

## **A Farewell to Arms (1929)**

Hemingway admitted the influence on his work of three writers:

Henry James—discipline, command of form and structure, a devotion in the craft of prose fiction and a high seriousness in its practice.

Mark Twain—use of colloquial speech as a full-grown literary language; artful use of repetition which produces effects of rhythm and recurrence found in poetry; stimulus-response, behavioristic fashion of writing: does not reorganize, reorder or analyse his material, simply relating the events as they happen.

Stephen Crane—warfare and violence; annihilation of romantic idealisms; opposed and insulted respectability; view of man damaged and alone in a hostile, violent world.

Gertrude Stein, Sherwood Anderson, Ezra Pound, T. S. Eliot, F. Scott Fitzgerald.

He helped purify American writing of sentimentality, literary embellishment, padding and a superficial artfulness.

His style: colloquial speech, simplicity of diction, declarative sentences, or a couple joined by conjunction; little subordination.

Sequence of events in order that they occur; no mind reorders or analyzes them.

Perceptions direct to the reader, no comments—Disciplined objectivity.

Conversation laconic and carefully controlled.

Avoid artful use of synonyms. Speech eloquent so no need for verbs or adverbs to explain.

## **THE NOVEL**

Anti-war novel part of a European series of anti-war novels. Erich Maria Remarque's

All Quiet on the Western Front (1928).

Autobiographical elements—EH's participation and wounding during the war. Affair with American nurse Agnes von Kurowsky (1892-1984).

Novel that established solidly his reputation and status among world writers.

Origin of the title—George Peele.

It draws on metaphysical poetry. Andrew Marvell's "To His Coy Mistress"—*Carpe Diem* motif.

*Et ego in Arcadia* motif.