

**University of Pardubice
Faculty of Arts and Philosophy**

**Survival of Civilians During the First World War as
Represented in Hemingway's *A Farewell to Arms*.**

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As background the opening chapter should describe basic historical and cultural details related to World War I in Italy. General biographical information about Hemmingway may be described, emphasizing the author's direct involvement in the war and how the events mentioned in the opening section influenced the composition of A Farewell to Arms. Next, other important fictional and nonfictional descriptions of civilian life during war should be highlighted, including a general overview of how this theme is dealt with in the works of Hemmingway. Finally the specific events, characters and attitudes related to surviving the war in A Farewell to Arms should be analyzed and placed into the historical and cultural context mentioned above.

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Abstract

This bachelor paper explores the survival of civilians who appear in Hemingway's book *A Farewell to Arms*. It describes important civilian protagonists and their involvement in the war during which the plot of the book takes place. The main focus is on how these characters perceive, fight for, and comment on the survival and whether they actually survive. The theoretical part focuses mainly on the author, the period of writing the novel and the influence on its composition. Furthermore, it defines historical and cultural details and gives a summary of the plot and characters. In the analytical part, both fictional and non-fictional civilian life is examined in regard to its presence in Hemingway's major war novels. Finally, individual aspects related to surviving the war in *A Farewell to Arms* are analyzed.

Keywords

war, *A Farewell to Arms*, survival, civilians, Ernest Hemingway, life during war

Abstrakt

Tato bakalářská práce se zabývá přežitím civilistů v Hemingwayově knize *Sbohem armádo*. Popisuje stěžejní civilní představitele a jejich úlohu ve válce během níž se příběh odehrává. Hlavní pozornost je věnována tomu, jak tyto postavy vnímají, komentují a bojují o přežití a zda nakonec skutečně přežijí. Teoretická část se zaměřuje především na autora knihy, období během něhož byla tato kniha psána a na vlivy, které ovlivnily kompozici díla. Dále vymezuje historické a kulturní detaily a nabízí shrnutí děje a přehled postav. V analytické části je zkoumán fiktivní a nefiktivní život civilistů s ohledem na jeho účast ve významných Hemingwayových válečných románech. Na závěr jsou analyzovány jednotlivé specifické aspekty související s knihou *Sbohem armádo*.

Klíčová slova

válka, *Sbohem armádo*, přežití, civilisté, Ernest Hemingway, život za války

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1. Introduction

The subject of this thesis is the lives of civilians during the First World War. The thesis examines survival with regard to circumstances the characters are exposed to. The main theme is brought into focus through an exploration of the war novel *A Farewell to Arms* by Ernest Hemingway.

The Bachelor Thesis is divided into two parts: a theoretical part and an analytical part. The theoretical part contains three chapters. The first chapter is devoted to the author's biographical information, emphasizing the author's direct involvement in the war. The second chapter contains details about how the events he experienced influenced the composition of *A Farewell to Arms*. In the third chapter, the historical and cultural details related to World War I in Italy and later events are described. The analytical part of the paper focuses on the important fictional and nonfictional descriptions of civilian life during war and includes a general overview of how this theme is dealt with in the selected works by Hemmingway. Finally the specific events, characters and attitudes related to surviving the war in *A Farewell to Arms* are explored.

Hemingway himself offers a strong opinion about survival and its significance to people. For example:

Survival, with honor, that outmoded and all-important word, is as difficult as ever and as all-important to a writer. Those who do not last are always more beloved since no one has to see them in their long, dull, unrelenting, no-quarter-given-and-no-quarter-received, fights that they make to do something as they believe it should be done before they die. Those who die or quit early and easy and with every good reason are preferred because they are understandable and human. Failure and well-disguised cowardice are more human and more beloved. (HEMINGWAY, Ernest)

2. Ernest Hemingway

2.1. Hemingway's Life

Ernest Miller Hemingway was born in 1899. His father was a doctor and Ernest was the second of six children. Their home was at Oak Park, a Chicago suburb. In 1917 Hemingway joined *The Kansas City Star* as a cub reporter and a year later, in 1918, he began his service as an ambulance driver for the Italian army. That year on July 8, Hemingway was seriously wounded at Fossalta on the Italian Piave during one of his usual trips to the trenches among Italian soldiers (Early Years).

Hemingway's first literary works which were written after the First World War were a short story called *Indian Camp* and a book called *The Sun Also Rises*. Hemingway was about to write his experience from the war as well, but he decided to wait for his ideas and feelings to stabilize by the distance of time. He honored his word and in 1929 wrote the second of his books.

The book was called *A Farewell to Arms* and helped to secure Hemingway's international reputation as a prolific writer. Clifton Fadiman, the Simon & Schuster's chief editor, characterized this book as: "the very apotheosis of a kind of modernism." (BAKER, 1969: 204)

Besides writing, Ernest Hemingway was passionately involved with bullfighting, big-game hunting and deep-sea fishing, and his writing reflected this. He also visited Spain during the Civil War there and described his experience in the bestseller, *For Whom the Bell Tolls*.

A. E. Hotchner, a man who had been Hemingway's close friend for fourteen years, said that Hemingway's life was full of adventures, significant achievements as well as disillusionments. All in all, his life was full of dreams which both did and did not come true. (HOTCHER, 1960: Foreword) Ernest Hemingway died in 1961.

2.2. Hemingway's Writing Style

At the beginning of his career as a writer, Hemingway worked at *The Kansas City Star* as a cub reporter. Here, in order to be successful, he was expected to implement the following advice into his work: "Use short sentences. Use short first paragraphs. Use vigorous English, not forgetting to strive for smoothness. Be positive, not negative." (Early Years) Regarding of these principles, Hemingway later said that these rules helped him best to shape his writing and he had never forgotten them. "No man with any talent, who feels and writes truly about the thing he is trying to say, can fail to write well if he abides with them." (SHAMS, 2002: 4)

Besides this, perfectly mastered and easy to understand dialogue is one of the most powerful literary weapons that Hemingway possesses. It was also a brilliantly used irony which Ernest Hemingway introduced in his work. Both these aspects of his work contributed to a new view about literature. Prose fiction then took quite a new direction after 1920s. (ROVIT, 1963: 164) Before *A Farewell to Arms* was published, romantic writing had the biggest influence. With the publication of *A Farewell to Arms*, however, comes a fundamental change in the approach to the writing of sentences and paragraphs. Hemingway puts stress on the use of nouns and verbs instead of adjectives and adverbs. He prefers the actual rather than the abstract concept. (Hemingway's influence)

Abstract words such as glory, honor, courage or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (BURTNESS, 1999: 71)

Moreover, due to the repetition of sentences, Hemingway makes his readers remember what they are reading. All these characteristics put together, make a great and unique style of writing that authors have found immensely hard to follow ever since. In the book *A Portrait of Mister Papa*, Malcolm Cowley describes Hemingway's writing technique: "He writes a book like an exploring expedition setting out into unknown territory. He knows his approximate goal, but the goal can change. He knows his direction, but he doesn't know how far he will travel or what he will find on a given day's journey." (ROVIT, 1963: 163)

The majority of Hemingway's work was inspired by his lifetime experience and adventures. Hemingway himself said that his aim was to write down things that he saw and felt and do it as simply and best he could. (Ernest Hemingway Biography) Therefore, the spirit of his work survives until nowadays.

After his death, John Wain wrote in the *Observer* magazine: "Though there were many imitators there was never truly a 'School of Hemingway', because the standard he set was too severe."

2.3. Hemingway's Direct Involvement in the War

"It was an awful dope when I went to the last war. I can remember just thinking that we were the home team and the Austrians were the visiting team." (BAKER, 1969: 38) This quote captures Hemingway's memory of his war involvement that, will be described, considerably influenced his literary work. After finishing high school, Ernest decided not to go to college. He much more enjoyed his newspaper work which earned him some money and gave him a great deal of satisfaction. However, he was eager to gain new experiences and move on in his life. A deep desire and enthusiasm to try something new and exciting started to arouse in him and quite soon Ernest took relevant steps to change his life. (SANFORD, 1962: 156) He began to take interest in the war which had just started in Europe and which became the center of his attention. Despite his father's aversion, Ernest contacted several recruitment agencies but failed to enlist. Initially, he wanted to offer his services to the US Army, but he was rejected because of his poor vision. Nonetheless he was determined to participate in the war. (BAKER: 1969, 36)

But I'll make it to Europe some way in spite of this optic. I can't let a show like this go on without getting in on it. There hasn't been a real war to go to since Grandfather Hemingway's shooting at the Battle of Bull Run. (SANFORD, 1962: 157)

Eventually, his fierce determination to join the army paid off and Hemingway was enlisted as an ambulance driver for the Red Cross Ambulance Corps in Italy.

“Could a man with poor vision in one eye get in? The Italians answered affirmative.” (SANFORD, 1962: 157)

Hemingway left his job at *The Kansas City Star* and spent four months driving an ambulance car in France. When he was finally given orders, Hemingway moved to Milan, Italy where he was instructed to carry out his duties. Shortly upon his arrival, a factory producing ammunition exploded and Hemingway had to carry human bodies and their parts to a local mortuary. This was a shocking and unexpected beginning he had hardly imagined. (Ernest Hemingway Biography)

Nevertheless, it might have been the right impulse that boosted Hemingway’s confidence and courage because as soon as possible, he grabbed the chance to get even closer to the real action. (WAYNE) In order to witness a real fighting and see soldiers in action, Ernest enrolled in a canteen service behind the lines. (Ambulance Driver) “He was carrying a supply of cigarettes, chocolate, and postcards for the soldiers.” (BAKER, 1969: 44) Unfortunately, during one of these trips to the trenches, Hemingway was badly wounded in the knee as he was hit by an Austrian mortar shell:

I tried to breathe, but my breath would not come.... The ground was torn up and in front of my head there was a splintered beam of wood. In the jolt of my head I heard somebody crying.... I tried to move but I could not move. I heard the machine guns and rifles firing across the river. (BAKER, 1969: 44)

When Hemingway gained consciousness, he realized what had happened. Despite the wound and an intense pain he was going through, he managed to carry away another wounded soldier to safety. For his display of a considerable bravery under enemy fire, Ernest Hemingway was decorated The Silver Medal of Military Valor:

Gravely wounded by numerous pieces of shrapnel from an enemy shell, with an admirable spirit of brotherhood, before taking care of himself, he rendered generous assistance to the Italian soldiers more seriously wounded by the same explosion and did not allow himself to be carried elsewhere until after they had been evacuated. (LYNN, 1995: 80)

After the injury, Hemingway was transported to the hospital in Milan where he underwent an operation. “Naturally, being an American, Ernest received the best of medical attention.” (SANFORD, 1962: 162) In fact, he was the first American ever to be wounded and survived in Italy during the First World War. While Ernest

Hemingway was recuperating from the enemy attack, he got to know an English Red Cross nurse Agnes von Kurowsky and deeply fell in love with her. However, the majority of researchers deny they were ever intimate.

Towards the end of the war, Hemingway promised his family to come back home and sent a letter saying: “Ag is prettier than anybody you guys ever saw. Wait till you see her!” (SANFORD, 1962: 172) In December 1918, Hemingway left the active service and planned on taking Agnes with him to America. However, all of a sudden, she acted otherwise and decided to stay in Italy and pursue a career of a nurse. Eventually, their relationship ended as it was written in a letter that Hemingway received from Agnes. Broken-hearted, Ernest Hemingway returned to The United States by himself. (BAKER, 1969: 59) This final, miserable but crucial chapter of Hemingway’s life in Italy became evident in his bitter perception and disillusionment with war which is reflected in his books. (WAYNE)

2.4. Influence on the Composition of *A Farewell to Arms*

Physically and emotionally exhausted by the years spent in Italy, Hemingway sought peace and rest in writing. This activity provided him with a great possibility to organize his thoughts and share his action-packed experiences with other people. From his days in Italy came the book called *A Farewell to Arms*.

A Farewell to Arms is, like many other books written by Hemingway, partially based on the author’s own experience. The novel describes real historical events that Hemingway personally witnessed to as well as it contains facts that Hemingway either did not witness to, that took place somewhere else or another time or that did not transpire at all. Still, it is not feasible to discover all the sources that Hemingway used in his novel. Anyhow, the author’s autobiographical past greatly contributed to the composition of the novel.

For one thing, the characters in the novel are inspired by real people in Hemingway’s life. Both main characters resemble actual human figures that played a key role in the model of the story. (WAYNE) Speaking of Hemingway, he portrayed himself as a lieutenant Frederick Henry who works as an ambulance driver on the front.

To support this statement, there are several clear similarities between his and character Frederick Henry's life.

1. Both volunteered for the Red Cross in Italy.
2. Hemingway as well as Henry was sent to an Italian-Austrian front where he drove an ambulance car near Fossalta and Piave.
3. They did not get into a real fight but they supplied stuff to soldiers in the front lines.
4. During one of his trips to the trenches, both men were seriously wounded but still carried another wounded soldier to safety.
5. Both Hemingway and Henry recuperated from the injury in Milan.
6. Both men fell in love with an English speaking nurse.

On the other hand, in the novel there are some actions by Frederick Henry that Hemingway never did during his time in Italy. For instance, he did not fire a gun at anyone and did not participate in the Caporetto retreat. Finally, he did not run away to Switzerland with his girlfriend and did not become the father of her child. (OLDSEY, 1979: 45)

Regarding the similarities between Ernest Hemingway & Frederick Henry, as already mentioned, during his recuperation Ernest Hemingway fell in love with the English Red Cross nurse Agnes von Kurowsky. She is the person who was transported to the world of fiction as Catherine Barkley. Though, unlike Catherine Barkley in the novel, Agnes von Kurowsky neither reciprocated Hemingway's feelings nor died in the war time as did Catherine. (WAYNE)

But Hemingway and Kurowski are not the only real life individuals that provided a basis for fictional characters. Other characters like the medical officer Rinaldi and the unnamed priest were also created on the basis of actual human beings. For instance, the officer Rinaldi partly embodies Enrico Serena, a young Italian captain whom Hemingway got to know in Milan. This war veteran also told Hemingway an infinite number of war stories which Hemingway remembered and became fond of. Endowed with good listening skills, Hemingway digested this very valuable information concerning the war in Italy and the Caporetto retreat and implemented it in his novel. (REYNOLDS, 1976: 161)

Besides characters, it is important to mention that both war and post-war encounters and experiences are reflected in Hemingway's writing. To be more specific, the book covers Hemingway's experience from 1918 to 1928. He gathered information regarding war and his family and merged them together with his imagination and already acquired experience. To give an example, his wife's pregnancy and the way of his child delivery had a considerable effect on the character Catherine Barkley who, as you are going to find out, went through the same troubles during the idyllic honeymoon in Switzerland at the end of the story. (REYNOLDS, 1976: 25)

We can see that Hemingway plays with acquaintances like a child plays with toys. He adopts people from real life and adjusts them in ways that suit him. The fictional characters share a certain pattern or characteristics with real people they embody. Various encounters with many interesting people give Hemingway an opportunity to both create and share something he already knows. Michael S. Reynolds says that: "History, newspaper stories, first- and second hand experience – these are the primary sources for *A Farewell to Arms*." (REYNOLDS, 1976: 138)

2.5. The Writing of *A Farewell to Arms*

Each day I read the through from the beginning to the point where I went on writing and each day I stopped when I was still going good and when I knew what would happen next [...] finding you were able to make something up, to create truly enough so that it made you happy to read it, and to do this every day you worked was something that gave a greater pleasure than any I had ever known. (BAKER, 1972: 97)

After Hemingway had gathered various materials from various sources mentioned in the previous chapter, he began writing the very second of his novels. However, the period of writing the novel was difficult for both Hemingway and his family. It was 1928; Hemingway's wife Pauline gave birth to their son Patrick in an extremely long and painful delivery that ended with a Caesarian section. (REYNOLDS, 1976: 25) In the same year, on March 1 in Paris, Ernest Hemingway began writing his second novel, *A Farewell to Arms*. The work on the first draft gradually went on other locations including Key West, Florida, Piggott, Arkansas, and Kansas City, Missouri. Hemingway spent a fair share of time revising and rewriting in order to achieve his own

absolute satisfaction with work. (BAKER, 1972: 96) He particularly struggled with the ending of the story which was rewritten seventeen times. Besides this in the book *At the Hemingway's*, Hemingway's sister Marcelline says that Ernest searched a long time for the exact title of the book and even asked the family members to help him choose the proper name out of several possibilities. Finally, Hemingway decided upon *A Farewell to Arms* which also sounded best as they were saying the possible titles aloud.

During the revision period of the novel, on December 6, 1929 Hemingway received a telegram from his sister Carol, stating that his father had died that morning. Dr. Hemingway had committed suicide by shooting himself in his bedroom. Shocked by the tragic news, Ernest blamed his uncle George for not paying enough money for a doctor. (BAKER, 1969: 198) Nevertheless, Dr. Hemingway's medical issues had been of a severe nature. He had been suffering from the dangerous condition angina pectoris, but he did not take the advice of other doctors. Hemingway's older sister and his sibling Marcelline said that he changed from being active, decisive and joyful into being an annoyed, mistrustful and restless person. (SANFORD, 1962: 228)

However, the fact that Ernest Hemingway held in his hands the draft of a marketable novel made him a little bit positive. On January 22, 1929, the final draft of *A Farewell to Arms* was finally completed and ready to be serialized. It became so in the same year, on September 27. *A Farewell to Arms* became Hemingway's first major commercial success and marked the inception of his successful career. In 1948, nineteen years after the book was published, Hemingway expressed his memories of writing *A Farewell to Arms*.

During the time I was writing the first draft, my second son Patrick was delivered in Kansas City by Caesarean section, and while I was rewriting my father killed himself in Oak Park, Illinois....I remember all these things happening and all the places we lived in and the fine times and the bad times we had in that year. But much more vividly I remember living in the book and making up what happened in it every day. (BAKER, 1972: 97)

3. The Historical and Cultural Context

3.1. The First World War

Although the plot of the book *A Farewell to Arms* takes place in Italy during The First World War, the book itself was written and published later in 1929. The following paragraph summarizes historical and cultural details of these periods that played a significant part in the creation of the novel.

On April 26th 1915, Italy entered the First World War on the side of the Allies – Britain, France and Russia. In 1915, Italy hoped to be given vast territories in the Adriatic Sea – Tyrol, Dalmatia and Istria – provided that Italy signed the Treaty of London. Britain and France wanted Italy to join their side, which would have meant creating a new front and weakening the Central Powers. However, in order to be successful, Italy had to enter the war and fight.

Finally, between 1915 and 1917, the Italian army reached 10 miles inside Austrian territory. Nevertheless, the biggest event of these years was going to transpire in 1917. In October 1917, the battle of Caporetto broke out. This bloody conflict inflicted heavy casualties on the Italian side, 300 thousand men died. The Italians fought the whole Austrian Army plus seven divisions of German troops. The Italians at least managed to win the battle of Vittori Veneto, but it did not take their minds off a shame and humiliation they had to experience because of a hasty retreat.

In 1918, at the end of the war, Italy counted its casualties. 600 thousand Italians laid down their lives, 950 thousand people were wounded and 250 thousand were maimed. It took Italy only three years to make the World War I the most expensive military event in its history. Consequently, the huge expenses had to be paid off somehow. Unemployment as well as inflation rose greatly. The only hopes were placed in rewards for being on the winning side along with Britain, France, the Russian Empire, etc.

However, the Treaty of Versailles took a casual approach toward Italy which was seen as a secondary figure at Versailles. Germany, on the other hand, was heavily punished economically by being forced to pay heavy war reparations to the victorious countries. (TRUEMAN)

3.2. The Great Depression

The consequences of the economic policies of the Treaty of Versailles led to dire economic hardship in Germany. Thousands were put out of work there and had to fight for their survival for a different reason besides the bombings of war. This was a direct cause of the rise of Hitler and Nazism during 1920s and early 30s.

Also in the Allied countries, economic policies led to another catastrophic event, the Great Depression, which affected lives of millions of people all around the world, among them also Ernest Hemingway. The Great Depression was the worst economic and monetary breakdown in the history of the United States. Countries were dependant one on another, therefore millions of people lost their jobs and their place to live; all their life savings were gone. They had to fight for survival. (KELLY)

Its consequences were of a severe character. Millions of Americans were malnourished from the lack of food. Concerning shelter, many people did not have money to repay the mortgage which they had arranged. This situation lasted for several years. In 1932, 25 thousand families and approximately 20 thousand young people wandered around the country in order to find and secure basic needs such as food, shelter, job, clothing, etc. The Great Depression was a great test of survival and fundamentally changed generations of people's view and perception of life (The Great Depression). The Great Depression encroached into the period of writing of *A Farewell of Arms* and together with the death of the father marked the troublesome chapter in Hemingway's personal life.

4. *A Farewell to Arms*

4.1. Character List

The people that Hemingway happened to meet during his life partly provide the naturalistic basis for the portrayal of characters in *A Farewell to Arms*. Michael S. Reynolds states that: "The most immediate biographic sources of information, which

are almost impossible to document, are the personal memoirs of the nurses and soldiers whom Hemingway met.” (REYNOLDS, 1976: 160) Here is the list of the characters that have a fundamental influence on the progress of the story.

Frederick Henry is the main character and the narrator of the story. He is an American Lieutenant who volunteers as an ambulance driver on the Austrian-Italian front. He is courageous, consistent, and ambitious man who experiences horrors of the First World War. Frederick Henry manages to survive.

Catherine Barkley is Henry’s girlfriend. She works as a nurse at the hospital in Italy where she takes care of wounded soldiers. She is a sensitive, passionate and beautiful woman who has felt sorrow and horror that war brings. Catherine dies during a difficult labor at the end of the novel. Her and Frederick’s dream about happy and long life is shattered.

The priest is a character whose true identity remains unnamed throughout the book. He serves as a help for soldiers who need to appeal to God for whatever reason they have. Since he is just an episodic character, we do not come to know if he does survive or not.

Aymo is an ambulance driver who is killed during the Caporetto retreat by Italian guards. “He was hit low in the back of the neck and the bullet had ranged upward and come out under the right eye.” (HEMINGWAY, *A Farewell to Arms*: 190)

Bonello is also an ambulance driver who works with Frederick Henry. He accompanies Frederick during the Caporetto retreat. After Aymo is killed, Bonello leaves the group in order to be captured by the enemy. According to him, this way gives him better chance to survive. However, we do not know if he succeeds to do so.

Passini is an ambulance driver who serves under Frederick Henry. He is viciously killed in the Austrian attack in which Henry is seriously wounded. “His legs were toward me and I saw in the dark and the light that they were both smashed above the knee.” (HEMINGWAY, *A Farewell to Arms*: 51)

Piani is another Frederick’s driver who stays with him until he jumps into the river. From this moment on there is no mention of Piani and we do not know whether he survives or not.

Ettore Moretti is a decorated Italian-American officer who serves in the Italian army. Unlike Henry, Moretti pursues glory and military achievements. His survival is a subject to discussion since he is just an episodic character like the priest.

4.2 Plot Overview

The main character of the novel is Frederick Henry, a young American who is working as an ambulance driver on the Italian front during the First World War. When not carrying out his duties as a driver, Henry meets and falls in love with an English nurse Catherine Barkley who is grieving the death of her fiancée. Together they establish a strong relationship that blossoms and develops throughout the whole story.

During one of the enemy bombardments on the front, Frederick is badly wounded in the knee by an Austrian mortar shell which falls near to him and his companions. He is sent to the hospital in Milan where he is recovering and being taken care of by beloved Catherine. Gradually, their relationship becomes very serious and reaches its climax when Catherine reveals that she is pregnant. Henry is very excited about it but he has to return to the front to his comrades.

However, just after a week, the Germans and the Austrians break through the lines and the Italians are forced to retreat to the safety. Together with other six people, Henry participates in the retreat and travels far from the front in order to save his life. On the way there, the whole group experiences a sudden breakdown in morale that results in death of several people. Moreover, the remaining members are stopped by the military police at one of the bridges and accused of treachery. Rather than to face potential death, Henry jumps to the river and escapes. After that, Henry manages to get on the train heading back to Milan. In the town of Stresa, he reunites with Catherine and explains her the situation. The young couple knows that their life is in danger and with the help of a hotel porter flee to Switzerland.

Here, after several months of happiness and new hope, Catherine dies in an extremely long and painful childbirth. Moreover, the baby is stillborn. Henry tries to give Catherine his farewell but she does not response. At the end, Henry walks back to his hotel room.

5. Civilians in War Conflicts

War is an event that influences and changes everything around. Objects like food and shelter that are taken for granted are suddenly hard to obtain and even harder to substitute. Religion may be prohibited by a current regime. Whilst people can live without religion, they absolutely cannot live without food and shelter. In this respect, war is an occasion when people truly feel how these things are deal-breaking and important to them. The First World War was not an exception.

Especially retired people who were dependant on social benefits had a really hard time. Concerning food, there was a great shortage of it. The main cause was a bad process of supply. Food was not distributed equally between soldiers and civilians. The soldiers were privileged at the expense of ordinary people who were forced to plunder and steal in order to survive. The men appeared hunched and beaten, the women were exhausted, the children were strangely old. Many people from Western Europe suffered from malnutrition whereas people from Eastern Europe faced even famine for several times. Therefore, a new strategy of treating soldiers and civilians equally was adopted. If war was to be successful, one had to ensure enough food for all people who were involved in it. (Civilisté za války) Naturally, survival, equally of soldiers and civilians, in general was far more complicated and hard to pursue.

Before we proceed any further to the fictional and nonfictional descriptions of civilian life, a certain clarification in order to understand the basic terms must be provided. The difference between a civilian and military is that the civilian is a person without any rank which indicates his or her affiliation with the military. Macmillan Dictionary describes a civilian as: "someone who does not belong to the armed forces or the police." However, the position of the civilians in war differs and often remains questionable. Yet, there are two types of civilian involvement in wars and armed conflicts that apply to the subject of this thesis.

- 1) Guerrilla warfare. This term comes from Spanish and denotes a type of fighting that is fought by small independent bands that might often include civilians as well as military forces that harass the enemy through the moment of surprise. The bands use tactics such as ambushes, raids and sabotages. (WHITECLAY, John)

- 2) A civil war. This is a type of war that is “fought between different groups of people within the same country. (Macmillan Dictionary)

As you are going to find out, both of these examples play a key role in the novel *For Whom the Bell Tolls*. In *A Farewell to Arms*, the civilians are involved in a different but still a dangerous way. When it comes to *The Sun Also Rises*, the civilians in this book put up with the repercussions of war.

Whether separated by centuries or hemispheres, war affects people who are involved in it. When we heard a word *war*, we most certainly imagine a conflict between trained and armed soldiers who are ordered to fight. On the other hand, civilians who are noncombatants are neither in possession of weapons nor trained to use them. Yet practically, in every war there have been both military and civilian casualties. Civilians have been often killed or wounded and their property has been stolen or destroyed. At some cases, soldiers are the ones who bear responsibility for maybe unintended but anticipated killing and destruction of innocent civilians who are seen as a collateral damage. On the other side, some of the killing and destruction has been accidental, caused by actions of soldiers directed at military targets which, as their unintended, unforeseen, and indeed unforeseeable consequences, bring about harm to civilians.

There is a scene in *A Farewell to Arms* that illustrates such event. During Frederick Henry’s visit to the front, the enemy mortar shell hits the ground and explodes. Besides killing several soldiers, its fragments also kill one ambulance driver and seriously wound Frederick. Although Frederick and other ambulance drivers are certainly not the target of the attack, they become its victims as well as the soldiers who are. Frederick Henry and other innocent drivers just happen to be in the wrong place at the wrong time. An anarchist and atheist writer Fred Woodworth says:

It seems like such a terrible shame that innocent civilians have to get hurt in wars, otherwise combat would be such a wonderfully healthy way to rid the human race of unneeded trash. (Quotations about War)

Yet, the number of civilian casualties does not always tend to be as small as it is in *A Farewell to Arms*. In another Hemingway’s novel *For Whom the Bell Tolls* that is about to be brought into focus and whose story takes place during the Spanish Civil War, the

number of dead civilians is much higher than in *A Farewell to Arms*. In his book *Anarchy in Action*, Colin Ward informs us about the actual number of killed civilians in former wars. He also predicts a number of civilian casualties in a Third World War:

The expendability factor has increased by being transferred from the specialized, scarce and expensively trained military personnel to the amorphous civilian population. American strategists have calculated the proportion of civilians killed in this century's major wars. In the First World War 5 per cent of those killed were civilians, in the Second World War 48 per cent, while in a Third World War 90-95 per cent would be civilians.

As we can see, the number of civilian deaths is gradually increasing, reaching its climax in a Third World War. However, regarding the First World War, according to Stevan E. Hobfoll, the fact that civilians were involved in the First World War in terms of death and violence was just a deviation from the way it was meant to be. Originally, it was soldiers who were supposed to be the only killed humans. However, this border was crossed and civilians became involved as well. Plundering of villages, rapes of women and cold-blooded massacres took place on a daily basis. (KRIPPNER, Foreword) In *A Farewell to Arms*, these incidents tend to arise during the Caporetto retreat during which Italians are forced to escape from the front and their homes. The group led by Frederick encounters two young and scared girls. Aymo, one of the drivers talks to the girl:

“Don’t worry,’ he said. ‘No danger of–,’ using the vulgar word. ‘No place for–.’ I could see she understood the word and that was all. Her eyes looked at him scared. She pulled the shawl tight.” (HEMINGWAY, *A Farewell to Arms*: 174)

Fortunately, nothing happens to the girl but the quote makes it clear that she is really afraid of being raped. Concerning the cold-blooded massacres, there is a scene in *For Whom the Bell Tolls* where the civilians who support fascism are murdered by armed rebels without mercy. None fascist stays alive. This scene is going to be described in greater detail in the chapter 10.1.

Additionally to the First World War which surrounds the characters in *A Farewell to Arms*, Stevan E. Hobfoll claims that ninety five percent of casualties were

soldiers and civilian victims of war represented only five percent. (KRIPPNER, Foreword) Nevertheless, even the death of five percent of civilians left a significant war trauma upon the entire civilian population. We have to realize that soldiers who were exposed to war were not the only people that experienced nerve-wracking events. Civilians who did not directly participate in war also put up with immense stressors that war brought. These include being shot at, bombed, being deprived of a loved person such as a family member, being afraid of having nothing to eat, drink, etc. Some civilians experienced stressors such as torture, rape and violence toward a marriage partner. (HAMBLEN, Jessica, SCHNURR, Paula) Concerning the examples of these stressors, they are about to be specifically described and its implications further developed in the following analytical part.

In his new book called *Why They Die: Civilian Devastation in Violent Conflict*, Daniel Rothbart says: “Civilians bear a greater burden than combatants, yet their plight is notoriously absent from military and political rhetoric.” He and the book’s co-author Karina V. Korostelina suggest that being exposed to war conflicts, lives of civilians are enormously troublesome. Civilians face the fact that they might be expelled from their homes, their own land might be confiscated by the state or the enemy and civilians themselves can be even handled like fugitives in their own country. (GREIF, James) Naturally, these factors are likely to be reflected in civilians’ behavior and lives long after war ends. Jessica Hamblen, PhD and Paula Schnurr, PhD say that:

Although most civilians who are exposed to war stress will not develop long-term mental-health problems, some will, particularly if they have been exposed to severe stressors.

We can assume that whether civilians do or do not develop certain mental-health problems, it depends on the nature and the type of the stressor as well as on the individual’s character. Ernest Hemingway himself experienced several stressors, predominantly those of the physical nature. In September 1918, at the time when he was in the hospital recuperating from the wounds he sustained in the mortar attack, he wrote a letter to his parents stating: “Gee I’m afraid I won’t be good for anything after this war!” His legs were being electrically treated by doctors and young Ernest was afraid. “All I know now is war”, he said. “Everything else seems like a dream.”(CAMPBELL,

James) Nonetheless it was not a dream. It was a hard reality Hemingway had to accept. Certainly, to such a grim reality faced millions of both soldiers and civilians. The collateral psychological and physical damage of war left lasting scars on the psyches of military personnel as well as the civilian population at large.

6. Survival of Civilians in Hemingway's Works

Concerning Hemingway's war novels, they provide an authentic view on the matters which have been just mentioned. Given the fact that these books deal with war periods and considering Hemingway's generally negative attitude to war, it can be assumed that civilians appearing in these books struggle accordingly.

Hemingway's fascination with war became evident for the first time when he wanted to become a soldier but eventually ended up as an ambulance driver. His passion for war also inspired his literary endeavor and became the reason why he composed his war novels. The fact that he actually and intentionally participated in major war conflicts allowed him to write his stories as accurate as possible. Hemingway is the one who was there; he is the one who saw what he saw. His novels *A Farewell to Arms*, *For Whom the Bell Tolls* and *The Sun Also Rises* come out of authenticity and author's exclusive personal experience that he established into his work and with some alternations, build on it. Bernard Stanley Oldsey says that: "A *Farewell to Arms* is an achieved fiction which emerges from an autobiographical past-experience in love and war." In these works, Hemingway partly introduces readers to the reality he as a writer was exposed to. His aim is to describe situations from his, non-distorted point of view.

Generally, we all know that wartime is a miserable chapter of a man's life. It has the major or minor influence on all people who are somehow involved. The point is that given to know the way how people struggled in war in reality, we may expect the same way in Hemingway's books. Generally what we do not know is how the individuals perceived it and what it meant for them, unless we are in possession of the published memoir of someone who actively participated. That is why I have taken on a question of how ordinary people, civilians, in Hemingway's books feel about survival and do or do not manage to survive.

This paper focuses on survival of civilians in Hemingway's books *For Whom the Bell Tolls*, *The Sun Also Rises* and particularly *A Farewell to Arms*. Although civilians have a different role in each of these books, they eventually long for the exact same thing. They want to get rid of war, get back to their friends and families and move on in their life. However, a seemingly simple idea proves to be out of reach as they realize that it is going to take a lot of time and privation to make things they fight for happen. Things do not change day-to-day. It is a marathon, a relentless pursuit that only ends when the characters start a new life and leave all the evil behind or die.

In the case of *A Farewell to Arms*, a civilian, the young nurse Catherine Barkley, has a great influence on the main character lieutenant Frederick Henry whose life and actions turn around her. Moreover, minor characters such as other ambulance drivers mention what the war means to them and how they feel about it. Speaking of *For Whom the Bell Tolls*, one can detect here a great participation of civilians that influence the progress of the whole story as well. Unlike the civilians in *A Farewell to Arms*, these characters participate in fighting, military tactics, deceive, plots, and find it crucial in order to achieve something. When it comes to *The Sun Also Rises*, the plot of this book does not take place during the war but it rather depicts civilians in its aftermath.

6.1 For Whom the Bell Tolls

Like *A Farewell to Arms*, the novel *For Whom the Bell Tolls* is based on the author's experience. The story of Hemingway's fifth novel is set during the Spanish Civil War that was fought from 1936 to 1939. The main character Robert Jordan is an American volunteer who works as a dynamiter and cooperates with a small guerilla group whose task is to blow up the bridge that is in hands of fascists. The plot of the entire book takes place during just four days during which the brutality of civil war is graphically depicted. The main characters are civilians who voluntarily fight for freedom and country's independence, therefore the violent element is strongly represented throughout the book.

Speaking of the main protagonists, they seek shelter in a cave which is hidden from the eyes of fascist troops. They get by with some food, wineskins, and a pile of

weapons. They spend the entire day in the mountains, surrounded by trees and fresh air. Seemingly an idyllic and slightly adventurous scene is actually a test of their fierce determination and sacrifice. Every member of the group has a duty to carry out. Women take care of food and maintaining cave, men have their responsibilities as well. Some of them are sent out to inspect an enemy camp; some of them are in charge of attacks preparation. Whatever they do, it is expected to lead to better life. The characters' strong believe that they are doing the right thing is supported by violent acts which, in many cases, claim many lives. To give an example, the main protagonist Robert Jordan asks Pilar, who is a member of the guerrilla group, about the circumstances of one the first conflicts that triggered the series of violent encounters between fascist and antifascist guerrillas.

“What happened to the others?” Robert Jordan asked. “Were there no other fascists in the village?” “Qué va, were there no other fascist? There were more than twenty. But none was shot.” “What was done?” “Pablo had them beaten to death with flails and thrown from the top of the cliff into the river.” (HEMINGWAY, *For Whom the Bell Tolls*: 108)

This quote describes a situation in which civilians are fighting civilians. The only difference between them is that they chose different sides. On the one side, there are armed rebels who use military tactics. On the other side, there are common peasants who have different opinions about how things should be. Obviously this is why it is called a civil war. Distinct thoughts and beliefs from fascist Germany act as a trigger which divides people and general society into two or more groups. An ongoing war changes people's attitude toward each other. They sink to a level they would have never imagined.

The cruelty inflicted on people whose decision to support fascism has proved fatal is more than obvious. The rebels lead by Pablo beat their opponents without mercy. The previous quote perfectly describes how the captives are manipulated like animals. Obviously, an effort to change the current political situation and to prevent Spanish people from adopting Nazi ideology calls for a radical approach toward all who support it. The rebels seem to lack humanity and exhibit an instinct-driven behavior close to animals. People who are to be killed are done so without a hint of regret and a sense for justice. “He ran fast through the double line with flails falling on his back and

shoulders until he fell and those at the end of the line picked him up and swung him over the cliff. "(HEMINGWAY, *For Whom the Bell Tolls*: 116)

However, although the nature of dealing with the enemy does not suggest so, the republican protagonists who are responsible for this are still ordinary civilians. They are fighting for their country's freedom and attempting to get rid of fascism with which Spain is flooded. Nevertheless, in my opinion, this phenomenon can be viewed from two points of view. The reader's very first reaction to the way the fascist supporters are killed might be that it cannot be civilians' doing. It just sounds too severe. But if we think deeply and consider that it was freedom of Spanish people that was at stake, then the brutal way of killing the fascist might not seem so unrealistic after all. The characters follow and apply a simple but stringent rule: kill or be killed. The civilians are not repelled by bloody scenes and do not hesitate to kill a man who was once their neighbor and fellow. In order to survive and win the fight, this is what they have to do. Very often, it is anger which drives them ahead and forces them to kill, rape and plunder. Nevertheless, there are also people who do not feel personal hatred or sympathize with either of the ideologies of the republicans or the nationalists. These are hesitant people who just follow and fight by the side of their comrades-in-arms, who remain steadfastly convinced that they are fighting for the right thing:

"But Don Ricardo with all his bravery did a great disservice to the others. For he aroused the men in the line and where, before, they were performing a duty and with no great taste for it, now they were angry, and the difference was apparent." (HEMINGWAY, *For Whom the Bell Tolls*: 117)

In some cases, war makes people choose what side of the barricade they will join based on their beliefs and desire to change something. This is the case of the fascist supporters who fall the victims to the angry partisans. They are people who openly support fascism and adopt its philosophy. However, this path they chose forces them to pay with their lives. However this can be said about both partisans and fascists. Both sides are convinced that they are fighting for the right thing and are not willing to give up on their belief. Killing people comes as a necessary step which cannot be avoided if they want to win. The victims often pay with their lives for being in the wrong place at the wrong time. If the fascist sympathizers would not be in the city during the attack,

they would probably survive or be given some more time. But one cannot anticipate everything that is going to happen.

To summarize what have been stated, the civilians in this book happen to be patriots who take it upon them to engage in combats and shape their destiny. Taking into consideration the perilous and uncertain way of life they lead, not all of them manage to survive. In contrast to *A Farewell to Arms*, the main character of *For Whom the Bell Tolls*, Robert Jordan, called Inglés, dies as he is hit in the leg at the end of the story. The penalty for being free and independent man is the death of many because of the clash of competing ideologies.

6.2 The Sun Also Rises

After the First World War, Ernest Hemingway joined the group of expatriate Americans living in Paris, France. Out of his experiences from this time came a book called *The Sun Also Rises*. As already mentioned, the story of this book is not set during the war but rather in the post war period. In chronological order the second of Hemingway's novels, the book depicts the story of a group of American expatriates who travel from France to Pamplona, Spain in order to enjoy the local Fiesta and bullfights. The characters are members of the post-war generation who spend their days by drinking, talking, arguing, traveling and generally enjoying life. Rather than the war itself which in the book had already happened, it is a memory of war to which the book in some places refers. The characters tend not to comment on the matter of war as they find it enough to call it a bad thing.

The main protagonist Jake Barnes is an American journalist and the only character that has experienced the war for himself. However, the war has affected him on a very intimate level as it has made him impotent:

“I got hurt in the war,” I said. “Oh, that dirty war.” We would probably have gone on and discussed the war and agreed that it was in reality a calamity for civilization, and perhaps would have been better avoided. I was bored enough. Just then from the other room someone called: “Barnes! I say Barnes! Jacob Barnes!” (HEMINGWAY, *The Sun Also Rises*: 14)

It seems that there is actually a lot to say about the war but the characters do not bother to discuss it because it annoys them. Speaking of Jake Barnes, it is very understandable that he tends not to talk about it, considering the effect it left upon him. We as readers are given the views and perceptions that are formed within a distance of time. The characters search for an escape from their life which might or might not have been affected by war. They bear the psychological and in the case of Jake Barnes also physical scars that the war left on them.

They seek the meaning of life which, for a lot of them, seems to slip between fingers. They drown their problems in alcohol and throwing parties. The psychological aspect proves the main and crucial consequence the main characters suffer from. It is the motif of wounding that is left on people as a scar from recent combat. Jake Barnes survived the war but still is affected by it for the rest of his life. And it is the wound that makes his life difficult, if not insufferable. His affection toward the character Lady Brett Ashley is unrequited because she knows he cannot have sex. This causes a great trouble for Jake and makes him feel worthless. The bohemian life that he and his fellow friends lead helps them to hide their feelings and forget about the past that so greatly contributed to the unpleasant presence. Jake Barnes is a representative of the whole generation that had to go through the trauma that war left on people. He is one of thousands of men of his age who survived, yet they maybe regret it.

From the survival's point of view, no character dies in the book. The only direct consequence of war is Jake Barnes' injury. With the exception of this injury, unlike in other two novels, the civilians in *The Sun Also Rises* deal solely with the emotional response.

6.3 A Farewell to Arms

The book *A Farewell to Arms* contains a large number of characters who can be characterized both as civilians and non-civilians. More or less, these characters accelerate the progress of the story and have specific attitudes toward the kind of situation they are experiencing. Whether of their free will or not, these characters have an affiliation with the First World War which has a major impact on their lives. Some of

the literary figures find this conflict necessary and support it. On the other hand, the majority of figures in this book find it useless and not worthy of their presence. Nevertheless, they are forced to man up, act like true patriots and be ready to lay down their life for a country they have decided to defend. I am using the expression 'have decided' on purpose, because both main characters, Frederick Henry in *A Farewell to Arms* and Robert Jordan in *For Whom the Bell Tolls* are not the native inhabitants of the country for which they are fighting. They have willingly joined Italians, respectively Spaniards and now they have to face whatever danger to which they are exposed.

Since the characters in the novel have various jobs, duties and are of different gender, we are offered a great range of diverse perspectives on the war situation and survival itself. By dividing characters just into two groups, civilians and non-civilians, we would deprive ourselves of an opportunity to explore individual attitudes based on previously mentioned aspects. This realization contributes to the deeper understanding of final data and influences its interpretation.

The characters' survival depends on their own actions as well as on actions of others. They often find themselves in the situations from which it seems there is no escape. Yet, they somehow manage to get away and stay alive. See Frederick Henry and his admirable surmount of certain death. However, not everyone is so lucky and succeeds to survive. The main civilian and non-civilian protagonists and their involvement in *A Farewell to Arms* are now about to be described in greater detail.

6.3.1. The Ambulance Drivers and Frederick Henry

The drivers are minor, yet significant figures that live and die throughout the story. They are experiencing very miserable and close-to-death situations which shape their opinions about the current events. Through their perceptive comments on the matter, we can determine their personal view of current affairs. The expressions they use very often speak for themselves and make it clear for the reader to understand. For instance, one of the drivers says:

“There is nothing as bad as war. We in the auto-ambulance cannot even realize it at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some people who never

realize. There are people who are afraid of their officers. It is with them the war is made.” (HEMINGWAY, *A Farewell to Arms*: 47)

Like everyone else, these drivers know that war is miserable, but they actually cannot become aware of its real nature. They are just mechanics and drivers who repair cars and go near the front to pick up soldiers or deliver supplies. They do not participate in military tactics or fighting. Naturally, it is up to soldiers and officers to take care of that business. Nevertheless, the drivers are still able to review the situation from their angle. As the quote implies, according to the drivers, it appears that an effective antidote to handling badness and drastic reality of war is based on not admitting of how serious the situation really is. The key is to preserve a detached point of view and neither underestimate nor overestimate the reality. We can assume that people who never realize how bad war actually is can be classified as happy. If we realize how bad it really is and let it swallow us up, we go crazy. In order to prevent it, we should occupy ourselves with something that helps us to get it out of our system. Consider the Lost Generation, the group of authors who obviously realized very well how bad war was and therefore they mentally struggled for the rest of their lives. Unable to live as they were used to before the war, they expressed their newly acquired and deal breaking experiences through literature.

Speaking of the drivers, one cannot doubt their experiences and fair assessment of consequences which war has on every last one of them as well. Even if they are not trained soldiers or officers, they get to see the war dreads on a daily basis. To give an example, Manera, one of the auto drivers, says: “The doctors were working with their sleeves up to their shoulders and were red as butchers.” (HEMINGWAY, *A Farewell to Arms*: 57). Via statements like this, one can easily picture how it must have looked like in the hospital where wounded soldiers were transported. Mutilated human bodies and omnipresent uncertainty of how the following days will look like are the order of the day. Physical damages are however not the only result of an ongoing conflict. The psychological trauma tends to be of an equally severe character. As already mentioned, the drivers do not interfere in military affairs, but as the story progresses they become involved anyway.

During the Caporetto retreat, Frederick Henry and his Italian ambulance drivers Aymo, Piani and Bonello, drive an ambulance car from the front to Tagliamento. On the

way there, they meet two sergeants who cannot find their unit and give them a lift. Unfortunately, during heavy rain, the car gets stuck in a muddy road and the crew has to push the car out of the soft earth. However, the two picked up sergeants find it a wild-goose chase and refuse to help. They ignore Frederick's command and claiming: "you can't order us, you're not our officer" walk down the road. Frederick feels obligated to stop them and fires a gun:

"I opened up my holster, took the pistol, aimed at the one who had talked the most, and fired. I missed and they both started to run. I shot three times and dropped one. [...] Bonello came up. 'Let me finish him,' he said. [...] Bonello leaned over, put the pistol against the man's head and pulled the trigger."
(HEMINGWAY, *A Farewell to Arms*: 182)

In a desperate situation like this, when the military command and leadership has failed, Frederick Henry still senses the need to intervene and fulfill his lieutenant's duty. This political consciousness presents Frederick with a position he has not yet gone through and subsequently it claims life of a soldier who refuses an order. This perfectly illustrates a situation when under a pressure; a man is capable of anything. The act of shooting a sergeant as such proves to be useless as the crew is still not able to dig out the car. More likely, it is done on principle and as an answer to the failing morale which naturally comes with an effort to escape with one's life.

However, to explain the previously suggested idea, we must focus on the drivers. As the quote shows, the initial non-participation in military actions results in killing a human being. If it is necessary, drivers do not fear to execute a sentence of death. In fact, they do not take it too much to heart. The driver Bonello, who killed the sergeant, says: "I killed him. I never killed anybody in this war, and all my life I've wanted to kill a sergeant." (HEMINGWAY, *A Farewell to Arms*: 185) Despite the fact that he killed one of theirs, Bonello derives great satisfaction of knowing he has achieved something he has internally wished to do for a very long time. Then, the other driver Aymo asks Bonello what he will say when he will confess this crime. "I'll say, 'Bless me, father, I killed a sergeant'". (HEMINGWAY, *A Farewell to Arms*: 185)

I am neither interested, nor qualified to conduct a detailed psychoanalytical study of Bonello's original intention to kill the person, but given to know his comment on the matter, it seems that he actually enjoys what he has done and is comfortable

talking about it. However, a radical change in Bonello's behavior is coming later in the story. All of a sudden, the driver Aymo dies as he is shot by an Italian guard. Equally all of a sudden, Bonello goes and surrenders to the enemy. "Where's Bonello?" I asked. Piani looked at me. "He wanted to be a prisoner. He was afraid we would get killed." (HEMINGWAY, *A Farewell to Arms*: 193) As you can see, scared of being killed, the character Bonello suddenly changes his attitude toward the course that events have taken. At first, he is willing to kill a soldier who does not want to follow an order. However, after a death of the fellow driver Aymo and with imminent danger of being shot either by Germans or Italians, Bonello weighs the odds and decides that it would be safer for him to being held captive. He feels that this option gives him a better chance to stay alive. The initial complexity of the situation is reduced to a simple but meaningful unit such as saving one's life. As soon as his own life is at stake, Bonello starts to act differently and to the benefit of his own health. It may seem selfish from the reader's point of view but considering the social nature of the situation, it is fairly understandable.

Moreover, another driver Piani justifies Bonello's act as a result of being socialist, and according to Piani, the socialists "don't believe in the war anyway." (HEMINGWAY, *A Farewell to Arms*: 193) "We're all socialists. Everybody is a socialist. We've always been socialists." (HEMINGWAY, *A Farewell to Arms*: 185) The term 'socialist' is derived from the word 'socialism' which Macmillan Dictionary characterizes as: "a political system that aims to create a society in which everyone has equal opportunities [...]. Well, in case of Bonello, it is the opportunity to decide upon his own future. Unfortunately for the purpose of this thesis, the further development of the Bonello part of the story is not mentioned in the book and we are not given any indication of how he ends up and if he succeeds to survive.

As you have definitely noticed in the title of this subchapter, I have integrated the Frederick Henry part of the story among the one of the drivers. The reason I have done so is that Frederick Henry spends his fair share of time in the presence of these drivers and discuss with them the matter of war and its implications. Therefore, we can compare his and drivers' arguments and views on the subject of their discussion.

In a dugout, Frederick Henry is engaged in a discussion with the drivers that accompany him. They argue about what would have happened if either of sides stopped

or continued fighting. Frederick Henry is of the opinion that the war would still go on even if one side called a halt to fighting. In his words, the situation “would only be worse if we stopped fighting.” (HEMINGWAY, *A Farewell to Arms*: 47) It appears that he is aware of dreadfulness of war but still believes in the necessity of fighting one. He finds that it is important to keep fighting and finally end this war that brings nothing but ruin on people. According to Henry, to stop fighting would only mean that the enemy would feel free to launch a full-scale invasion that would result in subjugation of the entire nation and its areas. The fact that Italy is still fighting its enemies gives people hope and shows them that the country is not going to give up on them. In this spirit, Frederick Henry forces the drivers to keep believing and tries to convince them that it is necessary for the war to go on. We might think that is the rank of a lieutenant talking and we might think right. It is important to mention that this discussion between Frederick Henry and the drivers takes place at the beginning of the book, before the enemy mortar attack and the Caporetto retreat happen. Morality and mood is yet jovial as the characters do not know what to expect. As a lieutenant, Frederick Henry is obliged to remain a believer in the matter of war and encourage the fellow drivers.

On the other hand, the drivers do not share Henry’s enthusiasm. Passini reaches a view that it could not be even worse. “There is nothing worse than war.” (HEMINGWAY, *A Farewell to Arms*: 47) He also suggests that each side should focus on its own country, rather than to pursue another. From his point of view, invading another country seems to be a bit of an overreaction, considering the drawbacks that come with it. Frederick Henry comes again with a counter argument and finds defeat worse than the war itself although Passini again disagrees.

“I do not believe it,’ Passini said respectfully. ‘What is defeat? You go home.’ ‘They come after you. They take your home. They take your sisters.’ ‘I don’t believe it,’ Passini said. ‘They can’t do that to everybody. Let everybody defend his home. Let them keep their sisters in the house.’” (HEMINGWAY, *A Farewell to Arms*: 47)

Passini seems to think that the war has already reached its climax and the defeat is just a sort of liberation that follows. He is convinced that surrenders should be let free and not deprived of their family members. But it is like a sudden awakening from a pleasant vision to a terrible reality of the Caporetto retreat that changes the path that

Frederick Henry and the drivers follow. Henry is suddenly forced to carry out things that he, at first, disapproves and avoids. He realizes that shooting the sergeant and jumping into the river, as you are going to find out, are kinds of things that simply must be done if he and his crew want to survive.

The priest, who is a minor character in the story and is about to be described, implies a theory that there are two fundamental types of men in times of war. “There are people who would make war. In this country there are many like that. There are other people who would not make war. But the first ones make them do it.”(Hemingway, 65) In my opinion, at first, Frederick Henry belongs among these people who would not make war. He does not fancy it and has no desire to fight it. His wants to help and transport wounded soldiers. However, a deal-breaker comes during the Caporetto retreat when he is shot at by German and afterwards by Italian soldiers. In this way, he is forced to answer the enemy’s fire and in the case of the sergeants even to kill the man. At this point, Frederick Henry becomes one of those men who would make war. As the priest suggests, he is made to make war by those who would make war at the first place and if you think deeply about it, you realize that this theory does build on truth. Frederick Henry is, although not directly, forced to shoot at the already many times mentioned sergeants whose decision not to obey him makes him fire.

The need to be safe and to reunite with Catherine is a number one priority that leaves Henry no choice but to contribute to war effort through inflicting casualties. The act of Frederick Henry as such is a natural response to a precarious situation that requires a radical and often a lethal approach toward it.

As you can see, even though the drivers are not experts in the mechanics of war; naturally, they tend to make assumption about it. They do not very often launch into detailed explanations of the events leading up to the war and do not search for multiple layers of meaning that events occurring around them might hide. They rather provide a reader with a simple and authentic point of view which is free of sentimentality. “If everybody would not attack the war would be over,” Manera said. (HEMINGWAY, *A Farewell to Arms*: 46) According to Passini, the war is a result of a rigid and empty-headed class system that governs the country. But whether it is the class system or anything else, none of it is a good reason to engage in war. Passini finally summarizes the drivers ‘standpoint, saying: “We think. We read. We are not peasants. We are

mechanics. But even the peasants know better than to believe in a war. Everybody hates this war.” Frederick Henry confirms drivers’ attitude by uttering one simple sentence. “They were all mechanics and hated the war.” (HEMINGWAY, *A Farewell to Arms*: 48)

To sum it up, the story shows that what these characters care about most is God’s most precious gift, life. Some of them lose it, some of them do not. No matter what it takes, the number one priority is to survive. Civilians such as the drivers are driven by desire to get over all the suffering successfully and live the way they want to. Their fair assessment of the facts and its circumstances is both apt and intelligible and leads to the conclusion that human life is the one thing they value most. Except for Frederick Henry and Piani and Bonello who surrenders to the enemy, other members including Aymo, Passini and Manera fail in the effort to survive.

6.3.2. The Priest

The priest is a spiritual man and as already mentioned one of the characters in *A Farewell to Arms*. Macmillan Dictionary describes priest as: “someone whose job is to lead worship and perform other duties and ceremonies in some Christian churches.” But also in the times of war, a priest can be of a great use, especially to those who need it. Whether they are believers or not, both soldiers and civilians may seek the priest and ask him for help. He is a spiritual adviser who is ready to listen to things that lie heavy on people’s conscience. Confessing to crimes that are troubling you and finding solace in the presence of God’s servant can be the right impulse to becoming a better man. The priest is a man who might also comment on things from his personal point of view.

The priest in *A Farewell to Arms* participates in all these activities. He talks to officers, listens to their disputes, opinions and comments on life and war. However, instead of receiving sympathy and acknowledgement for his effort to help fellow men, he is getting teased and made fun of.

“Priest to-day with girls,’ the captain said looking at the priest and at me. The priest smiled and blushed and shook his head. This captain baited him often. ‘Not true?’ asked the captain. ‘To-day I see priest with girls.’ ‘No,’ said the priest. The other officers were amused at the baiting.” (HEMINGWAY, *A Farewell to Arms*: 7)

The officers claim that the priest supports the enemy and wants Austrians to win the war. They say that “he loves Franz Joseph.” (HEMINGWAY, *A Farewell to Arms*: 7) Frederick Henry defends him and becomes his true friend. Some day, the priest comes to visit Frederick to the hospital where he is recovering from the mortar attack. They talk about God, love and discuss the war.

“What’s the matter, father? You seem very tired.’ ‘I am tired but I have no right to be.’ ‘It’s the heat.’ ‘No. This is only the spring. I feel very low. You have the war disgust.’ ‘No. But I hate the war.’ (HEMINGWAY, *A Farewell to Arms*: 64)

As you can see, the clergyman is another man in a row who ‘hates the war.’ This expression is used by various characters throughout the book and becomes a kind of cliché. Perhaps it best reflects characters’ general disagreement and disillusionment with war. However, it is important to know that unlike some of the previous drivers, the priest looks for the causes of war in a broader scope. Similarly to Pasinni, the priest lays the blame for having war on high ranked people in charge of ruling the country. Since the priest is found just in several initial chapters, we do not know where his end is. However, considering his job and duties which do not require him to be involved in fieldwork, it can be assumed that he survives.

6.3.3 Ettore Moretti

Ettore Moretti is another character worth analyzing. Although he is not a civilian but a soldier, he offers another distinctive perspective on war and its survival. He is “an Italian from San Francisco who is in the Italian army.” (HEMINGWAY, *A Farewell to Arms*: 108) Ettore Moretti is a minor character who is depicted as a twenty three years old man who seeks adventure and pursues all kinds of military decorations. He has got two bronze and three silver medals and was wounded three times. “He was a legitimate hero who bored every one he met. Catherine could not stand him.” (HEMINGWAY, *A Farewell to Arms*: 112)

Ettore is a prototype of a careerist who brags about his success and adventures. He is of the opinion that if he is going to risk his skin, he should be awarded an

adequate financial compensation. Although Frederick Henry is impressed by Ettore, he has no particular admiration for all the military glory Ettore has covered himself with. After all, when Frederick is recuperating from the accident in the hospital in Milan, he makes it quite clear that he does not fancy medals and does not care whether he is going to be awarded some or not. Moreover, he asks Catherine if she would like him to have higher rank and benefits that come with it. She replies, saying: “You have a splendid rank. I don’t want you to have any more rank. It might go to your head.” And this is exactly the basic distinction between Ettore Moretti and Frederick Henry. Unlike Frederick and the rest of characters, Ettore’s prime objective is to rise to fame and become a publicly well-known person. His attitude toward war and survival is purely profitable. He actually supports the war effort and sees it as the opportunity to make a living out of it. For Ettore Moretti, survival plays a pivotal role in his plan. However, unlike Frederick Henry and other characters for which survival is everything, Moretti grasps the concept of survival differently. For him, it is an essential prerequisite for becoming famous and successful.

In view of the fact that the description of Ettore Moretti is limited only to a few chapters capturing mainly his appearance and the above analyzed characteristics, as in the case of the priest, we are not told about his destiny and potential survival.

6.3.4. Catherine Barkley

Catherine Barkley, a woman grieving her fallen fiancée, has already experienced the destructive effects that war is capable of having. She is familiar with death in her personal life as well as in work. Abstract words such as glory and honor bear no meaning for her. Trying to forget about a tragic fate, she meets Frederick Henry who helps her regain zest for life. Their relationship serves as a respite from the overwhelming reality of war. Catherine is so deeply focused on their relationship that she avoids the events which are happening around. She is completely dedicated to Frederick who reciprocates her feelings and plans a common future.

Although Catherine is not in direct contact with war, it still takes its toll on her. Unlike the male part of the characters that are operating on or near the frontline and that are exposed to a constant and omnipresent danger of being killed, Catherine finds herself in safety of the hospital, where she rather deals with the aftermath of war. She as

a woman suffers mainly from emotional turmoil. She is worried about Frederick who is out there, trying to fulfill his duty and get back to her. The vision of happy life and the conception of a child gives them both strength to overcome any obstacles that they might encounter. However, the pursuit of happiness is finally paid for at a high price. At the end of the book, Catherine dies together with their stillborn child. Although many bad things happen throughout the book, none of them indicates an extreme outcome like this. When it seems that the tide finally turns in favor of Frederick and Catherine, a great misfortune befalls on them and they are thwarted in their attempt to set up home.

Catherine's death changes the entire view on life. Frederick Henry, who is often operating beyond the bounds of possibility, finds it immensely fortunate to start a new chapter of their lives. They both have put up with an enormous amount of stress and suffering and this should be a reward for their endeavor. However, his and Catherine's dream is shattered like a piece of glass at the very end and all the effort appears worthless. The fact that Catherine does not manage to survive makes us think, who else does then. It is made very clear that nobody can be sure of anything, especially of own life. Catherine Barkley is the only one of the main protagonists who dies.

7. Conclusion

Up to this point, a lot has been said about the survival in times of war. Various literary characters have been described and their attitudes to survival analyzed. To sum up an outcome of the research part of the paper, we have to identify which are the crucial aspects that these characters have in common.

All the protagonists, with the exception of Frederick Henry and Ettore Moretti share from the start a negative attitude toward war, which is reflected in their actions and comments. Whether in safety or at the point of death, life is a thing these people value the most. Of course, naturally, most people are anticipated to do so. Nevertheless, it is interesting to observe how these characters develop their opinion about life, or more precisely survival, and how they fit their plans to the circumstances surrounding them. Initially, each character has his or her own vision of war and the way of surviving it.

However, as the story progresses and the fear of being killed or dead is growing stronger, the characters start to exhibit a certain pattern of behavior that is peculiar to each of them. Frederick Henry, Catherine Barkley, the drivers, all these characters in the course of time, focus on own survival that is the only thing that really matters to them.

Frederick Henry is a man comfortable in his skin who properly fulfils his duty. The same can be said about the drivers who work under his command. Although Frederick is a lieutenant and therefore not a civilian, the fact that he cooperates with the drivers who are civilians almost does not make his perception of life different from theirs. At first, the only thing they differ from themselves about is the attitude toward war as such. However, at the moment when they are thrust into the world of real pain and suffering, none of these principles longer apply. Because when one's life is at stake, there is no concern about other things such as future. At war, there is no future for you if you fail to survive.

When it comes to the strongest aspect that the characters have in common and that is vital to their existence, it is definitely the psychological one. The psychological damage the war inflicts on individuals is strongly criticized throughout the book. Characters' psyche decides upon the matter of life and death. No matter how physically well the protagonists are trained, it is their mental ability and quite frankly a bit of good luck that eventually determines which way their life is going to proceed. The fear as a natural feature also has a certain impact on the way the characters think and act. As it was said before, it is the fear of being dead that drives the protagonists ahead. Survival is the most desirable goal that every one of them wants to achieve. For the survival, they are willing to risk everything. In terms of survival, it is important to mention that the First World War that was fought between 1914 and 1918 was a conflict of extent that was never seen before. The new technologies such as trench war, barbed wire, machine guns, tanks, gas warfare, etc. were completely new inventions that contributed to an absolute devastation of the entire populations of people. People had to adapt to poor living conditions that forced them to live solely according to their instincts.

All mammals, including humans, live according to their instincts. It is the ability to use reason that differentiates us from other creatures. Nevertheless, as I implied previously in my paper, people at war often lack reason or it does not apply to their acts any more. They obey their instincts which tell them to stay alive or at least try to do so.

Any other intentions and plans slip their mind or, on the contrary, force them to keep fighting for survival. The drivers, the priest, Frederick Henry, Catherine Barkley etc., all these characters have no intention to continue fighting a war. They do not seek action; the action is brought to them. They wish the war to be over and they could return home. Still, the war is a part of the human condition and they have to accept it. Their lives are the most precious thing they do yet possess and saving of it is the key to the future. Without it, there is no meaning.

8. Resumé

Tato bakalářská práce se zabývá analýzou přežití civilistů během první světové války v Hemingwayově knize *Sbohem armádo*. Ernest Hemingway byl členem tzv. Ztracené generace, skupiny autorů, kteří se zúčastnili první světové války. Tato válka a i další válečné konflikty v nich zanechaly duševní následky, které tito autoři následně reflektují ve svých dílech. Právě román *Sbohem armádo* je jedním z těchto děl. Ernest Hemingway je jedinečným autorem válečných románů, které jsou z části autobiografické a jejichž děj staví na skutečných událostech, jež Hemingway během svého života prožil. Co se týče samotného románu, Hemingway zde vystupuje jako hlavní hrdina - Frederick Henry, který za první světové války pracuje jako dobrovolný řidič sanitky na Italsko-rakouské frontě. Zde se zraní, zamiluje se i unikne téměř jisté smrti.

Teoretická část této práce se zabývá životem Ernesta Hemingwaye, stylem jeho literární tvorby, účastí autora ve válce a shrnutím jak tato část Hemingwayova života ovlivnila tvorbu románu. Další kapitola popisuje kulturní a historický kontext, který orámoval a ovlivnil tvorbu díla i dílo samotné. Dále je shrnut obsah románu *Sbohem armádo* a nabídnut popis postav, které v něm figurují. Poslední bod teoretické části se zaměřuje na účast civilistů ve válečných konfliktech. Hlavním úkolem části analytické je poté analýza přežití civilistů, kteří figurují v knize *Sbohem armádo*. Souběžně vedle toho je provedena i stručná analýza přežití civilistů v dalších Hemingwayových románech *Komu zvoní hrana* a *Fiesta (I slunce vychází)*.

První světová válka byl válečný konflikt, který ovlivnil životy miliard lidí, kteří se s jeho následky vypořádávali dlouhou řadu let po jeho konci. Mnoho lidí, ať už vojáků či civilistů našlo během první světové války smrt a mnoho dalších jich poté bylo poznamenáno do konce jejich života. Válka si jednoduše nevybírala a nevybírá. Hemingway ve svém románu *Sbohem armádo* zachycuje válečnou situaci v Itálii, kde tamní vojenské jednotky bojovaly proti rakouským. Zde dochází k silné ofenzívě ze strany jednotek Rakouska-Uherska, které neúnavně bojují s houževnatými Italy. Na pozadí těchto skutečností se odehrává příběh amerického občana ve službách Italského

červeného kříže, nadporučíka Fredericka Henryho. Ten spolu s řidiči, kteří operují pod jeho velením vyjíždí téměř každý den na frontu, kde nakládá raněné a převáží je do nemocnice. Právě během jednoho krátkého pobytu na frontě je Frederick Henry zasažen nepřátelským minometným granátem, který ho vážně zraní a zabije i několik osob v okolí. I přes těžká zranění, kdy má nohy doslova prošpikovány úlomky granátu, Frederick odnese zraněného vojáka do bezpečí, za což je později vyznamenán stříbrnou medailí za statečnost. Tento hrdinský čin je jedním z autobiografických prvků v knize, jelikož sám Ernest Hemingway zažil identický okamžik během svého života taktéž na italské frontě. Vážně zraněn, Frederick Henry je převezen do nemocnice, kde se několik měsíců zotavuje z tohoto zranění. Během svého pobytu zde Frederick prohloubí již existující vztah se zdravotní sestrou jménem Catherine Barkley, která jeho lásku opětuje a zanedlouho otěhotní. Po úspěšné rekonvalescenci se Frederick vrací zpět ke své práci a společně s dalšími řidiči dál vozí zraněné vojáky. I nyní však nastává zlom v životě jeho i mnoha dalších. Německo-rakouské-uherské jednotky porazí italská vojska a posouvají frontu hluboko na italské území. Tato událost vejde později do dějin jako Bitva u Caporetta. Italové na prolomení fronty odpovídají hromadným ústupem, kterého se účastní i Frederick Henry a ostatní řidiči sanitek pod jeho velením. Právě během tohoto ústupu se ukáže, jak moc chtějí postavy této knihy přežít a co pro ně vlastně válka znamená.

Mezi důležité civilisty, kteří se v knize *Sbohem armádo* objevují patří již zmiňovaní řidiči sanitek, zdravotní sestra Catherine Barkley a kněz, který je však pouze epizodní postavou. Všechny tyto postavy nabízí jedinečný osobní pohled na válku, která je obklopuje a nutí k osudovým rozhodnutím. Nabízí se zde jedinečné srovnání postav jež se liší pohlavím, povoláním, osobními cíli a tím, jestli jsou nebo nejsou civilisté. Každá postava v této knize prochází určitým vývojem podle toho, jak se mění kolem zuřící válka. Věci se mění od lepšího k horšímu i naopak. Frederick Henry si nepřejí nic jiného, než se shledat se svou milovanou Catherine a utéct od válečné hrůzy, před kterou není úniku. Vidina společného života a očekávané narození dítěte žene Fredericka i Catherine kupředu. Pro přežití jsou schopni udělat cokoli co je v jejich silách.

Během ústupu do bezpečí před nepřátelskými jednotkami narazí Frederick a jeho skupinka na dva italské seržanty a nabídne jim, že je svezou. Během hustého deště však auto zapadne v bahně a posádka je tak nucena auto vytáhnout. Seržanti však odmítnou pomoci a vydají se po cestě pryč. Frederick cítí povinnost zasáhnout a vystřelí na ně. Jeden seržant padne k zemi, druhý se dá na útěk. Bonello, jeden z řidičů, se nečekaně nabídne, že postřeleného seržanta dorazí a bezmyšlenkovitě tak učiní. Od řidičů – civilistů by nikdo takovýto čin nečekal, avšak v daný moment si to situace vyžádá. Později v příběhu je to však právě Bonello, který neunesse tíhu situace a odejde se vzdát nepříteli. Tato alternativa se mu jeví jako jediná, která mu dává reálnou šanci na přežití. Bonello doufá, že nepřátelé ušetří jeho život a nechají ho naživu. Vlastní život se v příběhu jeví jako nejdůležitější a nejhodnotnější věc, která Bonellovi i ostatním protagonistům zbyla a které se nehodlají vzdát bez boje. Psychologický aspekt hraje v chování postav hlavní roli, neboť je to právě jejich mentální síla, která jim velí zůstat na živu nebo pro to alespoň udělat vše, co je v jejich silách. Co se týče samotného přežití postav, až na řidiče sanitek Ayma a Manera, kteří zahynou v průběhu příběhu všichni ostatní přežijí. Co se týče Bonella, jeho příběh pro čtenáře končí odchodem k nepříteli a dále bohužel nevíme, jak jeho život skončí.

Jediný rozdíl v chování a přesvědčení mezi civilisty a nadporučíkem Henrym je ten, že Frederick Henry na začátku knihy sdílí jakýsi optimismus, který panuje mezi vojáky a jejich nadřízenými. Věří, že válka dobře dopadne a že je to jediný způsob jak přežít a zajistit budoucí klid a mír. Na druhé straně řidiči, kteří s Frederickem často diskutují vidí od počátku válku jako krutý a zbytečný počin, který nepřináší lidstvu nic než smrt a strádání. Přejí si, aby válka skončila a oni se mohli v klidu vrátit domů ke svým rodinám. S postupem času a zejména s příchodem nepřátelské ofenzívy se toto přesvědčení začne probouzet i ve Frederickovi, který cítí, že nyní se již nejedná o pouhé povídání, ale jde o skutečnost. Životní nejistota se stává stále více patrnou a v okamžiku, kdy se on a jeho skupina snaží uniknout smrti graduje každým okamžikem.

Na jednom mostě, který se snaží Frederick se zbývajícími společníky přejít hlídkuje vojenská policie, která každého pečlivě vyslýchá a kontroluje doklady. Frederick je odveden stranou a označen za zběha. On sám ví, že ho nečeká nic jiného než smrt, kterou zde před ním našlo již mnoho i výše postavených důstojníků. Nesmířen však s takovýmto tragickým scénářem, Frederick se vrhne do blízké řeky, která ho

unese z dosahu těch, kteří ho chtěli popravít. Promrzlý na kost se Frederick dostane na vlak směřující do Milána. Ve městě Stressa se mu podaří vystoupit a shledat se s milovanou Catherine. Z obavy co s nimi bude a kvůli informaci, že Frederick má být zadržen se oba tajně vydají na cestu do Švýcarska, které jim jakožto neutrální země může poskytnout útočiště. S pomocí loďky doplují po řece až do blízkého Švýcarska, kde začnou nový život. Po několika šťastných týdnech je Catherine odvezena do nemocnice, kde má porodit a učinit tak Fredericka otcem. Bohužel samotný porod neprobíhá podle plánu a po několikahodinovém vyčerpání Catherine umírá spolu s dítětem. Tato zpráva zasáhne Fredericka jako blesk z čistého nebe. Neschopen jakékoli pomoci odchází zpět do hotelu.

Ať už se během příběhu dostanou postavy pod nepřátelskou palbu či je zasáhne nepřátelská mina, nikdo nečeká konec jako je tento. Catherine umírá při porodu, který se odehrává daleko od válečné vřavy a utrpení. Na tomto příkladu je vidět, že si nikdo nemůže být jistý svým životem. Smrt může přijít ve chvíli, kdy ji nikdo nečeká. Smrt si zkrátka nevybírá. Frederick se tak stává jedinou hlavní postavou, která přežije. Ať už to byli řidiči sanitky nebo sličná Catherine Barkley, všichni chtěli přežít. Zdaleka ne všem se to však podařilo. Nejtragičtější postavou samotného příběhu se však stává Frederick Henny, který přežít dokázal, avšak přišel o své blízké. Od počátku příběhu je to právě on, který tráví příjemné chvíle ve společnosti Catherine a i ty nepříjemné ve společnosti ostatních řidičů. Ne, že by to bylo díky jim, právě naopak. Frederick společně s ostatními řidiči prochází určitou fází osobnostního vývoje, který se odvíjí od probíhající války. Z příběhu je patrné, že jim válka otevřela oči a donutila je hluboce se zamyslet nad skutečnostmi, jimž jsou vystaveni. Na konci příběhu, kde dochází k velkému emočnímu i fyzickému vypětí se již postavy nepozastavují nad skutečnostmi, které je do oné svízelné situace přivedly. Jediné na co v danou chvíli myslí je jak uniknout nebezpečí a přežít. Mentální vyspělost jedinců a víra v dobrý konec je jejich nejmocnější zbraní. Ačkoliv je naživu, Frederick se nemá na konci s kým radovat z úspěšného přečkání a přežití války. Všechno úsilí, které během posledních měsíců vynaložil přišlo vniveč a on tu zůstal sám bez přátel a milované Catherine. Toto je trpký konec Frederickova příběhu a věřím, že stejně jako ve mne i ve čtenáři zanechá smíšené pocity, které vyvstanou při zmínce o přežití v Hemingwayově knize *Sbohem armádo*.

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