily outside on the balcony, and the wind blew it against the glass doors" (Hemingway 142). The thin, transparent, and fragile glass holds back the driving forces of nature and fate.

Fog turns to rain as Frederic and Catherine say good-bye at the train station in Milan. Catherine must fall prey to her old fear of rain as she motions for Frederic to step out of the rain. As he leaves for the danger of the front, the rain is remembered in the retelling as a manifestation of her fear of death. The vision may also have moved into a shared consciousness to become a manifestation of a joint fear. Frederic and Catherine's fear has produced the symbolic rain. In either case, the outcome is undoubtedly grim.

The practical and more positive consequences of rain have yet been unmentioned. "I don't believe they will attack now that the rains have started" says "the major" to Frederic. This is one of the few examples of rain used as a symbol of good fortune. However, the coming of the rains is predictable in the cycle of seasons, as well as the cycle of death and resurrection (Gadjusek 134).

The description of the landscape Frederic passes through with his ambulances is startlingly reminiscent of the opening chapter. The "bare wet autumn country" of this chapter and the "plaster of the broken houses" suggests the same mood of disaster as the "country wet and brown and dead with the autumn" of the first chapter (Hemingway 200, 4). The slow-moving convoy of both chapters is the parade of destruction upon which falls a dismal rain. Hemingway reminds the reader of his or her initial emotion in preparation for Frederic's climactic baptism and escape from the war. In this instance, though the disaster the rain foreshadows leads to death for some, it signals rebirth for Frederic. As Robert E. Gadjusek writes, this is "one major insight of the novel: birth as death, death as birth" (136).

Wow!
Water

In the midst of the stalled ambulance convoy and a heavy downpour, Frederic combines the rain and death unwittingly in his own thoughts. "Bed and board," he thinks, "Stiff as a board in bed. Catherine was in bed now" (Hemingway 197). Catherine's morbid vision of herself lying dead in the rain has seeped into Frederic's mind. The water damage has been done, and Frederic envisions the "statue" in bed (Hemingway 332).

"That my sweet love Catherine down might rain. Blow her again to me," he thinks, "Well, we were in it. Every one was caught in it and the small rain would not quiet it" (Hemingway 197). Hemingway makes a distinction between the small rain and the "big rain" of the novel. The big rain unmistakably portends death. Small rain encompasses a wide range of meaning. "It was fine in the mist" Frederic tells us as he walks through a wet night in Milan with Catherine (Hemingway 147). Already Frederic hears the thunder of death in the big rain which the small rain cannot quiet (Hemingway 197).

Rain and death are more tightly and directly bound in the retreat from Caporetto. As Frederic, Bonello, Aymo, and Piani seek safety (and shelter from the big rain), Aymo is killed. "The three of us squatted over him in the rain," Frederic tells us, "He looked very dead. It was raining," he reiterates in the chance the reader has failed to realize the significance of the rain (Hemingway 213-4). In this chapter, "chapter XXVII, the word 'rain' appears twenty-four times; in chapter XXVIII, seventeen times," Schneider states, and adds that "the recurrence of the words builds a mood of absolute hopelessness" (264). Frederic begins to find "dead bodies" in the rain: Aymo, Piani who "was lying asleep . . . and he slept heavily," and the officers of the Italian army shot by battle police in the retreat (Hemingway 218). Hemingway carefully develops the relationship between death and rain

by reiterating, "We stood in the rain and were taken out . . . to be questioned and shot" (Hemingway 224). The rain of the defeat of Caporetto and the detachment of the police who distribute death brings Frederic to a "face-to-face confrontation with [the] sheer unreason of death" (Hovey 81). The death of the officers foreshadows the death of Catherine-- "You died. You did not know what it was about. You never had time to learn" (Hemingway 327). Frederic escapes with his life and experiences a baptism in the river: "Frederic is, after all, coming back to life through a sort of rebirth and not being brought to heaven through death" (Gadjusek 138).

Back with Catherine, the rain continues, since as the baby grows, death draws near. Outside their room the rain falls, but inside the room is cheerful and comfortable. However, Frederic's thoughts soon turn to the eventuality and maliciousness of death.

A significant contrast is constructed between the storms of chapter XIX and chapter XXXVI. In the earlier chapter the narrator tells us twice that though it is raining outside, the rain is not entering the room through the window. In chapter XXXVI the narrator specifically mentions that the rain "was coming in the window" (Hemingway 264). Death cannot be far.

On this night of the escape to Switzerland, the big rain characterizes Italy. The two depart in "the dark and the rain" for the land of "drizzle" and the small rain (Hemingway 226, 275). Frederic and Catherine repeatedly refer to the Swiss rain as a "fine rain" with both meanings of the word "fine" (Hemingway 276). This rain is not the threatening rain of Italy. Hemingway speaks through Catherine as she says, "Isn't the rain fine? They never had rain like this in Italy. It's cheerful rain" (278). Switzerland is free

from the corruption of the war. The rain of Italy is defiled by the blood and stench of the dead. The rain of Switzerland is pure and clean and as yet, untainted by the death of Catherine.

Almost upon arrival in Switzerland the rain turns to snow. Although snow represents death in "The Snows of Kilimanjaro" and indirectly causes Robert Jordan's death in *For Whom the Bell Tolls*, Hemingway uses snow in *A Farewell to Arms* to symbolize heavenly bliss (Cowley 54). The imagery of snow suggests "sanity, wholesomeness, purity, and peace" (Schneider 265). Soon the rains come and violate the sanctity of the snow, turning it into "a torrent of muddy snow-water" (Hemingway 307). The rain prevents Catherine and Frederic from remaining in their comfortable home and drives them into town.

The most blatant use of rain as a symbol of death occurs at the end of the novel when Catherine endures an ill-fated delivery, hemorrhages, and dies. Catherine's greatest fear has been realized. As Robert Gadjusek writes, "The novel ends as Frederic, having seen Catherine in death as a fixed 'statue,' at last walks away 'in the rain' Catherine has feared. The rain is the icon of those cycles which include death (and also the birth because of which she dies) and so deny the changeless state she had desired and apparently attained" (140).

Rain is most definitely a symbol of disaster. However, there are fine rains, small rains, big rains, rains that stay outside, rains that come inside, rains that suggest the cycle of life, rains that signal fertility, rains that baptize, rains that frighten, pure rains, vile rains, and rains that end military offensives. It is important to remember that Frederic shares this

story as his memory of an actual event. It is also important to remember that rain exists as a reality, separate from the idea of symbolism. Rain most certainly falls on Italy a good deal of the time, as recorded by Agnes von Kurowsky, the World War I nurse of Hemingway's acquaintance (Villard 82). Rain would have been wrapped up in Hemingway's memories of his experiences in Italy in World War I as it is in Frederic's memory. After the death of Catherine, the very real rain has taken on a great significance in Frederic's mind as an ever-present symbol and warning of death. For Hemingway, this use of rain is an epic convention for an epic tragedy.

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Your paper is a tour de force - well conceived, developed, and executed. What can I say but "Cheers!"

A

APPENDIX A: HEMINGWAY IN POPULAR CULTURE

The Short Snappy Wife Of Franco Cucumber

By J. F. Peirce

The following Hemingway pastiche incorporates 20 of his short-story titles. How many of them can you pick out?

After the storm, the three-day blow like the snows of Kilimanjaro, Franco Cucumber and his wife went to Harry's Bar & American Grill—a clean, well-lighted place where the barmen pour the drinks good and true. Ten Indians, the gambler, the nun, and the radio were in one corner, as if in another country.

A woman with hills like white elephants entered.

Cucumber undressed her with green eyes, hanging her clothes neatly on imaginary coat hooks, then looked at his wife, Margo, as if to say, "That's a way you'll never be—an alpine idyll, an homage to Switzerland."

Margo had neither hills nor valleys, being flat-chested.

To the woman, Cucumber had the cool green look of fifty grand. She slitted her eyes like a cat in the rain and flared her nostrils in invitation.

Removing her clothes from the imaginary hooks, Cucumber re-dressed her.

Margo, who had missed none of the foreplay, laughed. She knew he would never leave her, even though she was short and snappy. Her knife-sharp eyes were the killers.

J. F. Peirce is a professor of English at Texas A&M University.

Cucumber felt himself sliced thin . . . and not for the first time.

The waiter, Wilson, came as if on rails . . . unbidden. "A pick-me-up? Wine of Wyoming?" he asked.

It was a simple enquiry and Cucumber nodded.

The waiter poured and Cucumber raised his glass in a toast to those in the corner. "God rest you merry, gentlemen!" he said.

The wine warmed him going down. It made him whole again—but not as before. So when the second woman entered the bar, he crossed the room quickly and undressed her—but not with his eyes.

It was the old initiation-into-manhood bit, and everyone except Margo applauded.

Margo snatched up two forks from the table and plunged them like banderillas into his jugular.

And he felt the blood rise. And that was all.

The waiter looked at the undefeated Margo. "Obscenity of an obscenity!" he said. "Cucumbers are out of season!"

He read her eyes, read them true. "He would have left you, too," he said. "At least till the wine wore off."

He shrugged, thought, *Women!* And then another obscenity. "Thank God today is Friday!" he said earnestly, the Hemingway, the only way.

Those in the corner nodded, then gave a belated olé. "Olé!"

Story titles in order:

- | | |
|-------------------------------------|--|
| 20. "Today Is Friday" | 10. "An Alpine Idyll" |
| 19. "Out of Season" | 9. "A Way You'll Never Be" |
| 18. "The Undeclared" | 8. "Hills Like White Elephants" |
| 17. "God Rest You Merry, Gentlemen" | 7. "In Another Country" |
| 16. "A Simple Enquiry" | 6. "The Gambler, the Nun, and the Radio" |
| 15. "Wine of Wyoming" | 5. "Ten Indians" |
| 14. "The Killers" | 4. "A Clean, Well-Lighted Place" |
| 13. "Cat in the Rain" | 3. "The Snows of Kilimanjaro" |
| 12. "Fifty Grand" | 2. "The Three-Day Blow" |
| 11. "Homage to Switzerland" | 1. "After the Storm" |

Write-alike contests

Imitators master styles of Hemingway and Faulkner

By CHARLES RICHARDS
Associated Press

DALLAS — It had all the elements of Ernest Hemingway: alcohol, action and animals. But instead it was the sincerest form of flattery — imitation.

Ken Conklin Bash's *Big Too-Hardened Liver* is faux fiction at its finest.

"We were drinking at the bar in Harry's when it exploded," the script begins.

"It was early morning and the sun was bright and painful and rising on the tall glass towers when the rocket exploded to announce the release of the bulls and we all rushed out to see the big, brave, mature and viciously horny bulls toss the television executives as they came up the escalators."

The Malibu, Calif., devotee of Hemingway is spotlighted as the winner of the International Imitation Hemingway Competition in the Aug. 1 issue of American Airlines' twice-monthly magazine, *American Way*.

Michael Crivello, a 39-year-old English teacher from Flower Mound, Texas, gets his sound and fury as winner of a similar contest for William Faulkner aficionados.

Crivello and Bash competed against more than 2,000 for the simulation star spots.

The rules were simple: Imitate the masters' styles and themes in fewer than 500 words.

Faulkner, who twice won the Pulitzer Prize for literature, was skilled in creating characters with differing reactions to the same person or situation. He frequently told his story through one character's thoughts.



Hemingway

Faulkner

Crivello won with *Yugo Down, Moses*, in which Edsel Amway Snopes is the ultimate used car salesman.

His parody takes the reader on and on . . . and on and on . . . for 118 words before the first sentence ends.

It begins like this:

"Perhaps it wasnt that they wouldnt run, for they would for a while but poorly and fitfully, and he knew that it wasnt that he had bought one of them from him, he who had brought them to town and parceled off part of his dealership with its lights neon and o'erarching that glowed into the night, the four old familiar blue letters 'Ford' now transcended by four foreign letters drawing moths and men insomnolent to gaze at something not assembled by the sons of immigrants in Flint or Dearborn but slapwelded tenuously in Kragujevac by the sons of Tito to be toted to American gowns myriad where auto mechanics myriad too would scoff, 'You bought a what?'"

Wendy Goldberg of Palo Alto, Calif., an English instructor at Stanford University, was second. William Vlach, a clinical psychologist in San Francisco, was third in the Faulkner competition.

The Hemingway contest was the brainchild of Harry's Bar and Amer-

ican Grill, which waged its Hemingway write-alike for more than a dozen years before canceling it in the mid-1980s because the number of entries (more than 25,000 over the years) had become too overwhelming.

American Way, after learning Harry's Bar planned a revival of the Hemingway contest to celebrate 25 years of the restaurant's Century City location in Los Angeles, arranged to co-sponsor the 1992 competition. The result was the magazine's Aug. 1 special edition.

Hemingway also won the Pulitzer Prize for literature. His writing was characterized by simple sentences with few adjectives or adverbs. He wrote crisp, vivid dialogue with exact descriptions.

William Roskey of Columbia, Mo., was second in the Hemingway contest, and Tom Barrett of Alexandria, Va., was third.

Co-sponsor with the magazine the Faux Faulkner contest is the University of Mississippi's English department and Center for the Study of American Culture, along with Yoknapatawpha Press and its Faulkner Newsletter.

The International Imitation Hemingway Contest, which the magazine said will be conducted again next year, is sponsored by Harry's Bar and American Grill, American Way and PEN Center USA West.

Crivello gets round-trip tickets two to any American Airline destination. Bash gets round-trip tickets two to Milan and dinner for two at Harry's Bar and American Grill in Florence, Italy.

8/1/92 The Houston Chronicle

The Bad Prose Also Rises

The scene from the Rue St. Bubba.

Sometimes it's hard to keep ahead of the fickle dictates of fame. Senior editor Peter Applebome made national news in March when his entry in the Eighth International Hemingway Competition, sponsored by Harry's Bar and American Grill of Los Angeles, was selected as the most gloriously awful of the 2450 entries. For those who missed it, here's his winning tale of machismo and passion in Dallas.

In the late summer of that year we lived in a condo in North Dallas that looked across the tollway to the discos and honky-tonks of the Rue St. Bubba. We were young and our happiness dazzled us with its strength. But there was also a terrible betrayal that lay within me like a Merle Haggard song at a French restaurant.

"The Great Landry says the Cowboy boys will be back," said the girl.

"Then it must be so," I said, though I knew it was a lie.

"When football season comes, then it

will be cold. Like Switzerland. But not now. The cold will be later."

"Pass the Doritos," I said, and her eyes shone like the stars over Amarillo.

I could not tell the girl about the woman of the tollway, of her milk-white BMW and her Jordache smile. There had been a fight. I had punched her boyfriend who fought the mechanical bulls. Everyone told him, "You ride the bull, señor; you do not fight it." But he was lean and tough like a bad ribeye and he fought the bull. And then he fought me. And when we finished there were no winners. Just men doing what men must do. And the pain was washed away but the image of the woman stayed with me like a blessing and like a curse.

We went that summer to many clubs. We went to the Longhorn Ballroom and to the Palm and to a honky-tonk in Fort Worth that was what Harry's Bar would have been like if it had 85-cent Pearl beer and a barmaid whose peroxide hair could damage

your eyes as if you had watched an eclipse.

That night we visited them all, but as we drove home, I did not think of the Pearl beer and I did not think of the peroxide. I did not think of the girl who sat beside me. I thought of the woman of the tollway, and I could feel my heart pounding in the heat of the summer night.

"Stop the car," the girl said.

There was a look of great and terrible sadness in her eyes. She knew about the woman of the tollway. I knew not how. I started to speak but she raised an arm and spoke with a quiet and peace I will never forget.

"I do not ask for whom's the tollway belle," she said. "The tollway belle's for thee."

The next morning our youth was a memory and our happiness was a lie. Life is like a bad margarita with good tequila, I thought, as I poured some whiskey onto my granola and faced a new day.

Paris hotel to reopen bar 'liberated' by Hemingway in 1944

Houston Chronicle News Services

PARIS — On the day Allied troops marched into Paris in August 1944, writer Ernest Hemingway, a war correspondent at the time, made straight for one of its most luxurious hotels and "liberated" the Ritz bar.



Hemingway

As the French capital celebrates the 50th anniversary of its liberation from Nazi rule Thursday, the Ritz will pay tribute to Hemingway by reopening the bar named in his honor.

The liberation of what is now called Hemingway's is a favorite story at the Ritz.

At about two o'clock on the afternoon of Aug. 25, 1944, the day French troops rolled into the capital, the plush stillness of the august establishment on the 18th-century Place Vendôme was shattered.

Contemporary accounts say the writer, covering the war with Gen. George Patton's 3rd army for the American magazine Collier's, pulled up in a jeep with Col. David Bruce,

later U.S. Ambassador to Paris, and some soldiers.

According to the Ritz official version, Hemingway was greeted by the director of the prestigious hotel at the door. He was asked to leave his gun outside, and then escorted to the bar where he ordered a dry martini.

But one of the few surviving eyewitnesses remembers Hemingway's arrival as much more raucous.

"It was incredible, incredible. It was breathtaking to see him behave as if the hotel was his home," Lucienne Elmiger, the 76-year-old widow of the former manager of the Ritz, said in an interview from her country house near Auxerre south of Paris.

"He entered like a king and he chased out all the British people who had arrived an hour earlier. He was dressed in khaki but his shirt was open on his bare chest. He had a leather belt under his big stomach, with his gun beating against his thigh."

Hemingway, 45 at the time, marched through the lobby and in the restaurant, according to Elmiger, announced: "I'm the one who is going to occupy the Ritz. We're the Americans. We're going to live just like in the good old days."

He barked at the British in the language of the former German occupier: "Raus, raus (get out, get out!)."

Hemingway's rivals quickly gave up and fled, and he made a bee-line

for the bar where he ordered drinks for the fellow-correspondents who had conquered the Ritz with him. Bruce wrote in his diary that Hemingway ordered 50 martinis all around, though "they weren't very good, as the bartender had disappeared."

After a superb dinner, Hemingway raged at the bill because of a Vichy government tax on it: "Millions to defend France, thousands to honor your nation, but not one son in tribute to Vichy."

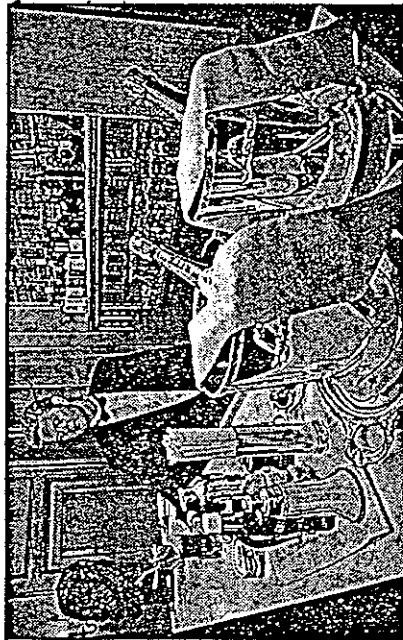
Recalls Elmiger: "He had presence, the way people know Hemingway, but no chic. My husband was not very happy to see this happening, in his Ritz."

The Nazis, who had requisitioned the landmark hotel to house German top brass on their visits to the capital, including air force head Herman Goering and propaganda master Joseph Goebbels, had deserted the hotel much earlier.

Jacqueline Tavernier-Courbin, among those with Hemingway at the time, and now a professor of English Literature at Ottawa University in Ontario, says the writer also swept through the cellars of the Ritz.

She recounts that Hemingway climbed to the roof where his party — intent on chasing Germans — fired bursts of gunfire which brought down nothing apart from a clothesline full of hotel sheets.

That afternoon, philosopher and writer Jean-Paul Sartre and his



Associated Press

A bartender holds a cocktail in the Ernest Hemingway bar of the Ritz Hotel in Paris, which Hemingway stormed for a drink when the Nazis surrendered the city on Aug. 25, 1944.

companion, Simone de Beauvoir, called on the American.

According to his brother Leicester, de Beauvoir and Hemingway did their utmost to persuade Sartre to leave them alone together.

"Look, why don't you get going? We're going to stay here and do a little drinking and serious talking," Leicester quotes de Beauvoir as telling Sartre.

In *The True Gen*, a book about the writer by Denis Brian, a friend of Hemingway's reports de Beauvoir emerged from the Ritz only the

known as Berlin's bar, for the congenial bartender who presided over drinks and sometimes drunks from 1952 to 1975.

About 150 guests are expected to show up Thursday for the reopening of the little bar that seats only 15. Hotel owners are keen to build on Hemingway's legacy to turn the bar into the favorite haunt of literary Paris. Writers and poets will have the chance to receive their mail there.

As in the writer's heyday, the small bar will once again serve dry martinis as well as the novelist's favorite cocktails, and the Spanish bite-size "tapas," he was fond of.

A bronze bust of Hemingway rests on the counter. The panel above the fireplace is hung with pictures of Hemingway, including two snaps of him shortly before he entered Paris.

The décor is much the same: quiet oak panels, leather chairs and high bar stools. The bartender this time will be Collin Field, who knows all about dry martinis — at \$18 a pop — but will concentrate on some new Ritz concoctions named after literary figures such as Karen Blixen, author of *Out of Africa*, and science fiction novelist Ray Bradbury.

"We're making it a literary or writers' bar," said Roulet, noting that literary lights from Graham Greene to Truman Capote, Sartre and of course F. Scott Fitzgerald — all had drinks at the Ritz.

Gored at Pamplona

Texan hurt in Spain during bull run

From staff and wire reports

A man named Boring decided to live dangerously.

But Darin Boring's brief brush with excitement — running with the bulls through the streets of Pamplona, Spain — proved more than he bargained for.

The Oklahoma State University business major from the Fort Worth suburb of Hurst was in a Pamplona hospital Wednesday after a bull hooked him in the right thigh.

He was one of three people injured in the 825-yard dash Tuesday — the sixth day of the eight-day celebration honoring the town's patron saint.

Although early press reports described the 20-year-old man's condition as serious, his mother, Carolyn Boring, said the young man's traveling companions telephoned to report there was no cause for alarm.

"Of course," she said, "anytime you're gored by a bull, it has to be serious."

Participating in the Pamplona bull run was to have been the culmination of a summer of study and travel for Boring, who was scheduled to return Monday to Hurst.

"It was the first time Darin had been in Europe," his mother said. "He was studying in London for six hours of credits in international business. He was there four weeks, then he and two of his buddies went traveling. They backpacked and rode the rails."

The trio toured Germany, Italy and the Netherlands, sending postcards back home from Munich and Amsterdam. "The last we heard," Mrs. Boring said, "they were headed for Rome."

Mrs. Boring had been apprehensive when her son — who had never been farther than Florida — left home for London.

"He told me, 'Mom, I want to end the trip in Spain so we can run with the bulls.'"

"Oh, Darin, no!" she responded.

"Oh, Mom. I'm good. I'm fast," he argued.

Mrs. Boring said she was uncertain how many stitches it took to close her son's wound.

Darin Boring, a 5-foot-11-inch, 175-pounder, is athletic. At Hurst's Bell High School he played baseball and football.

"He's got a good head on his shoulders," Mrs. Boring said. "He thought about this. He's not fly by night. He's dependable — one of the top 10 freshmen at Oklahoma State."

The bulls of Pamplona have charged through the streets at least since 1591, but the event gained international publicity with the 1926 publication of Ernest Hemingway's novel, *The Sun Also Rises*.

At least 27 people have been injured in this year's bull runs, including five Americans and two Australians. Also injured Tuesday were two Spanish men, ages 18 and 22, The Associated Press reported. They were hospitalized with head injuries.

Hemingway wore khakis.

GAP
K H A K I S

